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**LAPORAN AKHIR**



**MODEL PENGEMBANGAN WISATA KULINER BETAWI  
BERDASARKAN POTENSI LOKAL  
BERBASIS MASYARAKAT  
DI SETU BABAKAN JAKARTA**

**Ketua Tim:**

Dr. Samuel PD Anantadjaya, BSc., MBA, MM (NIDN: 0420097103)

**Anggota Tim:**

Dr. Ir. Prianggada Indra Tanaya, MME (NIDN: 0416126101)

Timotius Agus Rachmat SST.Par.,MM (NIDN: 0314036702)

**Universitas Lintas Internasional Indonesia  
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## HALAMAN PENGESAHAN

Judul : MODEL PENGEMBANGAN WISATA KULINER  
BETAWI BERDASARKAN POTENSI LOKAL  
BERBASIS MASYARAKAT DI SETU BABAKAN  
JAKARTA

**Peneliti/Pelaksana**  
Nama Lengkap : Dr SAMUEL ANANTADJAYA, B.Sc, M.B.A, M.M  
Perguruan Tinggi : Universitas Lintas Internasional Indonesia  
NIDN : 0420097103  
Jabatan Fungsional : Lektor  
Program Studi : Administrasi Bisnis  
Nomor HP : 0856 15 17 999  
Alamat surel (e-mail) : samuel.prasetya@iuli.ac.id

**Anggota (1)**  
Nama Lengkap : Dr. Ir PRIANGGADA INDRA TANAYA M.Eng  
NIDN : 0416126101  
Perguruan Tinggi : Universitas Lintas Internasional Indonesia

**Anggota (2)**  
Nama Lengkap : TIMOTIUS AGUS RACHMAT M.M., S.ST  
NIDN : 0314036702  
Perguruan Tinggi : Universitas Lintas Internasional Indonesia

**Institusi Mitra (jika ada)**  
Nama Institusi Mitra : -  
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Mengetahui,  
Dekan Fakultas Bisnis dan Ilmu Sosial

(Dr. Samuel P. D. Anantadjaya, B.Sc., MBA., (Dr SAMUEL ANANTADJAYA, B.Sc, M.B.A,  
M.M)  
NIP/NIK 111520

Kab. Tangerang, 15 - 11 - 2018  
Ketua,

(Dr SAMUEL ANANTADJAYA, B.Sc, M.B.A,  
M.M)  
NIP/NIK 111520

Menyetujui,  
Ketua Research & Project Department (RPD)

(Dipl.-Ing. Ketut Tejawibawa, MT)  
NIP/NIK 111505



---

## IDENTITAS DAN URAIAN UMUM

---

a. Judul Penelitian : Model Pengembangan Wisata Kuliner Betawi Berdasarkan Potensi Lokal Berbasis Masyarakat Di Setu Babakan - Jakarta.

b. Tim Peneliti

No	Nama	Jabatan	Bidang Keahlian	Instansi Asal	Alokasi Waktu (jam/minggu)
1	Dr. Samuel PD Anantadjaya, BSc., MBA, MM.	Ketua	Manajemen	Universitas Lintas Internasional Indonesia	8 jam
2	Dr. Ir. Prianggada Indra Tanaya, MME	Anggota 1	Penelitian Operasional dan Teknik Industri	Universitas Lintas Internasional Indonesia	8 jam
3	Timotius Agus Rachmat SST., MM	Anggota 2	Kuliner	Universitas Lintas Internasional Indonesia	6 jam

c. Objek Penelitian (jenis material yang akan diteliti dan segi penelitian):

- Masyarakat Betawi di area Setu Babakan
- Kuliner Betawi dengan berbasis komoditas lokal

d. Masa Pelaksanaan

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g. Temuan yang ditargetkan (penjelasan gejala atau kaidah, metode, teori, atauantisipasi yang dikontribusikan pada bidang ilmu)

- Model Tujuan Wisata Kuliner yang Kreatif

h. Kontribusi mendasar pada suatu bidang ilmu (uraikan tidak lebih dari 50 kata, tekankan pada gagasan fundamental dan orisinal yang akan mendukung pengembangan iptek)

- Kontribusi mendasar yang diharapkan adalah dengan mengembangkan kuliner tradisional yang berbasis pada kearifan lokal, sehingga dapat menjadikan potensi wisata di Setu Babakan menjadi lebih menarik. Dengan adanya wisata kuliner (*culinary tourism*) dapat menjadikan masyarakat

setempat menjadi lebih kreatif dengan memperhatikan kaidah Pariwisata Indonesia. Pariwisata yang kreatif akan mengangkat sebuah tujuan menjadi lebih menarik, pada sisi lainnya dapat untuk meningkatkan kesejahteraan masyarakat setempat untuk menjadi lebih baik. Serta dapat meningkatkan pemberdayaan masyarakat lebih maksimal dan dapat mengikuti tren pada saat ini tanpa harus meninggalkan kaidah aslinya.

- i. Jurnal ilmiah yang menjadi sasaran
  - Journal of Sustainability Tourism (ISSN # 0966-9582, yang diterbitkan oleh Taylor & Francis, UK), atau
  - Journal of Policy Research in Tourism, Leisure & Events (ISSN # 1940-7963, USA), atau
  - Tourism & Hospitality Research (ISSN # 1742-9692), atau
  - Event Management (ISSN # 1525-9951)
- j. Laporan akhir ini diwajibkan untuk upload ke Simlitabmas per 16 November 2018 per surat dari Kepala Lembaga Layanan Pendidikan Tinggi Wilayah IV, No. 2001/L4PP/2018, tertanggal 14 November 2018.
- k. Rencana luaran berupa buku, purwarupa atau luaran lainnya yang ditargetkan, tahun rencana perolehan atau penyelesaiannya
  - Modul Pengembangan Wisata Kuliner

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## RINGKASAN

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Perkampungan Budaya Betawi di Depok, Jakarta Selatan merupakan sebuah komunitas yang ditumbuhkan kembangkan budaya yang meliputi seluruh hasil gagasan dan karya, seperti; kesenian, adat istiadat, folklor, kesastraan dan kebahasaan, kesejahteraan serta bangunan yang bercirikan kebetawian. Tujuan dari perkampungan Budaya Betawi adalah membina dan melindungi secara sungguh-sungguh dan terus menerus tata kehidupan serta nilai-nilai Budaya Betawi termasuk didalamnya adalah potensi kuliner khas Betawi, menciptakan dan menumbuhkan kembangkan nilai-nilai Budaya Betawi sesuai dengan akar budayanya, menata dan memanfaatkan potensi lingkungan fisik, baik alami maupun buatan yang bernuansa Betawi, mengendalikan pemanfaatan lingkungan fisik dan non fisik sehingga saling bersinergi untuk mempertahankan ciri khas Betawi.

Dalam langkah pengembangannya, ternyata ditemukan permasalahan umum, diantaranya; komitmen pemerintah daerah, partisipasi dan kesadaran masyarakat lokal terhadap pengelolaan tujuan wisata, kemampuan dan kapasitas masing-masing tujuan wisata yang berbeda satu dengan yang lain sesuai dengan kondisi geografis, ekonomi dan budaya setempat, sehingga menjadi unik dalam pengaturan dan tata kelolanya, peran dan kontribusi pemangku kepentingan masih belum optimal dalam pengembangan tujuan wisata, belum sempurnanya inventarisasi terhadap potensi wisata kuliner yang terdapat pada kampung Budaya Betawi, sebagai kajian awal mengenai profil kuliner betawi dan peta wilayah tujuan wisata, belum sempurnanya kajian terhadap lingkungan internal dan eksternal mengenai tujuan wisata, dan belum sempurnanya kajian awal mengenai tatakelola tujuan wisata yang mencakup atraksi, transportasi intra dan antar tujuan, infrastruktur, fasilitas dan layanan, event dan festival, serta aktivitas wisata.

Berdasarkan kondisi tersebut, maka tujuan dalam penelitian yang akan dilaksanakan di kawasan kampung Budaya Betawi di Setu Babakan ini adalah: membuat model pengembangan wisata kuliner bagi kampung Budaya Betawi di Setu Babakan, melakukan identifikasi terhadap lingkungan internal dan eksternal terhadap tujuan wisata kampung Budaya Betawi di Setu Babakan, melakukan identifikasi terhadap kajian awal terkait informasi dasar mengenai tujuan wisata kampung Budaya Betawi di Setu Babakan yang termasuk didalamnya adalah; atraksi, transportasi intra dan antar daerah, infrastruktur, fasilitas dan layanan, event/festival aktivitas wisata, kuliner, homestay dan pemandu wisata, melakukan identifikasi terhadap pola pemberdayaan masyarakat, menyiapkan terwujudnya tujuan wisata kuliner yang kreatif berdasarkan potensi lokal berbasis masyarakat di kampung Budaya Betawi di Setu Babakan.

**Kata Kunci:** Pengemban Wisata Kuliner di Kampung Budaya Betawi, Potensi Lokal, Berbasis Masyarakat

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## BAB 1: PENDAHULUAN

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### 1.1. LATAR BELAKANG

Daya tarik pariwisata Indonesia yang membuat wisatawan asing datang diantaranya karena ketertarikan mereka pada kesenian dan budaya asli dari banyaknya suku bangsa yang ada di nusantara dan salah satu produk budaya yang menjadi ciri spesifik sebuah kelompok manusia adalah produk kuliner.

Dalam perkembangannya kuliner dikenal istilah *art culinary*. *Art culinary* merupakan salah satu bagian dari budaya, *culinary* mengacu pada kekayaan varietas makanan tradisional, makanan, makanan kecil/*snack* dan minuman yang mengacu pada identitas regioanl dan kelompok etnik tertentu (Nuryanti, 1997, p. 103).

Selain itu makanan adalah hal yang penting dari kehidupan, makanan merupakan industri terbesar, ekspor terbesar dan sebagian merupakan sebuah kesenangan dan makanan berarti sebuah kreativitas dan keragaman (Belasco, October 18, 2006). Dalam Konteks pariwisata kuliner dapat memberikan nilai tersendiri bagi pariwisata. Mengonsumsi produk makanan merupakan representasi dari salah satu kegiatan yang menyenangkan dan dipertimbangkan dalam mengunjungi sebuah negara (Frochot, 2003, p. 79). Bahkan dalam penelitiannya Saleh (2012) menyebutkan bahwa kenyataannya wisatawan akan menjadikan pengurangan budget untuk aktivitas sebagai alternatif terakhir bahkan satu pertiga budget wisatawan digunakan untuk mengonsumsi produk kuliner. Dengan demikian tampak bahwa sektor kuliner adalah sebuah peluang yang cukup baik bagi sektor pariwisata secara global, dimana pengembangan wisata kuliner akan dapat meningkatkan minat pengunjung dan meningkatkan pendapatan dari sektor pariwisata, sehingga membangun sebuah produk kuliner merupakan bagian yang penting dalam membangun pariwisata secara keseluruhan. Pernyataan tersebut semakin mengerucutkan arah pembangunan produk kuliner, bahwa permintaan wisatawan cukup besar terhadap produk kuliner tradisional yang mencerminkan keunikan, kelangkaan dan identitas dari sebuah negara atau daerah yang tidak dapat ditemui di negara atau daerah lain.

Permasalahan yang umumnya terjadi dalam pengelolaan tujuan wisata adalah:

1. Komitmen Pemerintah Daerah terhadap pengelolaan tujuan wisata belum kuat karena adanya berbagai kendala yang dihadapi.
2. Partisipasi dan kesadaran masyarakat lokal dalam pengelolaan tujuan wisata masih rendah dan insidental.
3. Kemampuan dan kapasitas masing-masing tujuan wisata berbeda satu dengan yang lain sesuai dengan kondisi geografis, ekonomi dan budaya setempat, sehingga sulit dalam tata kelolanya.
4. Peran dan kontribusi pemangku kepentingan masih belum optimal dalam pengembangan tujuan wisata.
5. Belum sempurnanya inventarisasi terhadap potensi wisata yang terdapat pada tujuan, sebagai kajian awal mengenai profil dan peta wilayah tujuan wisata.
6. Belum sempurnanya kajian terhadap lingkungan internal dan eksternal mengenai tujuan wisata.

7. Belum sempurnanya kajian awal mengenai tatakelola tujuan wisata yang mencakup atraksi, transportasi intra dan antar tujuan, infrastruktur, fasilitas dan layanan, event dan festival, serta aktivitas wisata.

Perkampungan Budaya Betawi adalah satu kawasan di Jakarta Selatan dengan Komunitas yang ditumbuhkembangkan budaya yang meliputi seluruh hasil gagasan dan karya baik fisik maupun non fisik yaitu: kesenian, adat istiadat, Foklor, Kesastraan dan Kebahasaan, Kesejahteraan serta bangunan yang bercirikan kebetawian. Fungsi Perkampungan Budaya Betawi adalah sebagai sarana pemukiman, sarana ibadah, sarana informasi, sarana seni budaya, sarana penelitian, sarana pelestarian dan pengembangan, serta sarana pariwisata. Kawasan Perkampungan Budaya Betawi terletak di Kelurahan Srengseng Sawah Kecamatan Jagakarsa Kota Administrasi Jakarta Selatan dengan luas  $\pm 289$  Ha, dengan batas fisik; sebelah utara Jl. Mochamad Kahfi II sampai dengan Jl. Desa Putra (Jl. H. Pangkat), sebelah timur Jl. Desa Putra (H. Pangkat) Jl. Pratama (Wika, Mangga Bolong Timur) Jl. Lapangan Merah, sebelah selatan batas wilayah Provinsi DKI Jakarta dengan Kota Depok, sebelah barat Jl. Mohammad Kahfi II.

Dalam kawasan seluas  $\pm 289$  Ha dapat dengan mudah dijumpai aktifitas keseharian masyarakat Betawi seperti Latihan Main Pukul (Silat Betawi), ngederes, akekah, injek tanah, ngarak penganten (dewasa maupun penganten sunat), memancing, menjala, budidaya ikan tawar, bertani, berdagang, sampai pada kegiatan memasak/membuat makanan khas Betawi, seperti (sayur asem, sayur lodeh, soto mie, soto babat, ikan pecak, bir pletok, jus belimbing, kerak telur, laksa, toge goreng, dodol, tape uli, geplak, wajik dan aneka makanan dan minuman Betawi lainnya).

Untuk mewujudkan tujuan pariwisata kreatif tersebut, langkah pertama yang perlu dilakukan adalah melakukan identifikasi terhadap kajian lingkungan internal dan eksternal (analisa SWOT) serta tata kajian terhadap kelola tujuan wisata melalui pemberdayaan masyarakat. Menimbang bahwa sebagai kawasan wisata budaya, wisata agro dan wisata air, Perkampungan Budaya Betawi, memiliki potensi lingkungan alam yang asri dan sangat menarik, yang sulit ditemukan ditengah hiruk pikuknya kota Jakarta. Dua buah setu alam yakni; Setu Babakan dan Setu Mangga Bolong yang dikelilingi hijau dan rindangnya pohon-pohon buah khas Betawi (kecapi, belimbing, rambutan, sawo, melinjo, pepaya, pisang, jambu, nagka, namnam) yang tumbuh sehat membumi dihalaman depan samping dan diantara rumah-rumah penduduk Betawi menjadikan Perkampungan Budaya Betawi sebagai obyek wisata yang paling lengkap dan menarik, serta menjadi pilihan utama bagi para wisatawan baik lokal maupun mancanegara.

## **1.2. TUJUAN**

Tujuan dari penelitian yang akan dilaksanakan di Kawasan Kampung Budaya Betawi, Setu Babakan ini adalah:

1. Membuat model wisata kuliner yang kreatif bagi Kampung Budaya Betawi Setu Babakan,
2. Melakukan identifikasi terhadap lingkungan internal dan eksternal tujuan wisata Kampung Budaya Betawi, Setu Babakan.



3. Melakukan identifikasi terhadap kajian awal terkait informasi dasar mengenai tujuan wisata Kampung Budaya Betawi, Setu Babakan; yang meliputi: atraksi, transportasi intra dan antar daerah, infrastruktur, fasilitas dan layanan, event/festival aktivitas wisata, kuliner, homestay dan pemandu wisata.
4. Melakukan identifikasi terhadap pola pemberdayaan masyarakat
5. Menyiapkan terwujudnya tujuan wisata kuliner yang kreatif berdasarkan potensi lokal berbasis masyarakat di Kampung Budaya Betawi, Setu Babakan.

### 1.3. LUARAN PENELITIAN

Hasil yang diharapkan dari penelitian ini adalah:

1. Model tujuan wisata kuliner yang kreatif dari Kampung Budaya Betawi di Setu Babakan.
2. Target publikasi ilmiah di *Journal of Sustainability Tourism*.
3. Modul pengembangan wisata kuliner Kampung Budaya Betawi Setu Babakan berdasarkan potensi lokal.
4. Terwujudnya tujuan wisata kuliner yang kreatif di Kampung Budaya Betawi, Setu Babakan koordinasi dengan Kepala Daerah dan Propinsi serta Kementerian Pariwisata.
5. Meningkatkan kesejahteraan dan perekonomian masyarakat di Kampung Budaya Betawi Setu Babakan

Adapun rencana target capaian tahunan disajikan pada tabel 1.1. berikut ini:

**Tabel 1.1: Rencana Target Capaian Tahunan**

Jenis Luaran				Indikator Capaian		
Kategori	Sub Kategori	Wajib	Tambahan	TS <sup>1)</sup>	TS+1	TS+2
Artikel ilmiah dimuat di jurnal	Internasional	v		<i>Submit</i>	<i>Accept</i>	<i>Accept</i>
Artikel ilmiah dimuat di prosiding	Internasional Terindeks					
	Nasional		v	<i>Draft</i>	terdaftar	terlaksana
<i>Invited speaker</i> dalam temu ilmiah	Internasional					
	Nasional					
<i>Visiting Lecturer</i>	Internasional					
Hak Kekayaan Intelektual (HKI)	Paten			tidak ada	tidak ada	tidak ada
	Paten Sederhana			tidak ada	tidak ada	tidak ada
	Hak Cipta			tidak ada	tidak ada	tidak ada
	Merek Dagang			tidak ada	tidak ada	tidak ada
	Rahasia Dagang			tidak ada	tidak ada	tidak ada

Jenis Luaran				Indikator Capaian		
Kategori	Sub Kategori	Wajib	Tambahan	TS <sup>1)</sup>	TS+1	TS+2
	Desain Produk Industri			tidak ada	tidak ada	tidak ada
	Indikasi Geografis			tidak ada	tidak ada	tidak ada
	Perlindungan Varietas Tanaman			tidak ada	tidak ada	tidak ada
	Perlindungan topografi sirkuit terpadu			tidak ada	tidak ada	tidak ada
Teknologi Tepat Guna			v	Produk	produk	penerapan
Model/Purwarupa/Desain/Karya seni/ Rekayasa Sosial			v	<i>Draft</i>	<i>draft</i>	penerapan
Buku Ajar (ISBN)		v		<i>Draft</i>	<i>draft</i>	Proses editing
Tingkat Kesiapan Teknologi (TKT)				7	7	7

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## BAB 2: KAJIAN PUSTAKA

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### 2.1. TUJUAN WISATA

Menurut Undang-Undang RI No.10 Tahun 2009 tentang Kepariwisata, Daerah Tujuan Wisata atau Tujuan Wisata adalah kawasan geografis yang berada dalam satu atau lebih wilayah administratif yang didalamnya terdapat daya tarik wisata, fasilitas umum, fasilitas pariwisata, aksesibilitas, serta masyarakat yang saling terkait dan melengkapi terwujudnya kepariwisataan. Definisi yang berdasarkan area geografis tersebut merupakan pendekatan lama terhadap sebuah tujuan.

Keberadaan sebuah tujuan wisata merupakan hal yang sangat penting bagi suatu negara yang mengembangkan kepariwisataannya karena sebuah tujuan adalah tempat yang dipilih wisatawan untuk tinggal sementara, dimana mereka akan menghabiskan waktu dengan menikmati beberapa fitur produk pariwisata yang ditawarkan (Leiper, 1995). Konsep tersebut menegaskan tujuan sebagai fokus dari fasilitas dan layanan yang dirancang untuk memenuhi kebutuhan wisatawan. Menurut Stankovic dan Dukic (2009) sebagai komponen produk pariwisata dari sebuah tujuan yaitu:

1. Atraksi (alam, buatan manusia, dibangun untuk tujuan tertentu acara special dan mempunyai nilai sejarah)
2. Aksesibilitas (keseluruhan system transportasi yang mencakup rute-rutenya, terminal dan kendaraan yang tersedia)
3. Amenitas (fasilitas akomodasi dan makan minum, ritel dan layanan wisata lainnya)
4. Paket-paket yang tersedia – *available packages* (berbagai paket yang sudah diatur sebelumnya oleh perantara dan principal)
5. Aktivitas (semua aktivitas yang tersedia di sebuah tujuan, dan apa yang bisa dilakukan wisatawan selama waktu kunjungannya)
6. Layanan tambahan – *ancillary services* (berbagai layanan tambahan yang digunakan wisatawan seperti bank, wartel, rumah sakit, dan sebagainya)

### 2.2. AUDIT SEBUAH TEMPAT TUJUAN WISATA

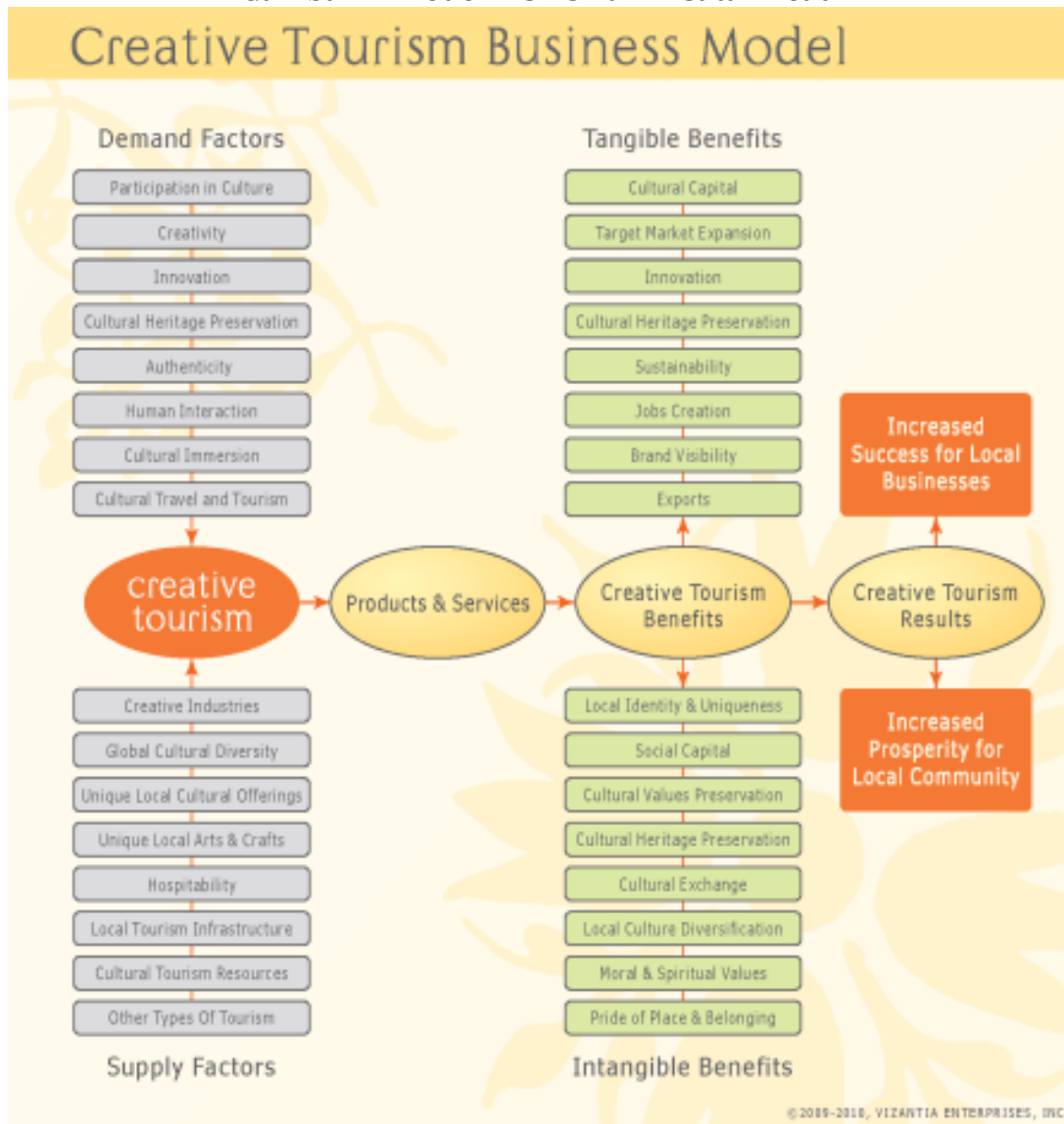
Kotler & Armstrong (2014) menyatakan bahwa untuk mengetahui kondisi terakhir dari sebuah tempat, dapat dilakukan audit terhadap tempat tersebut. Proses audit ini adalah sebuah pemeriksaan yang sistimatis terhadap karakteristik ekonomi/demografis, kekuatan, kelemahan, peluang dan ancaman dari sebuah tempat, yang pada akhirnya dapat menjadi dasar untuk mengembangkan tempat tersebut menjadi atraktif. Konsep ini dapat diterapkan pada sebuah tujuan wisata. Adapun tahap-tahap dalam audit terhadap sebuah tempat terdiri dari:

1. Identifikasi terhadap karakteristik ekonomi dan demografis.
2. Identifikasi terhadap kompetitor utama dari tempat tersebut.
3. Identifikasi terhadap tren dan perkembangan yang dominan dari tempat tersebut
4. Analisa Kekuatan dan Kelemahan (*Strength and, Weaknesses*).
5. Identifikasi Peluang dan Ancaman (*Opportunity and Threat*)

### 2.3. KONSEP PARIWISATA KREATIF

Menurut Richards dan Raymond (2000) pariwisata kreatif adalah sebuah pengalaman berwisata yang memberikan peluang kepada wisatawan untuk mengembangkan potensi kreatifnya. Selanjutnya, Richards dan Wilson (2007) menyatakan bahwa potensi kreatif wisatawan tersebut muncul melalui adanya partisipasi aktif dalam berbagai program dan pengalaman pembelajaran sesuai dengan karakteristik tujuan yang didatangi. Sementara itu, King (November 19, 2009) berpendapat bahwa dalam pariwisata kreatif, keterlibatan dan pengalaman otentik adalah hal utama yang harus ada. Selain itu, dalam pariwisata kreatif, seni, *heritage*, dan karakter khusus dari sebuah tempat tempat berperan sebagai wadah pembelajaran partisipatif bagi wisatawan, yang memberikan peluang kepada wisatawan untuk melakukan kontak dengan masyarakat setempat. Selanjutnya, Adriani (2012) memberikan daftar dari *Supply*/sediaan pariwisata kreatif yang berupa produk pariwisata baik yang bersifat *tangible* (berwujud) maupun *intangible* (tidak berwujud). Selanjutnya, Ohrdiska-Olson dan Ivanov (2010) menyusun suatu model bisnis untuk pariwisata kreatif, yang terdiri dari lima kelompok elemen. Model tersebut adalah seperti sebagai berikut:

Gambar 1: Model Bisnis Pariwisata Kreatif



Sumber: (Ohrisdiska-Olson & Stanislav, 2010)

#### 2.4. SUSTAINABLE TOURISM

“Pembangunan pariwisata harus didasarkan pada kriteria keberlanjutan yang artinya bahwa pembangunan dapat didukung secara ekologis dalam jangka panjang sekaligus layak secara ekonomi, adil secara etika dan sosial terhadap masyarakat” (Haryanto, 2014). Pembangunan pariwisata berkelanjutan, yang dimaksud tersebut diatas, adalah suatu serangkaian rencana pembangunan yang harus ditunjang dari beberapa unsur, seperti; ekologi, ekonomi, etika dan sosial kepada seluruh anggota masyarakat. Tujuan dari pembangunan berkelanjutan ini adalah suatu upaya terpadu untuk meningkatkan kualitas taraf hidup masyarakat melalui pengaturan, pengembangan, pemanfaatan dan pemeliharaan sumber daya secara berkesinambungan. Dalam hal ini, tentunya *good governance* perlu dipastikan terjadi dan berjalan sehingga timbulnya partisipasi aktif dari pemerintah, swasta, dan masyarakat. Dari pembahasan ini, maka perihal pembangunan pariwisata yang berkelanjutan sangat terkait dengan isu lingkungan, politik, demokrasi, dan hak asasi manusia.

Pariwisata berkelanjutan memiliki definisi yang beragam dan seringkali diperdebatkan. Sesuai dengan definisi dari *Federation of Nature and National Parks*, pariwisata yang berkelanjutan adalah "*seluruh bentuk dari pengembangan, pengelolaan dan kegiatan pariwisata yang berpedoman lingkungan, integritas sosial dan ekonomi, alam yang tertata baik serta mengembangkan sumberdaya budaya secara terus menerus.*" (Roberts & Hall, 2001). Akibat dari pengembangan pariwisata yang tidak tepat dalam peningkatan tekanan untuk mengatasi perubahan negatif dalam hal *destination's physical*, serta karakteristik ekonomi dan sosial. Untuk mengurangi dampak yang tidak diinginkan, seorang pengambil keputusan harus memperhatikan faktor-faktor yang terjadi dalam proses. Dalam mengukur tujuan bahwa tujuan pribadi adalah mewujudkan pengembangan pariwisata yang *sustainable*, indikator-indikator *sustainability* biasanya diterima sebagai salah satu alat yang berguna.

Indikator merupakan alat untuk mengukur informasi sehingga seorang pengambil keputusan dapat mengurangi peluang terjadinya pengambilan keputusan yang salah. Dengan kata lain indikator merupakan kumpulan faktor-faktor yang penting untuk membuat keputusan. "*Indikator-indikator merupakan alat untuk mengelola saat ini dan sebagai alat investasi di masa yang akan datang, sejak mereka mengurangi resiko terjadinya kerusakan untuk basis sumberdaya yang dimana industri pariwisata berada*". Indikator pengembangan pariwisata berkelanjutan seperti pada tabel 2.1.

**Tabel 2.1: Indikator Sustainable Tourism Development**

<b>Indikator</b>	<b>Alat ukur</b>
Tekanan	Jumlah pengunjung (per tahun/per musim)
Tekanan Sosial	Rasio jumlah pengunjung dengan jumlah penduduk (per tahun/musim)
Daya tarik	- Daftar sumberdaya alam dan budaya - Tingkat daya tarik terhadap sumberdaya
Proses Perencanaan	Keberadaan rencana lokal/regional untuk pembangunan
Proses Perencanaan Pariwisata	Keberadaan rencana lokal/regional untuk pengembangan pariwisata
Lahan perlindungan	- Kategori perlindungan - Persentase lahan yang dilindungi dibandingkan dengan seluruh lahan yang ada
Keterlibatan masyarakat lokal	Rasio jumlah masyarakat yang memiliki bisnis pariwisata dengan jumlah seluruh bisnis pariwisata
Kontrol masyarakat lokal	Keberadaan ukuran umum untuk memastikan kontrol masyarakat setempat dalam rencana pengembangan dan implementasinya.
Tenaga kerja	- Jumlah pekerjaan yang diciptakan oleh sektor pariwisata - Rasio jumlah pekerja setempat dengan jumlah tamu

Indikator	Alat ukur
Kontribusi pariwisata	Proporsi jumlah pajak total yang digenerasikan hanya oleh sektor pariwisata
Keragaman ekonomi	Pembagian kegiatan ekonomi yang berbeda dalam pendapatan pajak total
Konsumsi energi	Rasio sumberdaya energi
Pengelolaan yang sia-sia	- Persentase alat-alat rumahtangga yang digunakan - Persentase buangan yang memerlukan tindakan lanjut
Pendidikan & kursus	persentase masyarakat lokal yang terlibat dalam sektor pariwisata dengan pendidikan dan kursus yang professional, distribusi tenaga kerja, persentase tenaga kerja yang bergerak di sektor pariwisata
Kepuasan masyarakat	Seluruh persepsi yang muncul sebagai dampak dari kegiatan pariwisata di dalam kehidupan masyarakat setempat.
Kepuasan wisatawan	- Seluruh kepuasan yang dirasakan wisatawan mengenai kualitas yang diberikan - Persentase perubahan dari tingkat kunjungan yang kedua

**Sumber: (Haryanto, 2014)**

## 2.5. KONSEP WISATA KULINER

Daya tarik pariwisata Indonesia yang membuat wisatawan asing datang diantaranya karena ketertarikan mereka pada kesenian dan budaya asli dari banyaknya suku bangsa yang ada di nusSantara dan salah satu produk budaya yang menjadi ciri spesifik sebuah klompok manusia adalah produk kuliner.

Kuliner merupakan kata serapan dari bahasa latin yang berhubungan dengan dapur atau kegiatan memasak. Dalam penelitiannya menyatakan bahwa secara harafiah kuliner adalah dapur yang biasa digunakan untuk merujuk pada sesuatu yang berhubungan dengan memasak atau profesi kuliner.

Dalam pengembangan kuliner dikenal istilah *art culinary*. *Art culinary* merupakan salah satu bagian dari budaya, *culinary* mengacu pada kekayaan varietas makanan tradisional, makanan, makanan kecil/snack dan minuman yang mengacu pada identitas regionan dan kelompok etnik tertentu (Nuryanti, 1997; Boswell & O'Kane, 2011; Shepherd & Yu, 2013; Imon, 2017).

Keindahan tidak dapat dilepaskan dengan makanan, dibutuhkan sebuah seni dalam mencari bahan baku dan bahan pendukungnya, memasak hingga menyajikannya. Seni adalah bagaimana menggunakan kemampuan dan imajinasi dalam menciptakan sebuah keindahan baik pada alam sekitar maupun menciptakan sebuah kenangan yang dapat dibagikan dengan orang lain (Barkun, 2005, p. 13) lebih menekankan bahwa seni merupakan hasil kreatifitas dan hasil pikiran manusia dalam menciptakan sesuatu.

### **2.5.1. Wisata dan Pengembangan Kuliner**

Makanan adalah hal yang penting dari kehidupan, makanan merupakan industri terbesar, ekspor terbesar dan sebagian merupakan sebuah kesenangan dan makanan berarti sebuah kreativitas dan keragaman (Belasco, October 18, 2006). Dalam Konteks pariwisata kuliner dapat memberikan nilai tersendiri bagi pariwisata. Mengonsumsi produk makanan merupakan representasi dari salah satu kegiatan yang menyenangkan dan dipertimbangkan dalam mengunjungi sebuah negara (Frochot, 2003). Bahkan dalam penelitiannya Saleh (2012) menyebutkan bahwa kenyataannya wisatawan akan menjadikan pengurangan budget untuk aktivitas sebagai alternatif terakhir bahkan penelitian bahkan satu pertiga budget wisatawan digunakan untuk mengonsumsi produk kuliner. Dengan demikian tampak bahwa sektor kuliner adalah sebuah peluang yang cukup baik bagi sektor pariwisata secara global, dimana pengembangan wisata kuliner akan dapat meningkatkan minat pengunjung dan meningkatkan pendapatan dari sektor pariwisata, sehingga membangun sebuah produk kuliner merupakan bagian yang penting dalam membangun pariwisata secara keseluruhan.

Pernyataan tersebut semakin mengerucutkan arah pembangunan produk kuliner, bahwa ternyata permintaan wisatawan cukup besar terhadap produk kuliner tradisional yang mencerminkan keunikan, kelangkaan dan identitas dari sebuah negara atau daerah yang tidak dapat ditemui di negara atau daerah lain. Pengembangan produk dapat didefinisikan sebagai pemeriksaan produk dan jasa dalam rangka untuk mengidentifikasi peluang perbaikan, kepuasan pelanggan dan keuntungan (Waller, 1996).

### **2.5.2. Tantangan Dalam Pengembangan Kuliner**

Usaha mengembangkan ekowisata kuliner bukan suatu hal yang mudah. Tantangannya adalah bagaimana dapat mengkoordinasikan semua stakeholder internal masing-masing agar dapat memaksimalkan peranan dan fungsinya. Stakeholder internal yang berperan dalam pengembangan sektor pariwisata adalah pemerintah baik pemerintah daerah maupun pemerintah pusat, investor dan pengusaha wisata, karyawan sektor pariwisata dan masyarakat. Purmanasari (2008) mengungkapkan bahwa permasalahan dalam pengembangan wisata adalah masalah permodalan yang menyebabkan turn over usaha wisata cukup tinggi, disain produk yang kurang menarik, ketersediaan bahan dasar, ukuran yang kurang representatif serta penggunaan teknologi yang masih minim. Dan secara lebih spesifik Colen dan Avieli (2004) menyatakan bahwa standar higienis, pertimbangan kesehatan, gap dalam komunikasi dan kurangnya pengetahuan wisatawan terhadap kuliner lokal merupakan tantangan dalam pengembangan wisata kuliner.

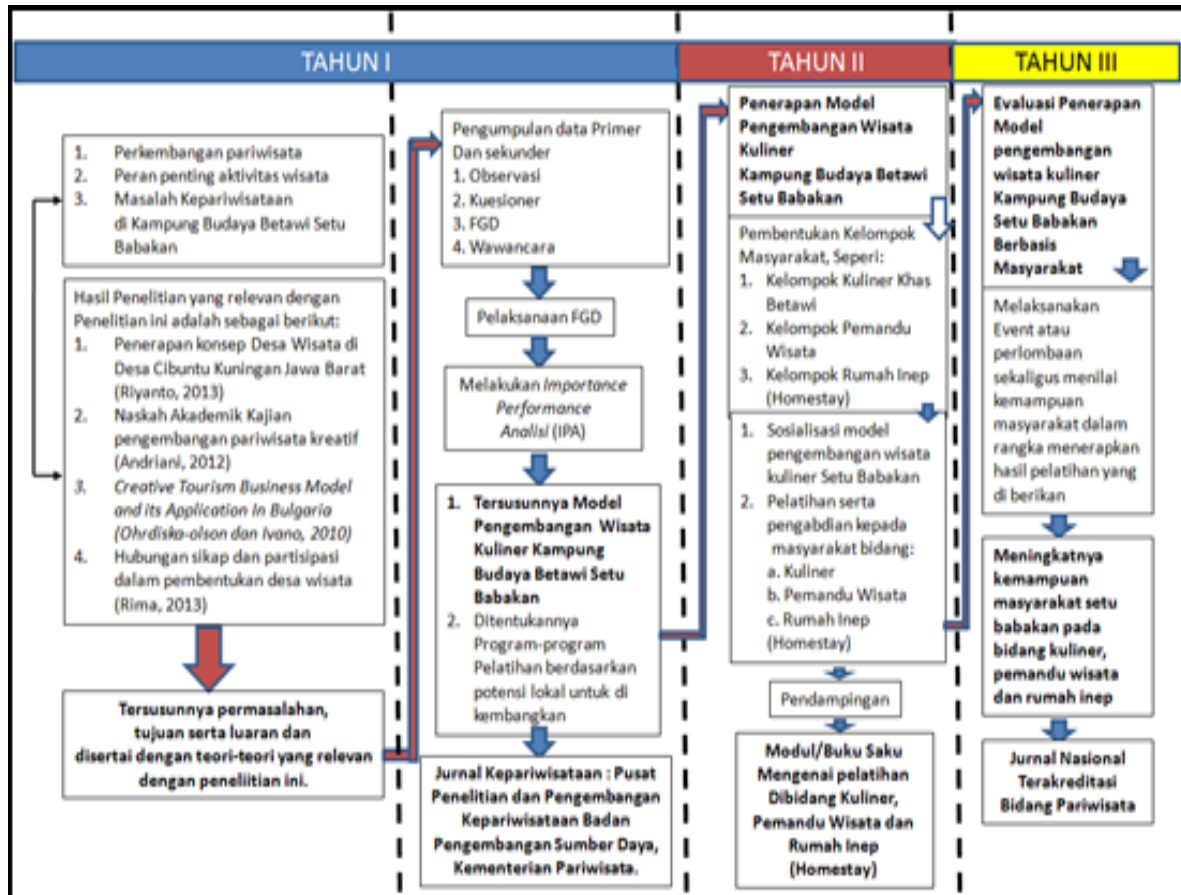
Sedangkan secara lebih komperhensif, Parma (2012) dalam penelitian tentang formulasi strategi pengembangan masakan lokal sebagai produk wisata kuliner di Kabupaten mengadopsi model manajemen restoran oleh Hsu dan Powers dengan membagi variable menjadi dua sudut pandang, pertama adalah dari sisi penawaran, bahwa aspek yang perlu diperhatikan dalam mengembangkan produk kuliner adalah menu, strategi produksi makanan, pelayanan (*service*), harga (*pricing*), dan dekorasi atau suasana lingkungan (*decor/ambience/environment*). Sedangkan dari sisi permintaan terdapat beberapa hal yang menjadi aspek pertimbangan atau pun



penilaian wisatawan yang akan mengkonsumsi masakan lokal, yaitu; Harga, cita rasa/aroma, merek, kemasan, kualitas, porsi, lokasi, dan fasilitas rumah makan tersebut.

## 2.6. ROADMAP PENELITIAN

Gambar 2: Peta Penelitian



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## BAB 3: DESAIN DAN METODE PENELITIAN

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### 3.1. METODE PENELITIAN

Penelitian ini adalah penelitian yang bersifat deskriptif. Menurut Sekaran & Roger (2009; Anantadjaya & Nawangwulan, 2017), penelitian deskriptif adalah penelitian yang dilakukan untuk memastikan dan memampukan peneliti untuk menggambarkan karakteristik dari variable-variabel yang menjadi perhatian pada suatu situasi. Tujuan dari penelitian deskriptif adalah untuk mendapatkan suatu profil atau gambaran yang lengkap dari aspek-aspek relevan mengenai sebuah gejala yang menarik, yang terjadi pada suatu individu, organisasi, industri, atau hal-hal lainnya. Terkait dengan paparan mengenai metode penelitian deskriptif di atas, maka metode deskriptif dipilih karena pada studi ini dilakukan upaya-upaya untuk mendapatkan profil lengkap dari potensi wisata Kampung Budaya Betawi Setu Babakan, yang selanjutnya akan digunakan untuk membuat sebuah model pariwisata kreatif. Secara lebih rinci, kegiatan-kegiatan yang diajukan adalah:

1. Melakukan identifikasi terhadap lingkungan internal dan eksternal tujuan wisata kuliner betawi di Kampung Budaya Betawi Setu Babakan.
2. Melakukan identifikasi terhadap kajian awal terkait informasi dasar mengenai tujuan wisata kuliner di Kampung Budaya Betawi Setu Babakan, yang meliputi: atraksi, transportasi intra dan antar daerah, infrastruktur, fasilitas dan layanan, event/festival dan aktivitas wisata.
3. Melaksanakan Focus Group Discussion dalam rangka melihat hal-hal apa saja yang menjadi prioritas dalam pengembangannya dengan menggunakan IPA (*Importance Performance Analisis*)
4. Menyusun sebuah Model Pengembangan Wisata Kuliner Berdasarkan Potensi Lokas dan Berbasis Masyarakat bagi bagi Kampung Budaya Setu Babakan.

### 3.2. METODE PENGUMPULAN DATA

Untuk menghasilkan simpulan studi kelayakan bisnis yang tepat dan akurat, sangat dibutuhkan adanya data yang *valid* dan *reliable*. Data yang dipergunakan harus dikumpulkan melalui langkah berdasarkan pada metode ilmiah. Data yang dikumpulkan dalam penelitian ini adalah data primer dan data sekunder. Menurut Sekaran dan Roger (2009):

*Data can be obtained from primary or secondary sources. Primary data refer to information obtained first-hand by the researcher on the variables of interest for the specific purpose of the study. Secondary data refer to information gathered from sources that already exist.*

Adapun metode pengumpulan data yang akan digunakan untuk penelitian ini adalah:

1. Data Primer
  - a. Observasi Langsung (Pengamatan)

Kegiatan observasi akan dilakukan di Kampung Budaya Betawi Setu Babakan untuk mendapatkan gambaran jelas sebelum menyusun sebuah model tujuan wisata kreatif. Secara rinci, hal-hal yang akan diamati secara langsung adalah:

    1. Kondisi dari atraksi wisata yang ada

2. Kondisi dari amenitas (hal-hal yang memberikan kenyamanan bagi wisatawan di suatu tujuan) seperti: fasilitas akomodasi, makan-minum, sarana transportasi, ketersediaan jasa pariwisata dan sebagainya.
  3. Kondisi aksesibilitas, yang meliputi: ketersediaan jaringan transportasi menuju dan di dalam tujuan, kemudahan mendapatkan informasi mengenai tujuan dan juga melakukan pemesanan terhadap produk-produk wisata yang ada.
  4. Kondisi layanan tambahan yang tersedia seperti: promosi dari pemerintah daerah setempat terhadap tujuan, badan pengelola pariwisata setempat.
- b. Survei dengan menggunakan kuesioner dan FGD (*Focus Group Discussion*)
- Survei dengan menggunakan kuesioner ini ditujukan kepada wisatawan sebagai pihak yang berkepentingan sebagai pengguna dari sebuah tujuan wisata. Kuesioner akan berisi pertanyaan-pertanyaan mengenai karakteristik, pasar, dan motivasi, serta tanggapan mengenai Kampung Budaya Betawi Setu Babakan, sedangkan FGD pendapat masyarakat lokal serta pemangku kepentingan untuk melihat serta menganalisis pengembangan yang akan dilakukan sesuai dengan keinginan masyarakat. Serta mengarahkan ke sebuah model pengembangan yang berdasarakan potensi lokal.

Metode sampling yang digunakan dalam penyebaran kuesioner adalah metode *convenience sampling* karena memberikan kebebasan pada peneliti saat menentukan sampel yang diambil (Anantadjaya & Nawangwulan, 2017; Sekaran & Roger, 2009). Adapun responden yang dituju adalah wisatawan dan masyarakat yang berada di Kampung Budaya Betawi Setu Babakan.

- c. Wawancara Terstruktur
- Wawancara terstruktur adalah wawancara yang ditujukan untuk menggali lebih dalam dan menambah informasi serta pengetahuan tentang obyek penelitian sehingga data yang didapatkan akan lebih lengkap, akurat dan aktual. Teknik yang dilakukan yaitu mewawancarai narasumber secara langsung yaitu para pemangku kepentingan dari Kampung Budaya Betawi Setu Babakan seperti: Pemerintah Kabupaten, Dinas Pariwisata DKI Jakarta, Bagian Pengembangan Tujuan dari Kementerian Pariwisata, para pelaku usaha pariwisata di Kampung Budaya betawi Setu Babakan, para pemimpin daerah, penduduk serta wisatawan.
2. Data Sekunder
- Data sekunder merupakan data yang diperoleh dari berbagai sumber lain yang dapat dipertanggungjawabkan dan dapat dipercaya, contohnya dari Badan Pusat Statistik, Dinas Pariwisata setempat, *website* internet, makalah ataupun penelitian-penelitian yang sudah pernah dibuat sebelumnya. Pengumpulan data sekunder ini bertujuan untuk menambah keaktualan data yang telah didapat dari data primer sehingga studi mengenai pengembangan Kampung Budaya Betawi Berdasarkan Potensi Lokal dan Berbasis Masyarakat ini menjadi valid.

### 3.3. TAHAPAN PENELITIAN

Penelitian ini rencananya akan dilaksanakan selama tiga tahun, dan dibagi kedalam beberapa tahap:

1. Tahap pengamatan awal untuk menentukan topik penelitian dengan permasalahan yang actual dan layak untuk diteliti. Pada tahap ini dilakukan studi literatur dan wawancara informal dengan para pemangku kepentingan mengenai:
  - a. Kondisi kepariwisataan perkampungan budaya betawi Setu Babakan secara umum
  - b. Permasalahan-permasalahan yang dihadapi dalam tata kelola kepariwisataan di Kampung Budaya Betawi Setu Babakan
  - c. Kebutuhan utama dari tata kelola kepariwisataan Kampung Budaya Betawi Setu Babakan
  - d. Pemilihan alternatif solusi bagi pengembangan kepariwisataan Kampung Budaya Betawi
  - e. Penentuan prioritas kegiatan pengembangan Kampung Budaya Betawi Setu Babakan

Hasil dari tahap ini adalah diketahuinya permasalahan dari tata kelola kepariwisataan di Kampung Budaya Betawi Setu Babakan. Setelah dilakukan wawancara dengan beberapa pemangku kepentingan, maka disimpulkan bahwa diperlukan adanya suatu model pengembangan wisata yang dapat diaplikasikan bagi pengembangan kepariwisataan di Kampung Budaya Betawi Setu Babakan.

Untuk menentukan model pengembangan yang tepat, dilakukan studi literatur terhadap berbagai artikel ilmiah di bidang kepariwisataan, dan didapati bahwa saat ini sedang banyak dikaji dan diterapkan pengembangan pariwisata kreatif, sebuah model pengembangan yang menitikberatkan kepada pengalaman wisatawan dalam berwisata dan partisipasi masyarakat dalam mengembangkan potensi wisata. Model ini adalah pengembangan dari pariwisata berdasarkan potensi local yang berbasis masyarakat, yang secara kreatif menggunakan berbagai sumberdaya lokal untuk memperkaya pengalaman wisatawan (Richards & Raymond, 2000). Beberapa hasil penelitian dan kajian lain yang digunakan sebagai acuan pengembangan pariwisata kreatif adalah: Adriani (2012), Richards dan Wilson (2007), Ohrdiska-Olson dan Ivanov (2010). Kemudian, berdasarkan hasil wawancara informal dan evaluasi terhadap potensi pariwisata yang ada, Kampung Budaya Betawi Setu Babakan dipilih sebagai wilayah yang mendapatkan prioritas pertama untuk diteliti, antara lain karena potensi wisata yang ada di wilayah ini cukup bervariasi mulai dari wisata alam, budaya dan juga buatan manusia.

2. Tahap Pengumpulan Data

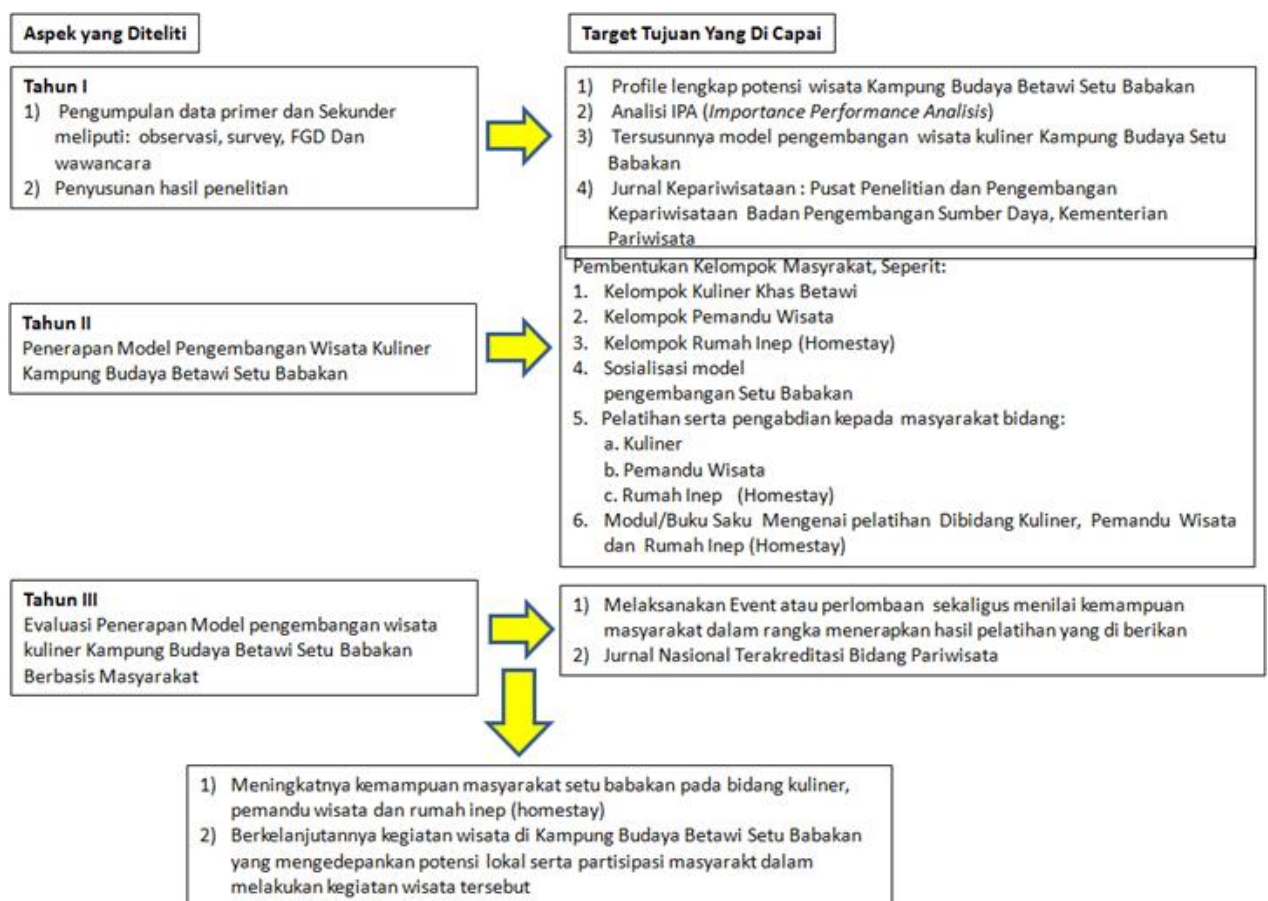
Pengumpulan data direncanakan untuk dilakukan pada tahun pertama. Dalam tahap ini akan dilakukan pengumpulan data primer dan sekunder. Data primer dikumpulkan dengan cara observasi, survey dan wawancara terstruktur. Sedangkan data sekunder dikumpulkan dengan mengidentifikasi sumber-sumber data yang akan mendukung kebutuhan penelitian. Hasil dari tahap ini adalah tersusunnya profil lengkap dari tujuan wisata di Kampung

Budaya Betawi Setu Babakan, termasuk analisa IPA (*Importance Performance Analysis*).

3. Tahap Penyusunan Pengembangan Kampung Budaya Betawi Setu Babakan Berdasarkan hasil dari tahun pertama, maka tahap selanjutnya adalah penyusunan model pengembangan Kampung Budaya Betawi Setu Babakan. Model yang disusun akan mengadaptasi Model Bisnis Pariwisata Kreatif dari Ohrdiska-Olson dan Ivanov (2010).
4. Tahap implementasi model pengembangan Kampung Budaya Setu Babakan dengan membentuk kelompok-kelompok masyarakat dan melatih kelompok tersebut pada bidang pariwisata.

Secara lebih ringkas, tahapan penelitian diatas dapat dilihat gambar berikut ini:

**Gambar 3: Tahapan Penelitian dan Target Tujuan Yang Dicapai**



### 3.4. IMPORTANCE PERFORMANCE ANALYSIS

Metode analisis penelitian yang digunakan pada penelitian ini adalah Metode *Importance Performance Analysis* (IPA). Metode analisis ini pertama kali diperkenalkan oleh Martilla dan James di tahun 1977 (Ariyoso, 2009; Anggraini,

Deoranto, & Ikasari, 2013; Ong & Pambudi, 2014; Olah Data Statistik, 2012). *Importance Performance Analysis* (IPA) secara konsep merupakan suatu model multi-atribut yang mencoba mengukur suatu hubungan antara persepsi konsumen dengan prioritas peningkatan kualitas produk/jasa. Teknik ini mengidentifikasi kekuatan dan kelemahan penawaran pasar dengan menggunakan dua kriteria yaitu kepentingan relatif atribut dan kepuasan konsumen dalam hal ini wisatawan. Dengan menggunakan *mean*, *median* atau pengukuran ranking, skor kepentingan dan kinerja atribut dikumpulkan dan diklasifikasikan ke dalam kategori tinggi atau rendah; kemudian dengan memasang kedua set rangking tersebut, masing-masing atribut ditempatkan ke dalam salah satu dari empat kuadran kepentingan kinerja (Ariyoso, 2009; Anggraini, Deoranto, & Ikasari, 2013; Ong & Pambudi, 2014; Olah Data Statistik, 2012). Skor mean kinerja dan kepentingan digunakan sebagai koordinat untuk memplotkan atribut-atribut individu pada matriks dua dimensi yang ditunjukkan pada gambar berikut:

**Gambar 4: Importance Performance (IP) Model**



**Sumber: (Ariyoso, 2009; Anggraini, Deoranto, & Ikasari, 2013; Ong & Pambudi, 2014; Olah Data Statistik, 2012)**

Keterangan:

- Kuadran *First Priority* (FP) atau *Prioritas Utama* (PU):** Merupakan prioritas kepentingan utama dalam pengembangan wisata kuliner betawi berdasarkan potensi lokal akan tetapi memiliki tingkat kebutuhan yang rendah.
- Kuadran *Keep It* (KI) atau *Pertahankan Prestasi* (PP):** Menunjukkan dimana tingkat kepentingan dan tingkat kebutuhan dalam pengembangan wisata kuliner betawi berdasarkan potensi lokal juga tinggi sehingga faktor-faktor yang terdapat pada kuadran ini harus dapat terus dipertahankan.
- Kuadran *Second Priority* (SP) atau *Prioritas Rendah* (PR):** Merupakan prioritas kedua dimana pengembangan wisata kuliner betawi berdasarkan potensi lokal memiliki tingkat kinerja kebutuhan tinggi namun tingkat kepentingannya rendah



- d) **Kuadran *Leave It* (IT)** atau **Berlebihan (BB)**: Menunjukkan dimana tingkat kepentingan dan tingkat kebutuhan dari pengembangan wisata kuliner betawi berdasarkan potensi lokal berbasis masyarakat dalam kuadran yang rendah, sehingga faktor-faktor yang terdapat dalam kuadran tersebut diabaikan atau tidak dipertahankan.

## BAB 4: ANALISA DATA

### 4.1. PROGRAM PENELITIAN PADA TAHUN PERTAMA

Program yang akan dilaksanakan pada tahun pertama adalah sebagai berikut:

Kegiatan	Bulan Ke											
	1	2	3	4	5	6	7	8	9	10	11	12
Persiapan/Perijinan	X											
Studi pendahuluan berupa penelusuran dan analisis data-data sekunder		X										
Identifikasi potensi objek daya tarik dan atraksi wisata yang ada di wilayah desa		X	X									
Eksplorasi Sosial Budaya				X	X							
Penyerapan aspirasi masyarakat mengenai permasalahan pengembangan pariwisata						X	X					
Survai ke institusi dan instansi yang terkait dengan pengelolaan kawasan guna kajian kebijakan dan peninjauan kerjasama lebih lanjut							X					
Survai dan observasi kondisi masyarakat lokal untuk mengidentifikasi kelompok-kelompok yang akan menjadi sasaran program							X	X				
Survai lapang terhadap kekayaan alam dan budaya yang potensial bagi pengembangan									X	X		
Menentukan model pengembangan wisata kuliner Kampung Budaya Setu Babakan										X	X	
Penyusunan Laporan												X



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## LAMPIRAN 1: BUKTI PENYERAHAN ARTIKEL KE JURNAL

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<ul style="list-style-type: none"> <li>Under Editor Review</li> </ul>		<a href="#">Cover Letter</a>		

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## LAMPIRAN 2-A: *DRAFT ARTIKEL UNTUK PUBLIKASI*

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### **The Betawi Culinary Development Model Based on Local Community Potential in Setu Babakan in Jakarta, Indonesia**

#### **ABSTRACT**

Betawi cultural village in Setu Babakan was formed for the purpose of leading, continuing and protecting the Betawi culture. This includes the Betawi culinary potential inside, creating and developing the value of Betawi culture that fits the cultural roots, organizing and utilizing the potential of the physical environment both natural and artificial Betawi nuances, controlling the utilization of physical and non-physical environment so that each other synergizes to maintain the characteristics of Betawi. This research aims to: 1) create a model of creative culinary tourism development for the Betawi cultural village, 2) identify the internal and external environment towards Betawi cultural village tourism destination, 3) identify the initial assessment related to basic information about tourist destinations of Kampung Budaya Betawi, which includes; attractions, intra and inter-regional transport, infrastructure, facilities and services, event/festival of tourism activities, culinary, homestay and tour guide, 4) identify the pattern of community empowerment, and 5) prepare the creative culinary tourism destinations based on local community potentials in Kampung Budaya Betawi. The research method used is descriptive research method using FGD and relying on the Importance Performance Analysis. The results showed that the Betawi culinary tour development model in Setu Babakan should be integrated with the local community via homestay and tour guides.

**Keywords:** Betawi Culinary Tourism, Local Potential, Community Based, Setu Babakan Jakarta

#### **I. INTRODUCTION**

Culinary in the context of tourism activities can provide its own value for tourism and society. Consuming food products is a representation of one of the fun activities and is considered in visiting a country (Frochot, 2003; 79). Even in Saleh's research (2012) states that in fact, tourists will create a reduction in the budget for the activity as the last alternative even one-third budget tourists are used to consume culinary products. Thus it appears that the culinary sector is a good opportunity for the global tourism sector, the development of culinary tourism will increase visitors' interest and increase revenue from the tourism sector, and thus building a culinary product is an important part in developing tourism as a whole. The statement is increasingly pursuing the direction of culinary product development, which the demand of tourists is quite large on traditional culinary products that reflect the uniqueness, scarcity and identity of a country or region that cannot be found in other countries or regions.

Betawi Cultural Village is in the area of South Jakarta of which the population is consist of mostly Betawinese aims to preserve the culture that includes all the ideas and works both physical and non-physical, such as: arts, customs, folklore, literature and linguistics, welfare and building characterized by Betawinese. The function of Betawi Cultural Village is as the meaning of settlement, religious facilities,

information facilities, art and culture facilities, research facilities, means of preservation and development, and tourism facilities.

In its development, Kampung Budaya Betawi developed into one of tourist destinations located in the area of Jakarta Selatan and also become a cultural heritage area of Betawi, by becoming a tourist destination and Betawi cultural heritage, Kampung Budaya Betawi Setu Babakan has an important role in preserving customs, norms, and the order of life of Betawinese. However, at this time Kampung Budaya Betawi Setu Babakan as a tourist destination and as a cultural heritage Betawi still has a variety of basic problems and if this continues, it will make the loss of Betawi Culture in Jakarta. The basic problems in the development of Kampung Budaya Betawi Setu Babakan are: 1) Local Government commits to the management of tourist destinations has not been strong due to various obstacles encountered, 2) participation and awareness of local communities in the management of tourist destinations is still low and incidental, 3) The capabilities and capacities of each tourist destination differ from one another in accordance with local geographical, economic and cultural conditions, making it difficult to manage. 4) Stakeholder roles and contributions are still not optimal in the development of tourism destinations, 5) Incomplete inventory of tourism potentials found in destinations, as a preliminary review of the profile and maps of tourist destinations. 6) Incomplete studies of internal and external environments on tourist destinations, 7) Inadequate preliminary review of tourism destination management that includes attractions, intra and inter-destination transportation, infrastructure, facilities and services, events and festivals, and tourism activities. Based on that matter, it can be concluded that until now there is no model that can be applied to develop Kampung Budaya Betawi Setu Babakan based on unique culinary and its activities to support Betawi Culinary.

The purposes of this research are: 1) Create a creative culinary tour model for Betawi Cultural Village Setu Babakan, 2) Identify the internal and external environment of Kampung Budaya Betawi tourism destination, Setu Babakan, 3) Identify the preliminary study related to basic information about tourist destinations of Kampung Budaya Betawi, Setu Babakan; which includes: attractions, intra and inter-regional transportation, infrastructure, facilities and services, events/festivals, culinary activities, homestays and tour guides, 4) Identify the pattern of community empowerment, 5) Prepare the making of creative culinary tourism destinations based on potential locally based community in Kampung Budaya Betawi, Setu Babakan.

## **II. LITERATURE REVIEW**

### **II.1. Travel Destinations**

According to Law No. 10 Year 2009 on Tourism, Tourism Destination Region or Tourism Destination is a geographical area within one or more administrative areas within which there are tourist attractions, public facilities, tourism facilities, accessibility, and interrelated communities and complete the realization of tourism.

According to Stankovic and Dukic (2009) as a component of tourism products of a destination: 1) Attraction (nature, manmade, built for the purpose of a particular special event and have historical value), 2) Accessibility (whole transport system that includes routes, terminals and vehicles available) 3) Amenities (accommodation and

drinking, retail and other travel services), 4) Available packages (packages that have been arranged by intermediaries and principals), 5) Activities (all activities are available in a destination, and things that tourists can do during their visits), 6) Additional services - ancillary services (various additional services used by travelers such as banks, telecommunications stores, hospitals, etc.).

## **II.2. The Concept of Creative Tourism**

According to Richards and Raymond (2000) creative tourism is a travel experience that provides opportunities for tourists to develop their creative potential. Furthermore, Richards and Wilson (2007) stated that the creative potential of tourists arises through the active participation in various programs and learning experiences in accordance with the characteristics of the destinations visited. Meanwhile, King (2009) argues that in creative tourism, authentic engagement and experience are the main things that must exist. In addition, in creative tourism, art, heritage, and special character of a place are the roles as a forum of participatory learning for tourists, which provide opportunities for tourists to make contact with the local community (Allan, 2009). Furthermore, Adriani (2012), Lemy and Nathalia (2014) provides a list of tourism creative Supply/Inventory in the form of tourism products either tangible or intangible.

## **II.3. The Concept of Culinary Tour**

Culinary is the word absorption of Latin associated with the kitchen or cooking activities. Harsana (2010) in his research stated that literally culinary is a kitchen commonly used to refer to something related to cooking or culinary profession. In culinary development is known the term *art culinary*. *Art culinary* is a part of the culture, *culinary* refers to the richness of traditional food varieties, food, snacks and drinks, which refer to the regional identity of specific ethnic groups, (Koentjaraningrat, 1996; 103) *Proceedings of the International Conference on Tourism and Heritage Management (ICCT 1996), Yogyakarta, Indonesia*.

Beauty cannot be released with food; art is needed in finding raw materials and its support materials, cooking to serve. Art is how to use capability and imagination in creating beauty, whether to environment or in creating memories, which can be shared with others (Tonfoni & Jain, 2003; 1), and Barkun (2005; 13) emphasizing that art is the result of creativity and the outcome of the human mind in creating something.

Food is something important in life, food is the biggest industry, biggest export and partially a joy and food is creativity and diversity (Belasco 2006; 1). In the context of culinary tourism, able to give its value in tourism. Consuming food products is a representative of a fun activity and considered in visiting a country (Frochot, 2003; 79). Even in Saleh's research (2012) stated that in reality, tourists will create a reduction in activities budget as the last alternative, even in the research, 1/3 tourists budget used to consume culinary products. Thus it appears that the culinary sector is a good enough opportunity for the global tourism sector, where the development of culinary tourism will be able to increase visitor interest and increase revenue from the tourism sector, thus building a culinary product is an important part in building tourism as a whole.

The statement is increasingly pursuing the direction of culinary product development, which the demand of tourists is quite large on traditional culinary products that reflect the uniqueness, scarcity and identity of a country or region that cannot be found in other countries or regions. Product development can be defined as examination of products and services in order to identify improvement opportunities, customer satisfaction and profitability (Waller, 1996; 1993).

### **III. RESEARCH METHODOLOGY**

This research is a descriptive research. According to Sekaran (2010: 105-106) descriptive research is research conducted to ensure and enable researchers to describe the characteristics of the variables of concern to a situation. The purpose of descriptive research is to obtain a complete profile or picture of the relevant aspects of an interesting phenomenon, which occurs in an individual, organization, industry, or other things. In relation to the description of the descriptive research method above, the descriptive method was chosen because in this study attempts were made to obtain a complete profile of the tourism potential of Kampung Budaya Betawi Setu Babakan, which will then be used to create a model of creative tourism. In more detail, the proposed activities are: 1) Identify the internal and external environment of Betawi culinary tourism destination in Kampung Budaya Betawi Setu Babakan, 2) Identify the initial study related to basic information about culinary tourism destination in Kampung Budaya Betawi Setu Babakan; which includes: attractions, intra and inter-regional transport, infrastructure, facilities and services, events/festivals and tourism activities, 3) Implement Focus Group Discussion in order to see priority things in its development by using IPA (Importance Performance Analysis), 4) Develop the Culinary Tour Development Model on Potential of Locality and Community Based for Setu Babakan Cultural Village.

#### **III.1. Data Collection Method**

To generate the conclusion of business feasibility actual and accurate, valid and reliable data is really needed. The data used should be collected through a step based on the scientific method. The data collected in this research is primary data and secondary data. The primary data were obtained by conducting field observation, surveys using questionnaires and FGDs and interviews with the stakeholders in Kampung Budaya Betawi Setu Babakan. The secondary data were obtained from various other sources that can be accountable and reliable, for example from the Central Bureau of Statistics, the local tourism office, websites, papers or studies that have been made before. This secondary data collection aims to increase the actuality of data that has been obtained from the primary data so that the study on the development of Betawi Culture Village Based on Local Potential and Community Based to be valid.

#### **III.2. Data Analysis**

The method of research analysis used in this research is the Importance Performance Analysis (IPA) Method. This analysis method was first introduced by Martilla and James (1977). Importance Performance Analysis (IPA) conceptually is a multi-attribute model. This technique identifies the strengths and weaknesses of market supply by using two criteria namely the relative importance of attributes and

customer satisfaction in this case; tourists. Using the mean, median or ranking measurement, interest and attribute performance are collected and classified into high or low categories; then by pairing the two sets of rankings, each attribute is placed into one of four performance interest quadrants (Crompton and Duray, 1985).

Mean performance and interest are used as coordinates for plotting individual attributes on a two-dimensional matrix shown in the following figure:

**Figure 1: Importance Performance (IP) Model**



**Source: Mattilla & James, 1977**

Information:

- First Priority (FP): Is the main priority in the development of culinary tourism Betawi based on local potential but has a low level of needs.
- Keep It (KI): Shows the level of importance and level of need in the development of culinary tourism Betawi based on local potential is also high so that the factors contained in this quadrant should be maintained.
- Second Priority Quadrant (SP): It is the second priority that the development of Betawi culinary tourism based on local potential has high performance level but low importance
- Quadrant Leave It (IT): Indicates the level of importance and the level of need of a culinary betawi tourism development based on local potential based on the community in a low quadrant, so that the factors contained in the awareness are ignored or not maintained.

## IV. RESULT AND DISCUSSION

### IV.1. General Condition

Determination of the area of babakan becomes Betawi cultural village reinforced by the regional regulation no. 3 year 2005 on the establishment of Betawi Cultural Village Setu Babakan. The Betawi Culture Setu Babakan as a cultural heritage area includes both physical and non-physical elements such as buildings characterized by Betawi culture, natural environment (lake and panorama of shady trees), art, customs, and historicity.



Administratively Betawi Babakan cultural village Setu Babakan is located in Kalibata village, Srengseng Sawah Village, Jagakarsa Subdistrict, South Jakarta, RW 06, 07, 08, and 09. Betawi Cultural Village has an area of 289 Ha with the following physical limitations: 1) North: Mochamad Kahfi II Road up to Jalan Desa Putra (Jalan H Pangkat), 2) East: Putra Village Road (Jalan H Pangkat), Pratama Street, Wika Street, East Manggabolong Street, and Jalan Lapangan Merah, 3) South Side: Boundary of DKI Jakarta province with Depok city, 4) West side: Mochamad Kahfi II Road

#### **IV.2. Conditions Attractiveness of Tourism**

Betawi culture has various ethnic backgrounds. Beginning in the 18th century, Batavia or Jakarta at that time consisted of Dutch, Chinese (including Peranakan), Arab, Moor, Javanese, Sundanese, Marlinjker, Bugis Makassar, Bali, Sumba, Ambon/Banda and Malay. These are the ones who interact and mingle with the indigenous Batavians and influence the formation of Betawi culture known today.

Variations in Betawi ethnic identity lead to the emergence of local variations in Betawi culture that were also based on the origin of the settlement. Betawi people known to be adapted to their respective residential areas such as Kampung Melayu, Kampung Ambon, Kampung Makassar, Bali Mester, Matraman and others.

#### **IV.3. Cultural Tourism**

Cultural Tourism is an activity or effort to regenerate the traditional values that are packed so worthy to be displayed, watched and sold. Lenong theater art is a traditional Betawi art that is still alive and growing. There are two types of Lenong theaters namely Lenong Denes which tells the kingdom or the noble environment, with the use of subtle language and Lenong thugs who use stories of everyday life and use everyday language. The language in this theater uses the daily Betawi dialect so it is not too difficult to understand.

Betawi traditional music art that is quite popular among others music art gambang kromong which comes from the art of Chinese music, tambourines are derived from Arabic, keroncong monument originating from Portuguese and Arabian addition there is Tanjidor who came from the Netherlands. Some Betawi orchestras are used as music accompaniment of certain theater such as gambang kromong as escort lenong, tanjidor as accompanist jipeng and Jinong Theater and Betawi theater has a distinctive masking music.

- a) Cultural tourism that can be enjoyed directly in Betawi Cultural Village Setu Babakan is as follows:
- b) Performances of traditional music, dance and theater at open stage
- c) Training of traditional dance, music and theater for children and adolescents
- d) Tourist attractions Betawi cultural village and cultural ritual procession such as wedding ceremony, circumcision, akekah, hatam Quran, nujuh month, step on the ground and ngederes.
- e) Gallery aimed at introducing Betawi culture. In this gallery can be found collection of ancestral heritage of Betawi, custom clothing and so on.

#### **IV.4. Typical Characteristic And Building Architecture of Betawi**

Gudang House, has a rectangular plan, extending from front to back, saddle-shaped roof, but there are also Gudang houses with saddles and shields, composed of arranged framework. The structure generally consists of tilting press rods (two pieces) that meet each other on an upright pull rod.

**Figure 2: Gudang House**



This system is known as *anderdan* and is not found in other traditional houses in Indonesia. In addition to the front of the Gudang House there is a piece of sloping roof that is also called a cap or deak or markis, which serves to hold the sun or rain block on the front room that is always open.

Joglo Betawi House is affected by Javanese style of architecture. The differences in Joglo houses and the others is that the foundation's main pillar structure separates the room, however the Joglo Betawi House pillar is not really conspicuous. In common, Joglo Betawi House is shaped more or less 64m<sup>2</sup> in size.

**Figure 3: Rumah Joglo Betawi**



The characteristic of Bapang/Kabaya House is that the wide terrace consists of living room and bale for relaxing. This house is generally semi-open and only limited to 80cm fence, the floor is higher than the ground, and there are stairs of brick consisting of at most 3 stairs. This house generally 99m<sup>2</sup> in size.

**Figure 4: Rumah Kabaya Betawi**



#### **IV.5. Natural Tourism**

Betawi Cultural Village Setu Babakan has the potential of water tourism in the form of two natural *Setu* which is Setu Babakan and Setu Mangga Bolong. Both of these Setu conditions are still quite good compared to other setu in Jakarta. Setu Babakan comes from water springs, rainwater and sewer water. Along the Setu, there are overgrown Betawi traditional fruit trees such as buni, kecap, rambutan and so on. Water tourism that can be enjoyed such as water bikes, canoes, and fishing. Setu Manggabolong condition is not as good as Setu Babakan because there are misused lands by the citizens for settlement, aside from that, the shallow partus are planted with banana trees and so on.

#### **IV.6. Agro Tourism**

In Setu Babakan, the farm is located in the yard and the court of the people's house. This is so that when the fruit season comes, it attracts tourists to stop by at the houses of the residents. Thus, it usually lead local residents to immediately greet tourists and pick fruits for tourists as a sign of honor. Moreover, the tourist can pick fruits by themselves with an agreement with the local residents, unless the owner provides supplies to tourists as souvenirs.

- a) Fruit that can be directly enjoy such as:
- b) Starfruit
- c) Rambutan

Horticulture includes buni, guava, duku, menteng, noni, sapota, durian, nona fruit, soursop, rukem, gnetum gnemon, miana, aloevera, brahma, kemuning, puring, kecap, jengkol, and many more. Superior plants such as jati unggul, eucalyptus, abaca banana, cavendish banana, yellow kapok banana, barangan banana, raja bulu banana, raja sereh banana, pineapple, and many more.

#### **IV.7. Tourism Culinary**

Around the Betawi cultural village, the tourism can enjoy the traditional food and beverages of betawi culture such as pletok wine, star fruit juice, kerak telur, laksa, toge goreng, gado-gado, soto, pecak fish, sayur asem, uduk rice, ulam rice, begane rice, dodol, geplak, wajik ragi, rengginang, tape uli, lapis talam, and etc. The famous dodol in this area is Betawi dodol Nyak Mai that is widely promoted to Malaysia, China, and Netherlands.

#### **IV.8. Condition and Tourism Facilities**

Available facilities in Betawi Cultural village Setu Babakan are mention below:

- **Bang Pitung Door Gate** complete with security room

**Figure 5: Bang Pitung Door Gate**



- **Open stage area** includes complete with storage/art property room, makeup room, and toilet each with two rooms.

**Figure 6: Open Stage Area**



- **Betawi Guesthouse** is completed with one bedroom for woman with 6-person capacity, one bedroom for men with 6-person capacity, 4 bathrooms, 4 toilet rooms, one main bedroom with 8-person capacity, 1 pantry and kitchen and 1 stoop.
- **Traditional House and Plaza** is completed with 1 bedroom, 1 storage room, 1 kitchen and dining room, 1 bathroom, 1 porch, 1 stoop room, 1 bale chair, and 1 full guest bedroom.
- **Management Building** is completed with 1 meeting room, 2 office rooms, 1 stoop, and 4 toilet rooms.
- **Information Board** contains information about the schedule of culture attraction that held inside the Betawi Cultural Village, Setu Babakan.
- **Musholla** includes a restroom and wudhu room facilitated for both men and women. Moreover, the sholat equipment and Qurans are available.

- **Car park** is located in the west side of Setu Babakan near the center of Betawi cultural village Setu Babakan.
- **Tourist Center Information** is located in the management building as well as the office. Information can be obtained at the Tourist Center Information about the schedule of Betawi arts and cultural performances, explanations of Betawi art and culture, as well as information related to Setu Babakan and Setu Manggabolong.

#### IV.9. Social & Society Condition

##### 1. Demography

Betawi cultural village region of Setu Babakan is located in Srengseng Sawah district, one of the district in located in the region of Jagakarsa Kodya, South Jakarta. Comprehensively the area is 674, 70 Ha, separated with Lenteng Agung district and Jagakarsa in the north side, Ciliwung river in the east side, Depok City in the south side with Ciganjur District and Cipedak District. Betawi cultural village in Setu Babakan cover 06, 07, 08 citizenships.

**Table 1. Total Number of Local Residents in Urban Village of Srengseng Sawah 2010**

Urban Village	Men	Women	Total	Sex Ratio
Srengseng Sawah	31,242	29,694	60,936	105.21

Source: BPS 2010

##### 2. Society Empowerment in Setu Babakan

In this Betawi Cultural Village, there are societal empowerment groups, or otherwise known as the community-based enacted activities, as follows;

- **Farmer Group**, is a group that fonder various Betawi fruits
- **Tourist Enthusiast Group**, is a group that giving the understanding concept of "Sapta Pesona" or seven enchantments to understand the tourism concept.
- **Bargain Group** is a common type of bargainer that is domiciled around Srengseng Sawah performing selling activities by opening a shop or using a cart in Setu Babakan area. Products sold include ready-to-eat products, processed products from food and beverage maker groups, agricultural products from farmer groups, individuals selling special foods such as kerak telur, laksa, toge goring, gado-gado, pecak fish, rangi, tape uli, lapis talam, selendang mayang, and others.
- **Cultural Art Group** is a group that regenerates Betawi artistic values to traditional dance performances such as lenong, wayang, Betawi masks, jinong, Ubuk Betawi, Demuluk and samrah held on open stage every Saturday and Sunday. Besides it also provides a training lesson for these arts.

##### 3. Tourist Visit Condition

The tourist market is dominated by domestic tourists consisting of the general public of Jakarta area, students of elementary/junior high/high school, students, researchers, NGOs, government agencies and others. Here is the data of tourist visits from year to year:

**Table 1: Tourist Visit Data**

Year	Total Tourists
2007	134.575
2008	133.656
2009	135.811
2010	125.068
2011	146.215

**Source: Badan Pengelola PBB Setu Babakan 2012**

#### **IV.10. Purposes Level Analysis**

##### **1. Quadrant First Priority**

This quadrant shows that the main priority has the highest purposes to the internal. On the other side, it has the lowest purpose to the external side.

- a) Homestay is one of the form of tourism that let the visitors to rent a room from local family in one of the location. Sometimes it purpose is to increase the language knowledge and be more familiar with the local lifestyle. Also, homestay lets the local family earn profits from the renters.
- b) Culinary is a processed product in the form of cuisine. The dishes such as main course, side dishes, and beverages. Because each region has its own taste, it is no wonder if every region has their own traditional culinary like Setu Babakan. Culinary is a lifestyle that cannot be separated. Hence, everyone needs food for daily basis.
- c) Society participation is an involvement of mental/mind or moral/feelings in a group situation that encourage them to contribute in order to reach the goals and take responsibility towards the related business. Society is one of the important parts that will affect the development of Betawi Cultural Village of Setu Babakan.
- d) The event is a special incident or occurring that happen internally, locally, and even related to an event internationally. To support the success of regional tourism, the special event role of a destination is very important and a very decisive success in increasing the tourist visit.
- e) Tour product is all the services that can be feel and enjoy by the tourist after leave the house to a chosen tourism destination and until the tourist return back home.

##### **2. Quadrant Keep It**

Quadrant Keep It is a quadrant where all items contained in the quadrant is an item that must be maintained because it has a high level of importance both in terms of internal and external.

##### **3. Quadrant Leave It**

Quadrant Leave It is a quadrant where the level of importance in the application of the development concept of Betawi Cultural Village Situ Babakan are low, both from internal factors and external factors. In Quadrant Leave It (quadrant III) there is no

opinion or assessment from the people. This indicates that in applying the development concept on Betawi Cultural Village Situ Babakan are no need to be ignored in other words all delivered by the society is an important thing that should be done and implemented optimally.

#### 4. Quadrant Second Priority

Quadrant Second Priority is a quadrant that describes where the items submitted by the community are classified into a second priority scale that has a level of importance both from internal factors and external factors. Items included in the second priority development of Betawi Cultural Village Setu Babakan are mention below:

- a) Art and Culture
- b) Facilities and Infrastructure
- c) Agro-Tourism
- d) Souvenir

To make a clear scoring and society suggestion about the implementation concept of Development in Betawi Cultural Village Setu Babakan that is related to the quadrant of important performance analysis that are shown in table below:

**Table 2: Village Development Priority Scale Betawi Culture on Setu Babakan**

Quadrant	Information
First Priority (Quadrant I)	<ol style="list-style-type: none"> <li>a) Homestay</li> <li>b) Culinary</li> <li>c) Art And culture</li> <li>d) Event</li> <li>e) Tour products</li> </ol>
Second Priority (Quadrant IV)	<ol style="list-style-type: none"> <li>a) Facilities and Infrastructure</li> <li>b) Arts And Culture</li> <li>c) Agro- tourism</li> <li>d) Souvenirs</li> </ol>

Based on the table, the next steps are to create a concept according to implementing the result of FGD with also priority scale that have been determined. The concept as mention below:

**Table 3: Rationalization Concept on Community Participation Development**

Description	Based on the obserbvation and result of FGD about the involvement of the civilization to the expansion of the activities of Betawi cultural
Purpose	<ol style="list-style-type: none"> <li>a) Increasing the society paticipation role in cultural tourism</li> <li>b) Increasing the tourist visit to Setu Babakan area</li> <li>c) Promoting the region product of Setu Babakan to the tourists.</li> </ol>
Target	<ol style="list-style-type: none"> <li>a) Teenager/Youth</li> <li>b) Bargainer</li> <li>c) Souvenir craftsman</li> <li>d) DKI Department Tourism</li> </ol>

	e) Province Government f) Citizen Association of Setu Babakan
Activities	a) Training on personality and ethics in guiding the tourist b) Upgrading the Foreign Language for Local Tour Guide c) Upgrading guide techniques and how to market a tourism object

**Table 4: Rationalization Concept on Event Development**

Description	<p>Betawi Arts is very diverse but the art displayed in the Setu Babakan region is still limited to dances, lenong and pencak silat</p> <p>Betawi culture in Setu Babakan actually can represent the Betawi culture in general. But it does not represent the variety of Betawi culture that exists, for example Betawi Pesisiran Culture, Central Betawi, and others have not yet been seen</p> <p>The packaging of Betawi cultural attractions that already exist need to be improved on the quality side</p>
Purpose	<p>Improving the quality of Betawi Culture attractions</p> <p>Increasing the variety of arts &amp; culture displayed in the event Cultural Tour Betawi</p>
Target	<p>Cultural actors in the community of Setu Babakan (Group Arts and Pencak Silat)</p> <p>Teenager and youth in Setu Babakan areas</p>
Activities	Setu Babakan Food & Festival event

**Table 5: Rationalization Concept on Homestay Development**

Description	<p>For tourist satisfaction, the importance of homestay as accommodation and lodging for tourists who visit Setu Babakan</p> <p>The problems of homestay that exist in Setu Babakan is the less education on homestay standardization</p> <p>Home Stay Management in Setu Babakan has not been arranged well, thus causing injustice and uneven opportunity of homestay use by visitors.</p>
Purpose	<p>a. Society and Management of cultural Betawi culture in Setu Babakan that can define the characteristic of homestay.</p> <p>b. Society and Betawi cultural village Setu Babakan managers can explain the excellent service procedures to the tourists.</p> <p>c. Society and Betawi cultural village Setu Babakan managers can apply the given concept in homestay.</p>
Target	<p>a. Society can create and manage "homestay" based on the homestay standard services.</p> <p>b. Society can understand the comprehensive concept and meaning of tourism.</p>
Activities	<p>a. Training and mentoring procedure on homestay services.</p> <p>b. Training and mentoring of housekeeping standard.</p>



	c. Training and mentoring on service standard on food and beverages of “Homestay”.
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**Table 6: Rationalization Concept on Culinary Development**

Description	With attractive, innovative, and creative culinary to increase the tourist purchase and tourist visit from one destination to another. The problem in Setu Babakan area is the undevelopment special culinary of Betawi Culinary product that are available such as Dodol betawi. Yet, the packaging have to be innovate to make it more alluring to tourists.
Purpose	Society and management understand the concept and the meaning of comprehensive culinary packaging.
Target	a. Homestay Owner b. Restaurant Owner c. Shop owner d. Bargainer
Activities	a. Hygiene and food sanitation training. b. Ingredient, cultivation technique, and menu creation training. c. Nutrition value, rate of sufficient nutrition, and food portion training. d. Cost of accounting training e. Packaging technique and labelling knowledge (Including practice) f. Practice in the making of appetizer, maincourse, dessert, and beverages.

**Table 7: Rationalization Concept on Product Tour Development**

Description	Less tour package for attractions available at Setu Babakan Less interesting tour package for tourists to visit Setu Babakan
Purpose	The availability of product tour for tourists to enjoy
Target	a. Local government of DKI b. Society
Activities	Make tourism product for Setu Babakan.

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## LAMPIRAN 2-B: PERBAIKAN *DRAFT* ARTIKEL UNTUK PUBLIKASI

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### **The Betawi Culinary Development Model Based on Local Community Potential in Setu Babakan in Jakarta, Indonesia**

#### **Abstract**

*Betawi cultural village in Setu Babakan<sup>1</sup> was formed for the purpose of leading, continuing and protecting the Betawi culture. This includes the Betawi culinary potential inside, creating and developing the value of Betawi culture that fits the cultural roots, organizing and utilizing the potential of the physical environment both natural and artificial Betawi nuances, controlling the utilization of physical and non-physical environment so that each other synergizes to maintain the characteristics of Betawi. This research aims to: 1) create a model of creative culinary tourism development for the Betawi cultural village, 2) identify the internal and external environment towards Betawi cultural village tourism destination, 3) identify the initial assessment related to basic information about tourist destinations of Betawi Cultural Village, which includes; attractions, intra and inter-regional transport, infrastructure, facilities and services, event/festival of tourism activities, culinary, homestay and tour guide, 4) identify the pattern of community empowerment, and 5) prepare the creative culinary tourism destinations based on local community potentials in Betawi Cultural Village. The research method used is descriptive research method using FGD and relying on the Importance Performance Analysis. The results showed that the Betawi culinary tour development model in Lake Babakan should be integrated with the local community via homestay and tour guides.*

**Keywords:** *Betawi Cultural Village, Betawi Culinary Tourism, Local Potentials, Community-Based, Setu Babakan, Lake Babakan, Jakarta*

#### **I. Introduction**

Tourism, in general, has become the source of revenue for countries across the globe (Richards G. , Tourism Development Trajectories-From Culture to Creativity, 2007). Combining with the richness of countries' culture, tourism activities has certainly boosted the industry attractiveness even more (Richards G. , Tourism Development Trajectories-From Culture to Creativity, 2007; Carvalho, Ferreira, & Figueira, 2016).

Referring to the Law No. 10 Year 2009 of the Republic of Indonesia on Tourism,

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<sup>1</sup> Setu Babakan, or known in English as Lake Babakan, is located in Srengseng Sawah, Jagakarsa, South Jakarta. The Lake Babakan is in at the center of the Betawi Cultural Village. This Betawi Cultural Village is considered as a part of the cultural heritage of the Indonesian capital & metropolitan city of Jakarta. The Betawi Cultural Village is devoted to the preservation of the indigenous culture of Betawi. This location surrounding the Lake Babakan is actually the replacement of the previous location in Condet Betawi Cultural Village. The Lake Babakan has an approximate area of 32 hectares. Besides using the Lake Babakan for water-based recreational activities, the local communities have more than 100 floating fishnet cages to breed various kinds of fish. Surrounding the Lake Babakan is home to Betawi-based fruit plants, such as; banana, coconut and guava.

Tourism Destination Region or Tourism Destination, tourism is regarded as the geographical area within one or more administrative areas within which there are tourist attractions, public facilities, tourism facilities, accessibility, and interrelated communities and complete the realization of tourism. Alongside with this Indonesian law, Stankovic and Dukic (2009) stated that the tourism-destination products must include; (1) attraction (natural or manmade-built to show the purpose of any special events and have historical values), (2) accessibility (whole transport system that includes routes, terminals and vehicles available), (3) amenities (accommodation and drinking, retail and other travel services), (4) available packages (packages that have been arranged by intermediaries and principals), (5) activities (all activities are available in a destination, and things that tourists can do during their visits), and (6) additional services, or ancillary services (various additional services used by travelers such as banks, telecommunications stores, hospitals, for instance). From a slightly different perspective, there are also ingredients to be considered for tourism destinations (Mdusm, 2016), such as; (1) the complex nature of production and marketing, (2) minimal management and marketing control for the destination marketers on the tourism destinations, (3) tourism destinations are often marketed without end experience and the derived values since tourists are knitting together the available products and services in the tourism destinations, (4) minimal possibilities for partners and players in the tourism destination to exit the industry, (5) difficult to reach mutual agreements on the brands to be marketed, (6) politically-driven tourism destination as the vehicle to increase the public image of certain political groups, (7) unequal power of players, and (8) tourism destinations experience cyclical changes. Hence, though the tourism-destination products are required to meet some considerations, as mentioned above, it is actually wondered if, in fact, all tourism destinations have those elements in-place appropriately and readily to pamper the tourists.

## **II. Literature Review**

In terms of creative tourism, according to Richards and Raymond (2000), creative tourism is a travel experience that provides opportunities for tourists to develop their creative potential. Furthermore, Richards (2007) stated that the creative potential of tourists arises through the active participation in various programs and learning experiences in accordance with the characteristics of the destinations visited. Meanwhile, King (2009) argued that in creative tourism, authentic engagement and experience are the main things that must exist. In addition, in creative tourism, art, heritage, and special characters of a place serve as the forum on participatory learning for tourists. This provides opportunities for tourists to make contact with the local community (Allan, 2009; Carvalho, Ferreira, & Figueira, 2016). Though focusing their studies in different areas, nevertheless Adriani and Rosyidie (2013), including Lemy and Nathalia (2014) have certainly support the issues surrounding the creative tourism. Culinary in the context of tourism activities can provide its own value for tourism and society. Consuming food products is a representation of one of the fun activities and is considered in visiting a country (Frochot, 2003). Even in research work by Saleh, Hermawan & Chozin (2013) stated that one-third of the tourists' budgets are used to consume culinary products. It appears that the culinary sector is an exciting opportunity for the global tourism sector where the development of culinary tourism tends to increase visitors'

interests. Continuous development on the country's culinary products is an important element in sustaining the country's tourism. The statement is increasingly pursuing the direction of culinary product development. The demand of tourists is quite large on the traditional culinary products that reflect the uniqueness, scarcity and identity of a country or region that cannot be found in other countries or regions. Product development can be defined as examination of products and services in order to identify improvement opportunities, customer satisfaction and profitability (Waller, 1996). For Indonesia, this is crucial as the tourism sector generated US\$12,225 billion in 2015 and US\$ 13,568 billion in 2016 (Chandra & Damarjati, 2017). This tourism industry was only second to the income received from CPO.

Historically, culinary is originally a Latin word, which is associated with the kitchen or cooking activities (Dictionary.com, LLC, 2018; Oxford University Press, 2018). Culinary refers to the richness of traditional food varieties, food, snacks and drinks, which refer to the regional identity of specific ethnic groups (Almerico, 2014; Belasco, *Meals to Come: A History of the Future of Food*, 2006). As previously mentioned, tourists are reducing their budget on other activities to spare as much as one-third of their budgets into culinary products (Saleh, Hermawan, & Chozin, 2013). According to Frochot (2003, p. 79), consuming food products is a representative of a fun activity and may likely be considered in country' visits.

This study concentrates on the area of Betawi Cultural Village in the Southern part of Jakarta. Jakarta is the capital of the Republic of Indonesia. In this small area, the population is consisted of mostly the people of Betawi, who aim to preserve the culture that includes all ideas, wisdom and artifacts, such as: arts, customs, folklore, literature and linguistics, welfare and building designs. The intended functions of the Betawi Cultural Village is to provide the historical wisdom, culture, customs, including the religious facilities, information center, art and culture facilities, research facilities, means of preservation and development, and tourism facilities. Since the day of its enactment, the Betawi Cultural Village has become the icon for cultural heritage area of the people of Betawi. The Betawi Cultural Village in Lake Babakan has an important role in preserving customs, norms, and the order of life of the people of Betawi. Nonetheless, though it was set up as one of the tourist destination, the Betawi Cultural Village in Lake Babakan still face various issues, such as; minimal government commitments to the management of tourist destinations, minimal participation, awareness and commitment of the local communities in the management of tourist destinations, difficulties in managing the Betawi Cultural Village due to its specific nature only about the people of Betawi, less than optimum roles and contributions from stakeholders toward the development on a tourism destination, incomplete "inventory list" of the tourism potentials, lack of studies concerning the internal and external environments of the Betawi Cultural Village in Lake Babakan, and inadequate reviews on tourism destination management to cover attractions, intra and inter-destination transportation, infrastructure, facilities and services, events and festivals, and tourism activities. Based on the above-mentioned issues, it can be concluded that until now there is no particular models to be directly applied into the development of the Betawi Cultural Village in Lake Babakan to boost its unique heritage and/or any activities to support the Betawi-based culinary products.

Since there is no particular models, as mentioned above, this research activities attempt to study and identify the internal and external environment of the Betawi Cultural Village in Lake Babakan to potentially create a creative culinary tour model for Betawi Cultural Village in Lake Babakan. To do so, identifying the preliminary study related to basic information about tourist destinations of Betawi Cultural Village in Lake Babakan is necessary since the area can certainly include; attractions, intra and inter-regional transportation, infrastructure, facilities and services, events/festivals, culinary activities, homestays and tour guides. Undoubtedly, community empowerment is deemed necessary to ensure the sustainability of the culinary tourism in this area.

To successfully achieve the intention of this study, focus group discussions are organized to gauge the priorities in its development by using IPA (Importance Performance Analysis).

### **III. Research Method**

This study focuses on the prescribed descriptive research to formulate descriptions and the necessary profiles on the chosen variables or phenomena, which may occur in individuals, organizations and industries (Sekaran & Roger, 2009; Cooper & Schindler, 2014). This research method is chosen to evaluate the adequate profiles of the tourism potentials of the Betawi Village in Lake Babakan. The results of the profiling will be used to formulate the model of creative tourism in this area.

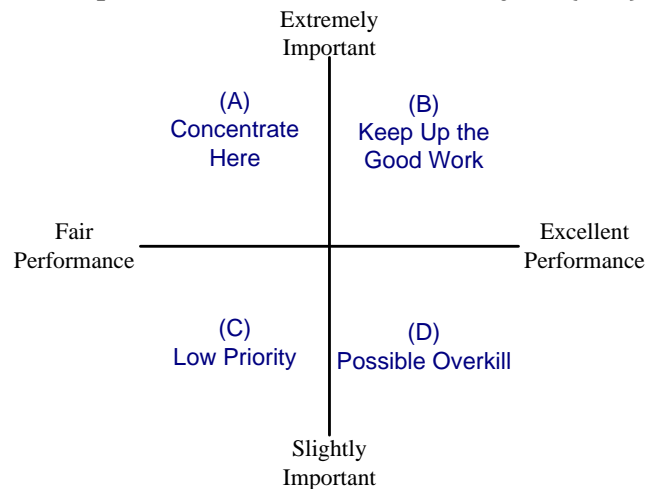
To learn the tourism potentials of the Betawi Village in Lake Babakan, both the primary and secondary data are required. Relying on the purposive sampling to include only individuals in the Betawi Village in Lake Babakan, this study conducted the field observation, FGDs, including interviews with the local communities. In addition, information is also obtained from the local tourism office, websites, the Indonesian-based Central Bureau of Statistics, journal articles, and books.

The method of research analysis used in this research is the Importance-Performance Analysis (IPA) Method to conceptually bring-up the multi-attribute model. This study attempts to identify the attributes, managerial-level of importance, and the historical performance are necessary in this study to show the relationships among competing variables. Using the mean, median or ranking measurements, interests and attribute performance are gathered to be further classified into high or low categories. Then, by pairing two sets of rankings, each attribute is fit into one of four performance quadrants. From the illustration, it is obvious to focus on quadrant A and B, and to work-on the areas of C and D.

The notation of “concentrate here” in quadrant A denotes the combination of high importance, but low performance. This shows extremely important aspects with at least an average performance, or to be improved urgently (Martilla & James, 1977; Wong, Hideki, & George, 2011). Quadrant B is the area of extremely important with an excellent performance, others may label it as high importance and high performance. This quadrant can be regarded as the core of the organization (Martilla & James, 1977; Wong, Hideki, & George, 2011). Quadrant C is regarded as the “low priority” to

show the combination of low importance and low performance. It is perceived as slightly important aspects with at least an average performance, whereas quadrant D has the excellent performance, but only perceived as slightly important.

**Figure 7: Importance Performance Analysis (IPA) Model**



**Source: (Martilla & James, 1977; Wong, Hideki, & George, 2011)**

Though there are countless business practitioners in the area of Lake Babakan, however, there were only a total of 110 business practitioners from the local communities, who have been actively engaged in various Betawi cultural events in Lake Babakan, and who have timely responded to the research invitations. Those business practitioners have engaged in several aspects of the Betawi culture, such as; culinary, handicrafts, homestay, and tour guides for many years, as the businesses were handed-over by their parents and/or in-laws. In the beginning phase, those 110 business practitioners were requested to identify the internal and external considerations<sup>2</sup> on the Betawi Cultural Village. Once the considerations have been identified, the next phase is to identify the potentials of the Betawi Cultural Village, including the immediate surrounding area of Lake Babakan. Those 110 business practitioners were divided into groups.

To accurately portray the real conditions in accordance with the importance-performance analysis, the processes on FGD are divided into 3 stages; from the preliminary mapping of the tourism potentials, into the mapping of prevailing issues, and the final mapping of prevailing issues to be further developed in the Betawi Cultural Village in Lake Babakan.

#### IV. Data Analysis

Determination of the area of Lake Babakan to house the Betawi Cultural Village was reinforced by the regional regulation no. 3 year 2005 (Sutiyoso, 2005). The regulation stated that the Betawi Cultural Village in Lake Babakan is aimed as the

<sup>2</sup> The internal and external considerations refer to the cash inflows for the people of Betawi. Since the cash inflows are directly received by the people of Betawi as they live surrounding the area of Lake Babakan, the internal considerations become the first priority to strengthen the pillars of the Betawi Cultural Village. The external considerations become the second priority due to the potentials of luring more traffics of visitors into the area



cultural heritage area to include physical and non-physical elements, such as; buildings (characterized by Betawi design), natural environment (lake and panorama of the shady trees), arts, customs, and historical heritage of the Betawi culture. Administratively, the Betawi Cultural Village in Lake Babakan is located in the village of Kalibata, the regency of Srengseng Sawah, and the sub-district of Jagakarsa in the Southern part of Jakarta. The Betawi Cultural Village has a total coverage of 289 hectares.

Betawi culture has various ethnic backgrounds. Beginning in the 18th century, in Batavia, as the old name of the city of Jakarta at that time, consisted of Dutch, Chinese, Arab, Moor, Javanese, Sundanese, Marlinjker, Bugis Makassar, Bali, Sumba, Ambon/Banda and Malay. These were the ones who interacted and mingled with the indigenous Batavians and influence the formation of the Betawi culture known today. Variations in the Betawi ethnic identities lead to the emergence of local variations in the Betawi culture that were also based on the origin of the settlement. The people of Betawi are known to be adapted to their respective residential areas in Kampung Melayu, Kampung Ambon, Kampung Makassar, Bali Mester, Matraman and other areas.

With the constant growth until today, *Lenong*, a form of theater folk drama using the Betawi dialect, is considered as the traditional Betawi performing arts. All series of dialogues and performances are usually presented in humorous manner. During this theater folk drama, a musical genre of *Gambang Kromong* is usually accompanying the performance using flutes, gongs, accordions, and even drums. Though the performance of *Lenong* can be categorized into many genres, two broad types of *Lenong* are; *Lenong Denes*, which are often concentrated about the nobility, the kingdom, and the rich, and *Lenong Preman*, or loosely translated into *Lenong Bandits*, which often relied on stories of everyday life and folk heroes, mirroring the English folklore Robin Hoods. The type of *Lenong* performances directs the costumes worn by the artists. Scripts are prepared for each of the performances although improvisations are always required from each of the artists.

**Figure 8: Gudang & Joglo Betawi House Designs**



**Source: (Anak Betawi, 2016; Sintesiyyah, 2018)**

As mentioned, *Gambang Kromong* is one of the Betawi traditional pentatonic-based music with a heavy Chinese influence with the sets of Chinese rebab, diatonic flute, gendang drums, chimes, violins, guitars, trumpets and tambourines (Jakarta

Tourism & Culture Office, 2015a), *Keroncong* from Portugal (Anak Betawi, 2016), which relies on guitars and ukulele, and *Tanjidor*, which relies on the use of trumpets, clarinet, horns, cymbals, and bass to form an orchestra, is considered as the Betawi jazz with the influence from the Dutch (Jakarta Tourism and Culture Office, 2015b; Spiller, 1999).

In terms of the house designs (Schefold, Nas, Domenig, & Wessing, 2008), the Betawi culture has its own traditional blueprints, which is referred to as the *gudang house* as this design resembles a storehouse (Funo, Ferianto, & Yamada, 2005). This design has a simple rectangular layout, extending from front to back, saddle-shaped roof. The structure generally consists of two-pieces of tilting press rods. This system is known as *anderdan* and is not found in other traditional houses in Indonesia. It is predicted that this was introduced by the Dutch. In the front of the *gudang* house, there is a piece of sloping overhanging roof that is also called a hat to block the sun and rain to the front-open-terrace (Funo, Ferianto, & Yamada, 2005; Schefold, Nas, Domenig, & Wessing, 2008).

Another design is referred to the *Joglo* Betawi House. This design has the heavy influence from the Javanese architectures (Anak Betawi, 2016; Sintesiyyah, 2018). The roof design is the best-known feature that one can see the inspiration from the Javanese design. The main difference in the *Joglo* designs is evident in the main pillar structures to separate the rooms. In the *Joglo* Betawi design, which is commonly built around 64 squared-meter, the foundations of the main pillars are hidden.

Another design is called *Bapang* House or *Kabaya* House. This design has a wide front terrace, which also includes a *bale* for family and guests gathering. This house is generally semi-open and only limited to 80 cm height-fence. The floor is higher than the ground, and there are stairs of brick consisting of at most 3 stairs. The house itself is merely around 99 squared-meters in size.

**Figure 9: Kabaya House Designs**



**Source: (kamerabudaya.com, 2017)**

The following table shows the interconnectedness of the FGD results. Stage 1, the participants identified 5 potentials of the Betawi Cultural Village in Lake Babakan. From stage 2, there are 6 prevailing issues in Lake Babakan, which are potentially and likely delaying future improvements and development in Betawi Cultural Village in

Lake Babakan. Stage 3, participants claimed 9 prevailing issues to be concentrated in Betawi Cultural Village in Lake Babakan.

**Table 8: FGD Results**

Descriptions of Stage		Issues Identified
<b>Stage 1</b>	Identifying potentials in the Lake Babakan	Lake, Culinary, Agro-Tourism, Arts & Culture, and Local Wisdom
<b>Stage 2</b>	Prevailing issues in Lake Babakan, which are likely delaying improvement & development	Garbage, Noise from vehicles & motorcycles & parking, Traffic jam in the area, particularly over the weekend and public holidays, Lack of general facilities, Lack of information, and Culinary
<b>Stage 3</b>	Prevailing issues in Lake Babakan to be developed based on stage 1 & 2	Homestay, Art & Culture, Culinary, General Facilities, Community Attractions, Tour Packages, Souvenir, Agro-Tourism, and Events

The results of FGD in stage 3 conform to the main considerations for internal and external developments as shown in the following table, which have been previously formulated by management team in the Betawi Cultural Village. As those issues are directly linked into the cash inflows of the people of Betawi, the internal considerations appeared to be the first priority to strengthen the pillars of the Betawi Cultural Village. The external considerations seem to be the second priority due to the nature of potential increments of traffics into the area.

**Table 9: Internal & External Considerations**

Internal	External
Homestay	Art and Culture
Society/community participation	Facilities and
Tour products and packages	Infrastructure
Various events	Agro-Tourism
Culinary	Souvenir

With the internal and external considerations, the next step is to formulate the reasons on each of those considerations. The conceptual rationalizations are as follows;

- Homestay is considered as the top priority since it has the contributing power to increase tourist satisfaction in visiting and experiencing the cultures of Betawi. Nonetheless, the issues on homestay standardization among the Betawi families need to be well-prepared, including the well-organized homestay management for incoming and outgoing tourists

**Table 10: Homestay Considerations**

Purpose	The local community and the management of Betawi Cultural Village in Lake Babakan can define the characteristics of homestay and formulating the service excellence to tourists.
Target	Offering standardized homestay services for the residents of Lake Babakan

Associated Issues	Facilities & infrastructure to support the use of residents' houses and the homestay programs
Constraints	Training and mentoring procedure on homestay services, housekeeping standards, and service standards on serving food and beverages as an integral part of homestay

- Society/Community Participation is considered as the top priority due to its contributing financial incentives for the local community within Lake Babakan

**Table 11: Society/Community Considerations**

Purpose	Increasing the society/community participation in the Betawi Cultural Village in Lake Babakan to promote it as the tourist destination. This potentially increases tourist visits into the area
Target	Souvenir craftsman, local government-based tourism agency, the provincial government, residents of the Lake Babakan
Associated Issues	Arts & culture, facilities & infrastructure, agro-tourism, and souvenirs to better support the society/community participation toward the enrichment of the Betawi Cultural Village
Constraints	Training on guiding and serving tourists, including improvements on foreign language proficiencies, and conforming to the SOP for tour guides

- Tour Products & Packages is also considered as the top priority as these have the built-in potentials for inbounds visitors. The embedded challenges are formulating attractive tour products and packages, undoubtedly, given the available facilities and services. Though it appears relatively simple, nevertheless, issues concerning tour products and packages are inter-connectedly complex, as discussed in the following table.

**Table 12: Tour Products & Packages Considerations**

Purpose	Increasing the inbound visitors using the tour products and packages
Target	Society, local government-based tourism agency, local provincial government, residents of Lake Babakan
Associated Issues	Arts & culture, facilities & infrastructure, agro-tourism, and souvenirs to better support the enrichment of tour products and packages in the Betawi Cultural Village
Constraints	Build, create, and make available various tourism-related products and tour packages concerning the Betawi Cultural Village in Lake Babakan. For examples (Schwartz, Tapper, & Font, 2008); <ul style="list-style-type: none"> <li>a. Choices of accomodation, which should include wider choices of hotels, motels, serviced apartments if the homestays are not yet available</li> <li>b. Choices of modes of transportation between the airports, seaports, bus stations and train stations and the Lake Babakan. These include the ground transportation, such as taxis, car rentals, motorcycle rentals, and gas stations.</li> <li>c. Choices of food and beverages, such as; restaurants, bars, grocery stores, and convenient stores</li> </ul>

	<ul style="list-style-type: none"> <li>d. Choices of services, such as; inbound operators, agents, and local guides</li> <li>e. Choices of events, such as; excursions, recreational facilities, shops, factories, and workshops</li> </ul>
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- Various Events is on the top priority as well for the Betawi Cultural Village as a way to constantly promote the numerous Betawi-based arts and culture, beyond the currently available performances on Lenong, dances and the martial-art Pencak Silat.

**Table 13: Events Considerations**

Purpose	Attempting to continuously improving the quality of Betawi-based arts and culture, including attraction potentials, but also constantly increasing the variations of displays, exhibitions and performances on countless arts and culture of the people of Betawi
Target	Artists, who live in the close proximity of Lake Babakan, teenagers and youths
Associated Issues	Arts & culture, facilities & infrastructure, agro-tourism, and souvenirs to better support various events in and around the Betawi Cultural Village
Constraints	Training the artists, teenagers and youths to enhance their performance quality and their intense participations in various events in Lake Babakan

- Culinary is yet another issue to be prioritized. As more tourists are eagerly setting aside their budgets and may likely hunt for local dishes, this culinary consideration is impactful to the people of Betawi, indeed. Not only the preparation stage alone, but also the packaging and displays of those Betawi dishes, can potentially increase the welfare of the people of Betawi in Lake Babakan.

**Table 14: Culinary Considerations**

Purpose	To improve the understanding on the managerial concepts and the meaning of comprehensive culinary industry
Target	Homestay owners, restaurant owners, shop owners, and their respective employees
Associated Issues	Arts & culture, facilities & infrastructure, agro-tourism, and souvenirs to provide additional choices to the culinary activities
Constraints	<p>Various training sessions may have to be scheduled on the following issues;</p> <ul style="list-style-type: none"> <li>g. Hygiene and food sanitation.</li> <li>h. Ingredients, cultivation technique, and menu creation.</li> <li>i. Nutritional value, compositions on nutrition adequacy, and food portioning.</li> <li>j. Food cost calculations and budgeting</li> <li>k. Packaging and labelling</li> <li>l. Practicing and creating appetizers, main courses, desserts, and beverages.</li> </ul>

Based on the results of the FGD in stage 3, the IPA diagram was formulated to show the distributions of responses. The following tables show the summary of such responses, which are based on importance and needs. From the importance-based responses, the ranking from the most important to the least important issues are; souvenir, events, agro-tourism, arts & culture, facilities, culinary, homestay, community attractions, and tour packages. The mean importance for all the issues is 8.48.

**Table 15: Summary of Responses (Based on Importance)**

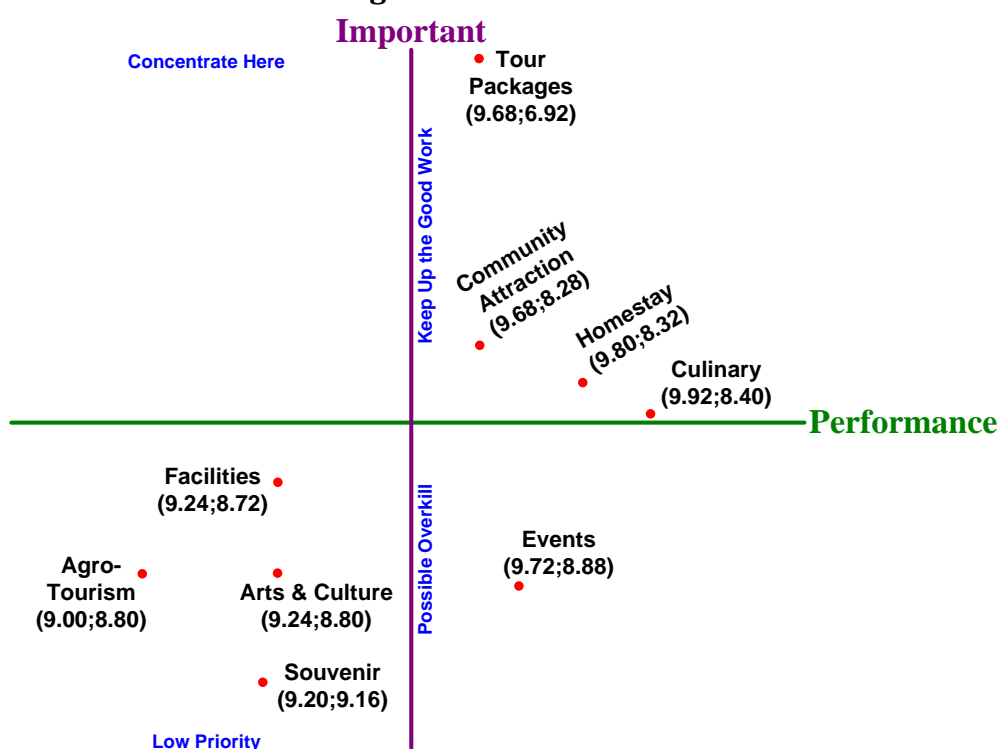
	HS	CA	AC	Cul	Sou	AgT	Fac	Ev	ToPac
Total	208	207	220	210	229	220	218	222	173
Average	8.32	8.28	8.80	8.40	9.16	8.80	8.72	8.88	6.92

From the need/performance-based responses, the ranking from the most needed to the least needed issues are; culinary, homestay, events, community attraction, tour packages, arts & culture, facilities, souvenir, and agro-tourism. The mean performance, or in this study is about the needs, is 9.50.

**Table 16: Summary of Responses (Based on Needs/Performance)**

	HS	CA	AC	Cul	Sou	AgT	Fac	Ev	ToPac
Total	245	242	231	248	230	225	231	243	242
Average	9.80	9.68	9.24	9.92	9.20	9.00	9.24	9.72	9.68

**Figure 10: IPA Results**



From the IPA diagram, it is evident that only “events” falls in the quadrant D, which is categorized as “possible overkill”. This result indicated that various events



are considered having excellent performance, but may not be considered as important. The excellent series of performances are evident with news, such as during the recent Asian Games in Jakarta in August 2018, whereby 1,000 dancers welcomed the athletes (Sari, 2018a), and the athletes were guided to learn how to *batik*, which is drawing of certain patterns on a piece of cloth (Sari, 2018b), or celebrating the Islamic festivity in July 2018 (Carina, 2018), or entrepreneurial fairs in March 2018 (Komara, 2018), or recreation and culinary (Wisata Indonesia, 2017)

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### LAMPIRAN 3: SUSUNAN ORGANISASI TIM PENELITI

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Penelitian ini dilaksanakan oleh tim peneliti terdiri dari ketua tim peneliti, 1 orang anggota peneliti dibantu oleh 1 orang administrator dan lima orang tim pencacah. Kualifikasi tim peneliti tersebut adalah sebagai berikut:

No	Nama dan Gelar	Posisi dalam Tim	Keahlian	Alokasi Waktu	
				Jam/minggu	Bulan
1	Dr. Samuel PD Anantadjaya	Ketua	Management/Marketing	8	10
2	Dr. Ir. Prianggada Indra Tanaya, MME	Anggota	Penelitian Operasional dan Teknik Industri	8	10
3	Timotius Agus Rahmat, MM (Hos)	Anggota	Kuliner	6	10
4	Mahasiswa	Tim Pencacah	-	4	6

Penugasan masing-masing bagian organisasi diatas adalah sebagai berikut:

a) Ketua Tim Peneliti

- Menyusun proposal penelitian dan menyerahkannya ke Puslitdimas
- Melakukan penelitian setelah proposal tersebut disetujui untuk dibiayai
- Menyusun laporan hasil penelitian beserta dengan catatan proses penelitian
- Melakukan diseminasi atau seminar hasil penelitian
- Mempublikasikan hasil penelitian sesuai dengan bidang penelitian dan bidang ilmunya.

b) Anggota Peneliti

- Membantu ketua tim dalam merancang penelitian
- Membantu ketua tim dalam melakukan penelitian setelah proposal tersebut disetujui untuk dibiayai
- Membantu ketua tim dalam menyusun laporan hasil penelitian beserta dengan catatan proses penelitian
- Melakukan asistensi kepada tim pencacah untuk pelaksanaan observasi lapangan.

c) Tim Pencacah

- Melakukan observasi lapangan bersama tim peneliti
- Melakukan pengumpulan dan pemasukan data yang diperoleh selama penelitian



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## LAMPIRAN 4: LAPORAN WAWANCARA & KUNJUNGAN LAPANGAN DI SETU BABAKAN

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### Introduction

IULI International Relations students on Saturday, 15th September 2018 assisted in organizing Hotel & Tourism Management Department's Focus Group Discussion on the Development Model of Betawi Culinary Based Tourism in Setu Babakan, Jakarta. As part of the activity, IULI INR students with the direction of a local guide named Ms. Irma interviewed, and were introduced, to several local food sellers to gain better understanding of Betawi culture and cuisine. Apart from food, the team also visited a Betawi batik workshop.

### Report

The interviewing team obtained insights regarding the following *Betawi* cultural and culinary item:

1. *Kembang Goyang*.

*Kembang Goyang* is a sweet, crunchy Betawi snack food made from rice flour molded into the shape of a flower. Initially, in accordance to Betawi customs, it is only served on weddings. However, it is now widely available as a commercial product on the Setu Babakan village. As an alternative source of income, it is primarily made by women, specifically housewives, who are believed to possess the requisite patience and delicateness to craft the food. It is also believed that the mood of the maker influences whether or not the rice dough can be successfully processed and molded, and that a clear and cheerful heart and mind is required to create a good *Kembang Goyang*.



**Picture 1. Kembang Goyang crunchy Betawi snack food**

2. *Selendang Mayang Ice*.

The *Selendang Mayang Ice* is a chilled desert consisting of ice, syrup, coconut milk, sticky rice, and the *Selendang Mayang* pudding. The pudding is made of rice flour and aren sago mixture and coloured green and red, cut horizontally. It is the traditional Betawi dessert, and also usually served at traditional celebrations and weddings.



**Picture 2. *Selendang Mayang Ice***

3. *Betawi Small Cakes*

*Betawi* cuisine has an assortment of small cakes, usually made with sticky rice flour, coconut and coconut milk, molded into various shapes and forms. Nearly all can be traced to origins as celebratory dishes. They still use traditional methods and ingredients, such as minimum use of oils, and at that, using only natural oils.



**Picture 3. *Betawi Small Cakes or Cucur***

4. *Dodol*

*Dodols* are traditional sweets usually in the form of long cylinders made from coconut milk, brown sugar, and sticky rice and given various flavours, usually from fruits. *Setu Babakan* produces the original brown sugar variety, palm sugar variety and another flavoured with sesame seeds. The process of making one is highly attractive and noticeable, as the heavy dough mixture is slowly and painstakingly stirred within a large wok over a large coal fire with a long wooden stick over the course of eight hours. For this reason it is usually done by men. The result is one of the most popular and famous *Betawi* products.



**Picture 4. Dodol Betawi**

5. *Kerak Telor*

Kerak Telor is another food usually associated with the *Betawi* culture. It is a dish of chicken or duck egg omelette, mixed with sticky rice and flavoured with shrimp powder (*ebi*) and fried, seasoned coconut flakes (*serundeng*). The team was given the chance to participate in its cooking process first-hand. It is made with coal fire, one seller claims, because gas will introduce an unwelcome taste to the dish. It is cooked until solid and slightly burned; as it does not use oils or butter of any kind, this is essential to ensuring the dish does not stick and gets off the pan whole.



**Picture 5. Kerak Telor**

6. *Batik*

*Betawi Batik* is made in workshops divided into several sections: the etching, stamping, colouring, and washing sections. Wax is applied with a traditional instrument called *canting* to create and fill in intricate patterns drawn by pencil beforehand. In the case where the patterns are stamped instead of applied by *canting*, the meticulously-crafted brass stamps are works of art in and on themselves, displayed on store shelves alongside the batik fabrics. Modern Betawi batik depicts patterns inspired by the Jakarta city such as the National Monument/Monas, sand and traditional imageries such as *tanjidor* and *ondel-ondel*. Batik crafts people in *Setu Babakan* are usually students of design majors.



**Picture 6. Batik Betawi motive**

### **Conclusion**

*Setu Babakan* village is a valuable reserve and microcosm of the vibrant *Betawi* culture, not just a display but a vivid, functioning economy and society that nevertheless holds to their distinctive culture amidst the glittering metropolis of Jakarta. The samples of cultural products given above are but a small slice of this culture. Development in this area must at all times take the local cultural and social aspects into account, in order to preserve this precious identity for future generations and add their aspects to the diversity that is Indonesia's strength.

### **Pictures**





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**LAMPIRAN 5: LAPORAN FGD**

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**Focus Group Discussion on the Development Model of Betawi Culinary Based Tourism in Setu Babakan, South Jakarta**

**Details**

Date : Saturday, 15<sup>th</sup> September 2018  
 Time : 09.00 – 16.00  
 Venue : Setu Babakan, Jakarta  
 Participants : Members of Unit Pengelola Kawasan Perkampungan Budaya Betawi (UPK PBB) and the Owners of Food Vendors in Culinary Area of Kampung Betawi Setu Babakan

**Event Rundown**

<b>Time</b>	<b>Activity</b>
09.00 – 09.10	Registration
09.10 – 09.15	Opening Speech Mr. Samuel Prasetya (Dean of Faculty Business and Social Sciences at International University Liaison Indonesia)
09.15 – 09.30	Opening Speech Mr. Hj. Bukhori (Representative from UPK PBB Setu Babakan )
09.30 – 09.35	Giving the souvenir and Plaque
09.35 – 09.45	Coffee Break
09.45 – 11.15	<i>“Model Pengembangan Wisata Kuliner Betawi Berdasarkan Potensi Lokal Berbasis Masyarakat di Setu Babakan Jakarta”</i>  Speaker: Mr. Asep Syaiful Bahri Participants: Members of UPKPBB Setu Babakan
11.15 – 11.20	End of the first session
11.20 – 13.45	Lunch Break
13.45 – 14.25	<i>“Etnis Betawi dan Setu Babakan: Kesejarahan untuk Wisata Sejarah”</i>  Speaker: Mr. Ary Sulistyoyo Participants: The Owner of food vendors and Culinary at Setu Babakan
14.25 – 14.45	Coffee Break
14.45 – 15.50	<i>“Peningkatan Kapasitas Usaha Masyarakat Destinasi Pariwisata”</i>  Speaker: Mr. Timotius Agus Rachmat Participants: The Owner of food vendors and culinary at Setu Babakan
15.50 – 16.00	Closing and Photo Session

**1. Focus Group Discussion**  
**Development Model of Betawi Culinary Based Tourism in Setu Babakan**  
**by Bapak Asep Syaiful Bachri**

**KEY POINTS DISCUSSED**

NO.	TOPIC HIGHLIGHT	ACTION
1	The aims of Focus Group Discussion (FDG)	<ul style="list-style-type: none"> <li>Identify the issues and problems in developing the culinary based activity in <i>Kampung Betawi Setu Babakan</i></li> <li>Collecting the database for profile development</li> </ul>
2	The Focus of FGD:	Developing <i>Setu Babakan</i> Tourism by analyzing the attractiveness of <i>Kampung Betawi</i> :
3	The advantage of <i>Setu Babakan</i> : Culinary of Betawi food	promote the special dish of Betawi e.g. Roti Buaya, Dodol, Bir Pletok
4	The advantage of Setu Babakan : Culture of Betawi	Conserving Traditional Clothes of Betawi, Arts performances
5	Tips for Tourism: 3W - What to do (The activity provided in Setu Babakan) - What to see (Art performance and view of Setu Babakan) - What to buy (Souvenirs)	Identify the 3W in Setu Babakan
6	The tourist attractiveness of Setu Babakan : The Nature The nature can provide a lot of potential for tourism. In Setu Babakan, the tourist can enjoy the view of the lake and feel the traditional vibe of Jakarta.	<ul style="list-style-type: none"> <li>Create more possible water sport in the lake</li> <li>Prepare free space or land for the tourists to farm and plant some plants (create new activity)</li> </ul>
7	The tourist attractiveness of <i>Setu Babakan</i> : The Attraction	<ul style="list-style-type: none"> <li>Add more sign that explain the layout of <i>Kampung Betawi Setu Babakan</i></li> <li>Add sign to describe historical explanation of the place</li> <li>Create a specific/iconic place to take picture</li> <li>(Instagram able place)</li> <li>Create traditional house of <i>Betawi</i> and offer 'homestay' service for the tourist</li> <li><i>Ondel-ondel</i> Performance near the area</li> </ul>

NO.	TOPIC HIGHLIGHT	ACTION
		<ul style="list-style-type: none"> <li>• Create Gazebo in several places</li> </ul>
8	<p>The tourist attractiveness of <i>Setu Babakan</i> : The Culture The Culinary of <i>Betawi</i>, like <i>Kerak Telor</i>, <i>Selendang Mayang</i>, <i>Toge Goreng</i>, etc.</p>	<p>Promote the idea of exchanging <i>Pantun Betawi</i> (Traditional poetry of <i>Betawi</i>) before one can have their food.</p>
9	<p>The cause of setbacks in Kampung Betawi Setu Babakan in expanding their tourism</p> <ol style="list-style-type: none"> <li>1. Lack of Promotion</li> <li>2. Lack of Training</li> <li>3. Unattractive packaging of the food</li> </ol>	<ul style="list-style-type: none"> <li>• Promotion in social media</li> <li>• Training for the packaging</li> <li>• Increase the involvement of the people in the area</li> <li>• Create standard of cleanliness and discipline of work for the workers</li> </ul>
10	<p>The advantage in increasing tourism awareness of people in <i>Setu Babakan</i>:</p> <p>Tourism open up more possibilities of the people: it increases the employment rate and business chances, increasing accessibility (infrastructure in the area), create more income and the economy sector will grow to the better.</p>	<p>Things to be taken care of in Tourism:</p> <ul style="list-style-type: none"> <li>• Authenticity of the tradition</li> <li>• Preserving the local tradition</li> <li>• Human Resources that are dependable and trained</li> <li>• Promotion and Marketing</li> <li>• Management and Institutions (that support the practice of the Tourism in the area)</li> <li>• Local oriented investment</li> </ul>
11	<p>The solution and conclusion on tourism aspects can not be found yet</p>	<p>The solution and conclusion can not be found yet, as it should be found and concluded by all the stakeholder of <i>Setu Babakan</i>.</p>



**Picture 1. FGD at Setu Babakan Kampung Budaya Betawi lead by Mr. Bahri**



## 2. Seminar : “Betawi Ethnicity and Setu Babakan : Historical for Heritage Tourism” Speaker : Bapak Ary Sulisty

*Betawi* refers to the people or native group of people who inhabit Jakarta and or the descendants of people who lived in Batavia (colonial name of Jakarta) in 17<sup>th</sup> Century. The aim of *Kampung Betawi Setu Babakan* is to preserve the culture of *Betawi*.

To diminish the artificial aspects of *Kampung Betawi* (as it is indeed created by the people):

- a. Participation of the locals
- b. Participation of the NGOs, specially those who is related to the culture of *Betawi*
- c. Implement ‘Way of Life’ of *Betawi* Culture

People should make effort in preserving *Betawi* culture, like the iconic *Betawi*’s roof for bus shelter and traditional houses. The establishment of cultural heritage is encouraged.



Picture 2. Mr. Sulisty explain the heritage tourism of Ethic Betawi

## 3. Seminar : “Capacity Building for Tourism Destination in Setu Babakan” Speaker : Bapak Timotius Agus Rachmat

The concerns of *Setu Babakan* are:

1. The decreasing number of visitors
2. The lack of promotion
3. The missing icon of *Kampung Betawi*

Tourism is for the people; therefore, all the interest group should unite to take care the place and find solution to the impending problems. There are some ideas that could be implemented to promote *Kampung Betawi*’s Tourism:

1. Packaging of *Bir Pletok* as one of traditional drink of *Kampung Betawi*. Create a packaging of *Bir Pletok* so it can be safely brought through long distance travel and long lasting

2. Change the mindset of the people, to 'I ate this food before' to 'I want to it again.'
3. Choose main dish to be promoted as the feature of *Kampung Betawi*, promote them as the iconic dish. The others dish will be promoted as well as the main dish got renowned.
4. Promote the story, the origin of the dishes and the tradition behind a dish to create an added value every time people enjoy their food. Making them feel that they are part of the history and culture of *Betawi*.
5. Anticipate and prepare when a lot of visitors are coming to the place at once. Create restriction in entrance to make sure the comfort of the people in visiting the place.
6. Create a place for the people to create 'memories.' Inspire them to promote the place and to come again.
7. All of the community of *Kampung Betawi* should understand and commit themselves in promoting and ensuring the growth of *Kampung Betawi*.

In culinary, there are some steps that are to be considered of. They are the pre-preparation, preparation, process, presentation and appearance. It is best to pay attention to the cleanliness of the process in making the food, from the storage until it is presented to the customer. The taste and appearance of the food should be standardized from one shop to another (never present damaged or spoiled food). The aesthetic of food in the eyes of the customer should be prioritized as well. In the end, attract the customers and gain their trust is the true aim of the culinary.

The main idea of culinary is to highlight the food heritage and promote it to the people, to pass it down from one generation to the next generation.

#### **Q and A session:**

1. How to preserve better *Toge Goreng* better?  
Answer: Better storage for the sprouts, create small beds to prevent the heat of sprouts as it will be spoiled.
2. Should variations of *Kerak Telor* be created?  
Answer: create variation of *Kerak Telor* yet keep the original. To offer more choices to the customers and innovate new things. To offer smaller portion of *Kerak Telor* and package them in different appearance, like rolled *Kerak Telor*.



**Picture 3. Mr. Rahmat explain Capacity Building for Tourism Destination**

## LAMPIRAN 6: INVITED SPEAKER AT HOTEL MANAGEMENT SUMMIT

<b>Type</b>	:	Invited Speaker ( <b>Dr. Samuel PD Anantadjaya</b> )
<b>Event</b>	:	Hotel Management Indonesia Summit
<b>Organizer</b>	:	<b>Questex Hospitality Group</b>
<b>Theme</b>	:	Exploring Innovation – Enabled Evolutions and Industry Wide Collaborations to Support Further Growth
<b>Time</b>	:	Double Tree by Hilton Jakarta – Diponegoro Wednesday, November 14, 2018
<b>Points for Accreditation</b>	:	<ul style="list-style-type: none"> <li>• <b>Invited speakers</b></li> <li>• <b>Information sharing</b></li> </ul>

The overview on the presentations is as follows;

1. The main topic/theme is *“Talent Development Panel: Sustainable and Long Term Talent Development Roadmap - How Collaborative Efforts with Multiple Stakeholders Can Ensure the Quality of Human Resources”*
2. The background sub-theme is: *“It is an industry consensus that the quality of human resources in Indonesia has never been more urgent and important an issue. Hotels are forced to promote senior and middle management prematurely due to the immense demand for property-level leadership fueled by rapid industry expansion. Education institutions fail to prepare supervisory and frontline staffs for practical experiences upon graduation. To fundamentally resolve this, the industry and institutions must work together to align training and development efforts, as well as to establish formalized qualifications and certifications. This panel of experts will discuss various collaborative opportunities to progress forward”*.
3. Concerns to be addressed are as follows;
  - a. What program(s) do you offer (level and focus)? What do you aim to prepare your graduates for? What are your targeted entry level(s) into the industry?
  - b. What is the percentage of graduates that enter into the industry upon graduation?
    - i. Overseas (eg. Cruises) vs domestic
    - ii. Hotels and resorts, vs other hospitality (F&B, cruises, travel and tours)
  - c. Your school is relatively new. Why were they started? What did you set out to achieve? What differentiates your program and your graduates from others?
  - d. Hilton appears to be hiring approximately thousands of workers. Also, Hilton regularly hires hotel school graduates. How would the university ensure the quality of graduates?
  - e. A GM commented, *“Department heads need to give extra training to new hires. Sometimes the staffs don't want to learn, they just want to work. If you do not remind them continually, they forget standards”*. Have hotel

schools managed expectations of their students?

- f. A GM commented, *"Lots of people looking for work but criteria do not meet minimum requirements. Universities are supposed to prepare them, entry level is supervisor. Program not sufficient in preparing them. Should get them ready to work, not ready to graduate."* Agree or disagree? Why? Universities should prepare graduates for work instead of being academically-focused.
  - g. About the work placement programs, how much practical would be considered as "sufficient"? Should the training responsibility fall on hotels? Or hotel schools?
  - h. A head of hotel chain commented, *"Some are front office manager today, and GM tomorrow. Need good and proper development programs for GM to prepare future GMs"*. With the labor law being a direct cause of short management tenures, is it worthwhile for operators, or for hotel owners, to invest in further education? Who should be paying?
  - i. Comment, *"Best way is for the hotel chains to have these development programs, but need help from academies/institutions. Some GMs like to learn and don't mind paying, but nothing in the market"*. Continuous education: Why are there so few providers? What are the hurdles for specialty training and certifications? Should Indonesia adopt international certification programs, such as AHLEI/AH&LA, or should we start our own schemes?
  - j. A head of operations commented, *"Financial, Behavioral, a whole set of skills"...need to be trained better. How should we go ahead to target such weaknesses and fortify them?"*
  - k. Leadership training and departmental cross-training: Should these be driven by hotel operators or education providers? How can education providers support with relevant programs? What resources do hotel schools lack?
  - l. About the concerns on collaborations & collaborative networking; is it common for hotel schools in Indonesia to have advisory boards with hoteliers sitting in them and advising program directions?
4. Pictures are enclosed
  5. Details of the event are enclosed

Pictures during the event are as follows;

