



SPAFACON2021

Papers from the SEAMEO SPAFA International Conference on
SOUTHEAST ASIAN ARCHAEOLOGY AND FINE ARTS

13 - 17 December 2021

Editor: Noel Hidalgo Tan

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SEAMEO SPAFA Regional Centre for Archaeology and Fine Arts
81/1 Sri Ayutthaya Road, Dusit
Bangkok 10300, Thailand
Tel: +66 (0) 2280 4022 to 9
Fax: +66 (0) 2280 4030

www.seameo-spafa.org

E-mail: spafa@seameo-spafa.org

Editor

Dr Noel Hidalgo Tan

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INTRODUCTION

This volume contains the extended abstracts from the papers presented at the SEAMEO SPAFA International Conference on Southeast Asian Archaeology and Fine Arts, which was held online from 13 to 17 December 2021. Also known as the SPAFACON2021, this conference was organised online due to the pandemic. Despite the disruption brought about by Covid-19 to our in-person events, training programmes and field research, it is heartening to see that archaeology and cultural heritage has continued under new modes of communication and collaboration.

This fourth iteration of the SPAFACON is also scheduled a year earlier than our usual triennial cycle to commemorate the 50th anniversary of SEAMEO initiating a centre dedicated towards archaeology and the fine arts. Over the past year, SPAFA has also been highlighting this legacy of international cooperation and capacity-building by sharing our photographic archives on our social media.

I am delighted by the high level of enthusiasm and intellectual curiosity brought by the participants to the conference. During our call for papers we received close to 90 submissions, but owing to the pressures of time and the online format, we were only able to accept 34 papers for the conference. The variety of papers present here, although a small set compared with our usual proceedings, reflects the breadth of the centre's ambit – covering not just archaeology, but also performing arts, visual arts, museum studies, and other aspects of Southeast Asian cultural heritage.

I would like to thank all the participants, without whom this conference would not be possible in its present form, in particular, our Governing Board members who represent every country in Southeast Asia, and to the Ministry of Culture, Thailand and the Ministry of Education, Thailand for their long-standing support of SEAMEO SPAFA and its activities.



Mrs Somlak Charoenpot

Centre Director

SEAMEO SPAFA

**CREATIVITY AND INNOVATION IN CULTURAL HERITAGE
MANAGEMENT IN PLUNTURAN VILLAGE, PULUNG DISTRICT,
PONOROGO REGENCY, EAST JAVA PROVINCE OF INDONESIA
TOWARDS TOURISM VILLAGE
KREATIVITAS DAN INOVASI DALAM PENGELOLAAN WARISAN
BUDAYA DI DESA PLUNTURAN, KECAMATAN PULUNG,
KABUPATEN PONOROGO, PROVINSI JAWA TIMUR INDONESIA
MENUJU DESA WISATA**

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Ria Kusuma Wardani, S.Pd.

SMA Negeri 1 Pulung Ponorogo

Riakusumaw89@gmail.com

Abstract

Indonesia is the largest country in the world. One of the legendary areas is Ponorogo Regency. Focused on Plunturan Village which has cultural diversity which is trying to become a tourist village. Researchers are interested in taking this research because Plunturan Village relies more on customs and has a unique cultural heritage. Data collection techniques used are interviews, observation and literature study. The research method used is descriptive qualitative. The creativity and innovation in the management of cultural heritage include the art of Reyog Ponorogo in various versions and generations, Gajah-Gajahan and Keling, Orek-Orek and Tledakan, Bumbung Suloyo, Karawitan, Oncor Obor, and the Selawenan Festival.

Indonesia adalah negara terbesar di dunia. Salah satu wilayah yang melegenda adalah Kabupaten Ponorogo. Difokuskan pada Desa Plunturan yang memiliki keberagaman budaya yang sedang mengupayakan menjadi desa wisata. Peneliti tertarik untuk mengambil penelitian ini karena Desa Plunturan lebih mengandalkan adat istiadat dan memiliki keunikan pada warisan budayanya. Teknik pengambilan data yang digunakan yaitu wawancara, observasi dan studi literatur. Metode penelitian yang digunakan adalah deskriptif kualitatif. Adapun bentuk-bentuk kreativitas dan inovasi dalam pengelolaan warisan budaya antara lain kesenian Reyog Ponorogo dalam berbagai versi dan generasi, Gajah-Gajahan dan Keling, Orek-Orek dan Tledakan, Bumbung Suloyo, Karawitan, Oncor Obor, dan Festival Selawenan.

Keywords

tourism village; cultural heritage; creativity; innovation
desa wisata; warisan budaya; kreatifitas; inovasi

Introduction

Indonesia is the largest archipelagic country in the world. Indonesia's geographical condition, which is very wide and separated by the sea, causes the gathering of humans in various regions. Each community that occupies an area unites into an ethnic group with a variety of different customs, religions and cultures. It is reasonable if finally Indonesia has a diverse culture.

Every region of the archipelago have a tourism object, tourism potential is all objects (natural, cultural, artificial) that require a lot of handling in order to provide attractiveness value for tourists (Damanik and Weber, 2006:11). Every existing tourism business requires various adequate facilities to support the needs of tourists, one of which is accommodation facilities (Ali, 2016: 2). In every tourist attraction, it is not always about nature such as beaches, mountains, or hills. Tourism can also be related to culture. The culture can be in the form of local customs that are still carried out and accommodated in the world of performances.

Each region must have a culture with all its specifications and characteristics. Everyone knows that East Java is one of the cultural warehouses in Indonesia. One of the legendary areas is the *Wengker* area which is now known as the Ponorogo Regency. Ponorogo is a district that has the potential for art and culture that has been known internationally, namely ReyogPonorogo (Harwanto, 2015:44). Ponorogo is known as a district that has a wide cultural diversity.

One of the villages in Ponorogo that has cultural diversity is Plunturan Village. Plunturan Village is now very enthusiastic in preserving culture with creativity and innovation in managing cultural heritage to go to a tourist village. This is because Plunturan has a lot of cultural diversity, the most popular of is the art of Reyog Ponorogo with its own characteristics, namely Reyog Putu Onggopati for childrens, Reyog Putri Onggoparti for womans, Reyog Onggopati Mudho for teenagers and Reyog Onggopati for elders. The Reyog Plunturan group is known as Onggopati which has different characteristics from other Reyog communities, because the form of presentation of Reyog still uses ancient Reyog. As research that has been done by Mrs. Jarumi stated that the form of presentation of Reyog is divided into three, namely Ancient Reyog, Reyog Festival and Reyog Obyog, for ancient Reyog is now rarely found in other areas, but in Plunturan Village it is still using Ancient Reyog. Plunturan village also has various other cultures such as Gajah-gajahan and Keling, Orek-orek and Tledekan, Bumbung Suloyo, Karawitan, Oncor Obor, and the Selawenan Festival.

Based on the description above, the researcher is interested in taking this research because Plunturan Village is unique, especially in the field of culture. Because in general, many tourist objects in other villages still rely on natural objects, but Plunturan Village relies more on arts and cultural customs. This paper aims to determine the forms of creativity and innovation in the management of cultural heritage that can be used to support Plunturan Village, so that it becomes a Tourism Village that can be recognized by the wider community.

Literature Review

a. Definition of Tourism Village

Tourism Village is a community or community consisting of residents of a limited area who can interact directly with each other under a management and have a concern, and awareness to play a role together according to their respective skills and abilities, empowering potential conducive to the growth and development of tourism in every territory. The Ministry of Culture and Tourism defines a Tourism Village as a form of integration between attractions, accommodation and supporting facilities that are presented in a structure of community life that is integrated with applicable procedures and traditions.

According to Priasukmana & Mulyadin (2001), Tourism Village is a rural area that offers an overall atmosphere that reflects the authenticity of the countryside both from socio-economic life, socio-cultural, customs, daily life, has a typical village architecture and spatial structure, or economic activities. that are unique and interesting and have the potential to develop various components of tourism, such as attractions, accommodation, food and drinks, souvenirs, and other tourist needs.

b. Definition of Cultural Heritage

Cultural heritage is the entire cultural heritage that has important value in history, science and technology, and arts. Cultural heritage is shared by a community or society and has developed from generation to generation, in the line of a tradition.

Cultural heritage according to Davidson (1991: 2) is defined as a product or result of physical culture from different traditions and spiritual achievements in the form of values from the past which are the main elements in the identity of a group or nation. So cultural heritage is the result of physical culture and cultural values from the past.

Cultural values from the past are derived from local cultures in the archipelago, including

traditions, folklore, and legends, mother tongue, oral history, creativity (dance, song, drama performances), adaptability and the uniqueness of the local community.(Galla, 2001: 12)

c. Definition of Creativity and Innovation

Creativity and innovation are different things, but are often used together in a single phrase without being distinguished in meaning. This is because both have a concurrent meaning and complement each other. The meaning of these two terms is as follows.

a) Creativity

Creativity comes from the basic word creative, which means having creativity or having the ability to create and being creative. While creativity means the ability to create or inventiveness and about being creative (1990: 465). Meanwhile, according to the Oxford Advanced Learner's Dictionary, creativity is an absorption word from English creativity, which means: (1) involving the use of skill and the imagination to produce something new or a work of art. (2) having the skill and ability to produce something new, especially a work of art, showing this ability (Wehmeier, 2005: 360).

Based on the above understanding, in the context of this paper what is meant by creativity is the ability to create or produce works of art armed with the skills and imagination possessed.

b) Innovation

Innovation means the introduction of new things, updates, and new discoveries that are different from existing ones or previously known, either in the form of ideas, methods, or tools (1990: 333). Meanwhile, according to the Oxford Advanced Learner's Dictionary, innovation is also an absorption word from English innovation, which means: 1) the introduction of new things, ideas, or ways of doing something 2) a new idea, way of doing something that has been introduced or discovered (Wehmeier, 2005: 801).

Based on the above understanding, in the context of this research what is meant by innovation is doing new things, ideas, or ways to better introduce, attract interest, and develop an art.

Research Methodology

a. Research sites

Plunturan Village, Pulung District, Ponorogo Regency, East Java Province, Indonesia

b. Object of research

Plunturan Village Cultural Heritage towards a tourist village which includes:

1. Reyog Onggopati Plunturan Village
 - a. Reyog Putu Onggopati (childrens)
 - b. Reyog Putri Onggopati (womans)
 - c. Reog Onggopati Mudha (teenagers)
 - d. Reyog Onggopati (elders)
2. Gajah-gajahan dan Keling
3. Orek-Orek and Tledakan
4. Bumbung Suloyo
5. Karawitan
6. Oncor Obor
7. Selawenan Festival

c. Data Collection Technique

1. Interview

To obtain research data by conducting interviews with:

- a). Plunturan village head
- b). Head of Tourism Awareness Group
- c). Plunturan Village Arts and Culture Actors

2. Observation

Researchers conducted research using observation, this was done in Plunturan Village.

3. Literature Study

Researchers also conduct research using literature studies, this is also very familiar with the term literature study, by tracing the sources of writings that have been previously written regarding the object to be studied, about the cultural heritage in Plunturan Village.

d. Data analysis

The researcher uses qualitative descriptive, that is data analysis by describing research results obtained from the field without going through reasoning. The first stage in this research is to make notes of the questions that will be asked to the resource person, from the results of the data the researcher can find out information about the object to be studied.

Research And Discussion

a. Plunturan Village Overview

Plunturan village has four hamlets, namely Krajan, Cabean, Gadungan, and Suru, with a total population of 3,491 people, with an area of about 346, 182 hectares. The boundaries of Plunturan Village are as follows, to the north it is bordered by Kesugihan Village, to the west by Pomahan Village, to the east by Munggung Village, and to the south by Wotan Village. The distance from Plunturan Village to the City is about 21.2 km. Plunturan is a village that is geographically located on the western slope of Mount Wilis and is a rural area that has fertile soil conditions and is suitable for agriculture.

Plunturan Village has various kinds of cultural heritage, which is currently being realized to become a Tourism Village, with the existing cultural heritage in Plunturan Village, the head of Plunturan Village believes that Plunturan can become a Tourism Village. Performers of the arts in this village are not limited age because starting from elementary school to the elderly, the majority of the population are members of art associations, and each art in this village has its own training schedule. In addition, Plunturan Village is also a cultural village that still holds tightly to the grip of its ancestors to this day.

b. Cultural Heritage in Plunturan Village

Plunturan is a village that has diverse cultural characteristics, ranging from community habits, customs, to artistic performances. Currently Plunturan Village is realizing it as a Tourism Village that prioritizes its cultural heritage. The forms of creativity and innovation in the management of cultural heritage are described as follows.

1. Reyog Ponorogo



Fig. 1 Dadak Merak Reyog Onggopati at Plunturan, Ponorogo. Source: Photo by Prescilia

Plunturan Village is famous for the Art of ReyogPonorogo, which is called Reyog Onggopati. Coach Reyog Onggopati is a native of Plunturan Village named Mr.Bikan and Mr.Gani. He is an elder and also the Maestro of Reyog Ponorogo, apart from being named a Maestro in 2019 by Ponorogo Tourism and Culture Office, Mr.Gani is also a Reyog craftsman. Reyog Onggopati is famous for Reyog performances that still hold tightly to the grip of the ancestors, the presentation

of Reyog's appearance is also different from other areas, where at the beginning of the show the elders of Plunturan Village still believe in sajen to start the event, this is done based on beliefs that have always been trusted by the community. Besides that there is also an ancient Reyog figure that still exists in Plunturan Village, namely Pentul Tembem, this figure is rarely found in other areas. The duration of the show is also different, the composition of the music and the tempo of the rhythm have different characteristics. The Reyog Group in Plunturan Village are:

a. Reyog Putu Onggopati



Fig. 2 Bujang Ganong Reyog Putu Onggopati at Plunturan.
Source: Photo by Prescilia



Fig. 3 Jathil Reyog Putu Onggopati at Plunturan. Source: Photo by @parwisatapng

The Reyog Putu Onggopati group is a Reyog group whose players are all from elementary school grades 1-6, from Klonosewandono, Bujang Ganong, Jathil, Warok, Pentul Tembem, Pembarong and the entrepreneurs. The purpose of the formation of the Reyog Group is to instill a sense of love for local culture and arts so that they do not become extinct. If you are familiar with it from a young age and have been trained, you can replace it as a new generation of ReyogOnggopati in the future.

b. Reyog Putri Onggopati



Fig. 4 Warok Reyog Putri Onggopati at Plunturan.
Source: Photo by Prescilia



Fig. 5 Jathil Reyog Putri Onggopati at Plunturan.
Source: Photo by Prescilia

The Reyog Putri Onggopati Group was first formed in 2012, and was spearheaded by Mrs. Yayuk as wife of the Village Head. At first it was only Warok figures, then he consulted with Reyog elders of Plunturan Village, and it was recommended that if you wanted to establish a Reyog Putri group, all dancers should be female, starting from Warok, Jathil, Bujang Ganong, Klonosewandono, Pentul Tembem, Pembarong and even entrepreneurs. This made the head of the village mobilize the women in Plunturan Village to join the Reyog Putri group. Finally for five years the Reyog Putri group was equipped with female players, which was officially established in 2017 and was given the name “Grup Reyog Putri Onggopati”. From 2017 to this year, the Reyog Putri Onggopati group became an icon of Plunturan Village, although from other regions there were also those who founded the ReyogPutri group, but the sense and order of movement were different from Plunturan Village. This is what makes residents outside the village interested in seeing the Reyog Putri Onggopati performance.

c. Reyog Onggopati Mudha



Fig. 6 Reyog Onggopati Mudha at Plunturan.
Source: Photo by Prescilia



Fig. 7 Reyog Onggopati Mudha at Plunturan.
Source: Photo by Prescilia

The Reyog Mudha Onggopati group is played by all KarangTaruna or youth group in Plunturan Village, it can be said that this Reyog group is a very active group in its performances. In addition to displaying their work in the village, the Reyog group is also often invited to weddings or full moon nights at Ponorogo square. This group has a regular training schedule, namely Thursday nights and Sunday nights.

d. Reyog Onggopati (Sesepuh)



Fig. 8 Reyog Onggopati at Plunturan. Source: Photo by @parwisatapng



Fig. 9 Reyog Onggopati at Plunturan. Source: Photo by @parwisatapng

The elders of Reyog Onggopati are also still showing their works and are members of the Reyog Onggopati Group, where the Reyog group is equipped with the elders of Plunturan Village. In appearance Reyog Onggopati has its own characteristics, jathil which is usually played by women here is played by men. This illustrates that Plunturan Village still holds firmly to the noble culture, regardless of age, whether children, young, old all participate in the cultural series of Plunturan Village.

2. Gajah-Gajahan and Keling



Fig. 10 Gajah-Gajahan Dwipanggo Budoyo at Plunturan. Source: Photo by Prescilia



Fig. 11 Keling Dance at Plunturan. Source: Photo by Prescilia

The art of Gajah-Gajahan Dwipanggo Budoyo and Keling comes from one of the hamlets in Plunturan Village, that is Suru Hamlet. Dwipanggo art is one of the various types of art in Plunturan and participated in the 2020 Plunturan Cultural Festival. The art of Gajah-Gajahan Dwipanggo Budoyo has six musicians and four kompany musicians who incidentally are held by men from Suru Hamlet, and for art Keling itself is usually displayed following the art of the Gajah-Gajahan. Keling is known for her black make-up with

costumes like the Papuan custom with her unique and creative appearance. This makes the distinctive arts of Plunturan Village more diverse to be able to become a Tourism Village.

3. Orek Orek dan Tledekan



Fig. 12 Orek-Orek Dance at Plunturan. Source: Photo by Prescilia



Fig. 13 Tledekan Dance at Plunturan. Source: Photo by Prescilia

This art is a dance performance performed by men. This art originates from Gadungan helmet of Plunturan Village, the dancers present this dance without losing the grip of the ancestral dance, so the art of Orek-orek and Tledekan in Plunturan Village are certainly different. This art can be said to be ancient art, but the village and the people of Plunturan Village keep it from becoming extinct. The activities carried out are routine exercises that are held at least once a week, then displayed in a series of Cultural Festivals or other events. The difference between the two dances is in the performance part, if Orek-Orek is only played by men, and Tledekan is played by two men and women.

4. Bumbung Suloyo



Fig. 14 Bumbung Suloyo Art at Plunturan. Source: Photo by Prescilia



Fig. 15 Bumbung Suloyo Art at Plunturan. Source: Photo by Prescilia

Plunturan village is indeed very unique and diverse in terms of culture. One of the cultural heritages that is still maintained and preserved is the Art of Bumbung Suloyo. Bumbung Suloyo art is almost the same as karawitan but uses very rare musical instruments. The tools used, namely the bamboo roof with a blend of simple traditional music, can make the cultural heritage of Plunturan Village which is still maintained and will continue to be preserved.

5. Karawitan



Fig. 16 Karawitan Putri at Plunturan. Source: Photo by Prescilia



Fig. 17 Karawitan Kakung at Plunturan. Source: Photo by Prescilia

Karawitan is the art of gamelan and sound art with pelog and slendro scales. This art is famous in Java and Bali. Plunturan Village has a musical arts community which is attended by the original residents of Plunturan Village from children to adults. The Karawitan trainer is also a native of Plunturan Village. The talents and interests of the people of Plunturan Village are very strong and their agile attitude in mastering the cultural field can continue to preserve and maintain the existing cultural heritage.

6. Oncor Obor



Fig. 18 Oncor Obor on Clean Village Tradition at Plunturan. Source: Photo by Prescilia

Entering the Suro Month in the Javanese calendar, Plunturan Village always holds the Clean Village tradition. Various activities were carried out starting from Oncor Obor, holding the Javanese tradition of ruwatan wayang kulit, and displaying all the arts in Plunturan Village. The most unique activity in Suro Month is OncorObor, which is a routine activity that is carried out every year, precisely

on the night of 1 Suro. This activity is walking around the village silently by carrying oncor and not using footwear. Participants in this activity are village elders, each hamlet representative is required to take part in the activity, torchlighting is carried out at night, starting at 10 - end.

7. Festival Selawenan



Fig. 19 Javanese Kenduri of Selawenan Festival at Plunturan. Source: Photo by Prescilia

The Selawenan Festival is an activity of Plunturan Village and has been recognized by the Ponorogo Tourism and Culture Office as a routine activity of Ponorogo Regency. this festival is held once a month to coincide on the 25th. The theme in this activity is different every month, by adjusting the special day or date that is already listed on the Javanese calendar. This activity is an effort by the village to be creative

and innovate in the management of cultural heritage in realizing Plunturan Village as a Tourism Village. Selawenan was first held on January 25, 2020, at which time the theme was “*Sedino Jowo*”. The Selawenan Festival series of events itself contains Javanese Kenduri and various arts in Plunturan Village.

The Role of the Village Government in the Management of Cultural Heritage in Plunturan Village Towards a Tourism Village.

The village has various creativity and innovations to attract tourists to visit Plunturan Village by utilizing cultural heritage to go to the Tourism Village. The role of the Village Government in management also has a group called POKDARWIS (Tourism Awareness Group). POKDARWIS is an organization in Plunturan Village that has an important role in realizing it as a Tourism Village. The series of activities arranged by POKDARWIS to improve the quality and mutual cooperation of the community in preserving and maintaining the cultural heritage of Plunturan Village to be more intensive and conducive. This group was founded on February 25, 2019. The vision and mission of POKDARWIS are:

1. Vision

The realization of Plunturan Village Tourism that is quality and beneficial for the Plunturan community in particular.

2. Mission

Developing the tourism industry and creating jobs and community welfare, campaigning for every charm of Plunturan Village.

The following are the steps of the Plunturan Village Government to develop creativity and innovation in managing cultural heritage into a tourist village:

1. Identification of village potential through discussion with all village components from all walks of life. The potential that can become a commodity can vary from all aspects.
2. Identification of problems that could be an obstacle to the development of village tourism potential.
3. Strong commitment from all components of the Village to equalize opinions, perceptions and raise the potential of the village. This commitment is the strongest support for the realization and sustainability of tourist villages.
4. Identify the impact of both positive and negative impacts of an existing tourism activity.
5. Strong commitment from all village components to cooperate with the Regional Government and Tourism.
6. Prepare all sets of rules/regulation norms that are more aimed at guarding the development of tourist villages and overseeing potential deviations that can occur.
7. Conducting trainings for all village components, including the village government on tourism management, how to manage tourist attractions, management of guests/visitors, along with creations and innovations that need to be developed.
8. Using all media to introduce and publicize tourism potential in the village, both conventional and non-conventional media.
9. Learn from the success of other tourist villages or comparative studies. Because only with professional, creative and innovative management, tourist villages will exist and be competitive.

In addition to forming POKDARWIS, the village also holds regular exercises at least once a week. The Village Party arranges a training schedule for each arts and culture group to preserve and maintain cultural heritage in order to get support from the government, attract tourists and all levels of society. As long as there are regular exercises, the community can easily be conditioned, it can turn Plunturan Village into a Tourism Village.

Conclusion

Plunturan Village is a village that has a diverse cultural heritage and is currently realizing it as a Tourism Village. The creativity and innovation carried out by the village government in managing cultural heritage to go to a tourist village are the ReyogPonorogo Arts from various versions and generations, Gajah-Gajahan and Keling, Orek-orek and Tledekan, Bumbung Suloyo, Karawitan, Oncor Obor and the Selawenan Festival. Plunturan Village also has an organization called POKDARWIS (Tourism Awareness Group), which has an important role in realizing Plunturan Village as a Tourism Village. The series of activities arranged by POKDARWIS itself is to improve the quality and work together of the community in preserving and maintaining cultural heritage to be more intensive and conducive. The village also held a Cultural Festival by displaying a variety of arts in Plunturan Village in order to get support from the government, attract tourists, and be supported by all levels of society. In addition, the village also holds regular exercises at least once a week, by arranging a training schedule for each arts group and discussing cultural activities. As long as there are regular community meetings and exercises, it is easy to condition, this can make it easier for Plunturan Village to turn it into a Tourism Village.

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The purpose of the preparation of this research proposal is to find out the forms of creativity and innovation in the management of cultural heritage that can be used to support Plunturan Village, so that it becomes a Tourism Village that can be recognized by the wider community.

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However, the author feels that there are still many mistakes in the preparation of this research proposal. Therefore, the author is very open to criticism and constructive suggestions to be used as evaluation material.

Finally, hopefully this research proposal can be accepted by all circles of society as support for preserving the cultural heritage in Plunturan Village to become a Tourism Village.

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