

THE EXISTENCE OF TRADITIONAL ARTS AND TOURISM INSIGHT OF THE LOCAL COMMUNITY

□ A Case Study in Wonosobo Regency Province of Central Java

By: Agus Maladi Irianto¹

Abstract

Wonosobo Regency has several tourist attractions, as well as it is rich for traditional arts. However, the benefits of those tourist attractions are not supported by the local community who become the owner of traditional arts. Moreover, the bargaining position of the society of Wonosobo Regency is relatively weak if it is compared to the tourism industry producers in the local area. Therefore, it requires development models assessment for the existing attraction of traditional arts. The following article gives an outline description about the existence of the traditional art in its correlation with insight tour level, as well as models of empowerment of local communities.

Key words: traditional art, insight tour, and empowerment of local community

A. Forewords

Tourism activities are often suspected as the cause of contamination of the local communities' values and wisdom. Ideally, the relationship between the values and wisdom of local communities with tourism activities have to be synergistic. However, from a number of cases showed the lack of harmony relationship between the two. Wonosobo district as well as other towns in Central Java province, places tourism activities as a priority in the development strategy of the region. The development of tourism in Wonosobo regency, shows an image that cultural commercialization becomes an inevitable activity. Tourism activities are only focused on gaining financial benefits as much as possible. As a result, the main motivation is no longer maintaining the values and wisdom of local communities, but more likely on purely business considerations.

It must be realized that in the long term, tourism problem in Wonosobo regency needs the involvement from the local society. The ability of local communities to maintain hospitality and ethical life of society becomes an important capital. The tourism sector is ultimately determined by the cultural

¹ A lecturer of Faculty of Humanities, Diponegoro University

assets that can be offered to the tourists. Complete facilities, a vigorous campaign, and the allocation of funds to development of tourism infrastructure would seem futile when Wonosobo no longer have the cultural assets as the mainstay of tourism. For this reason, one of the activities that need to be developed in the world of tourism in Wonosobo regency, is to improve travel insights of the local society. The involvement of local communities to improve the travel insight comprehension very determines the success of development programs in the region.

Wonosobo is one of the districts included in the Kedu residency and becomes part of the Province of Central Java which is located on the slopes of several mountains and mountain areas, such as, Sumbing, Prahua, Bismo, Telomoyo, Tampomas, and Songgoriti. Since it is located in the mountain area, the soil is very fertile. Soil fertility was very influential on the agriculture and plantations potencies in Wonosobo, so that the world of agriculture and plantations are important sources of incomes for Wonosobo.

On the other hand, Wonosobo district has a number of attractions, including Dieng Plateau, Telaga Warna, Pengilon and Semar Cave, Crater Sikendang, Tuk Bimolukar, Agro Tourism Tambi, Menjer Lake and other various tourism spots. In addition, Wonosobo is also rich in traditional arts, which unfortunately only performed on special occasions such as in independence day and temporal events of the local communities, and they are rarely used as supporting local tourism asset.

Ideally, the existence of traditional arts and tourism spots owned by this regency should be synergistic one to another. Problems arise when the development of the tourism sector gradually threatens the existence of the local culture, especially where traditional art that has been developed by the local society. These issues need to be overcome. Wonosobo tourism development needs to be directed to the tourism development which is able to synergize the attraction to the traditional art assets owned by the local district. In that, most of the tourist attractions are basically able to complete the tourist attraction. Hence, it needs to revitalize the traditional arts as a comprehension strategy of the local society's travel insights.

B. Tourism City

Through the road from the east that is flanked by two mountains, Sindoro and Sumbing, the cool air for its mountain atmosphere can be felt. The mountain atmosphere can hardly be separated from the district that its name is derived from the Javanese word "ecotourism" (forests) and "saba" (attended). It means, the city grew and developed because of a number of people (outsider) that came and inhabited the mountain forests.

Wonosobo is one of the districts included in the Kedu residency and becomes part of the Province of Central Java which is located on the slopes of several mountains and mountain areas, such as, Sumbing, Prahuh, Bismo, Telomoyo, Tampomas, and Songgoriti. Since it is located in the young fire mountain area, the soil is very fertile. Soil fertility was very influential on the agriculture and plantations potencies in Wonosobo, so that the world of agriculture and plantations are important sources of incomes for Wonosobo.

With its altitude ranging from 270 meters to 2,250 meters above sea level, the district is bordered by Temanggung and Magelang (east), Banjarnegara and Kebumen (west), Kendal and Batang (north), and Purworejo (south).

To go to the district which lies between $7^{\circ} 11'$ and $7^{\circ} 04'$ south latitude, $109^{\circ} 43'$ and 110° east longitude, and has an area of 984.68 kms, it will be reached a distance of 120 kms from the capital city of Central Java Province and 520 kms from the state capital (Jakarta). The District is composed by 15 sub-districts (Wadaslintang, Kepil, Sapuran, Kaliwiro, Leksono, Selomerto, Kalikajar, Kertek, Wonosobo, Watumalang, Mojotengah, Garung, Kejajar, Sukoharjo, and Kalibawang) and 264 villages.

Discussing the existence of traditional arts in its relation to the issue of tourism in Wonosobo regency is basically describing about the number of existing potentials. From the existing potentials, there are two things worth to note, they are the potential of natural attractions and the wealth of traditional arts that have become the background of the local community.

Based on a research conducted by the writer with a team of researchers from the Faculty of Humanities, Diponegoro University (Drs. Suharyo, M.Hum and Drs. Wiranto, Msi) in 2010 it was noted that Wonosobo regency has a number of potential natural attractions that can be categorized

as exotic. For example, Telaga Warna lake is one of the most visited by tourists. Tourists can see three colors of the lake water: blue, green and brown. In addition, there are other lakes such as Merdada, Sumurup and Pengilon.

In this location, there are ruins of an Ancient Hindu Temple, which was supposedly built in the same era when Borobudur temple was built, approximately around the 8th century AD. This place was the center of Hinduism first deployment in Central Java. The archaeologist believes that the Hindu community in the Dieng highland is the inception of the Syailendra dynasty which in that time built monumental temples in history. Besides the temple ruins, travelers can also find the ruins of the remnants of the royal past. The unique thing, temples around Dieng is named based on wayang figures. There are four groups of temples, they are Dwarawati and Parikesit Temple, group of East Dwarawati Temple, group of Setyaki, Ontorejo, Petruk, Nala Gareng, and Nakula-Sahadewa, and also groups of temple Arjuna, Semar, Sembodro, Puntadewa, and Srikandi. These Dieng temples are situated on the altitude of 2,000 meters above sea level and they were found in about the year of 1800th.

Dieng Crater is classified still active, because it put out hot sulfur and some are poisonous. If tourists are interested in visiting some of the craters in this area, it will be better to ask the inhabitants of the area which craters are quite safe to visit. One of the famous craters is a Candradimuka, which is named based on the story of Gatot Kaca, who was thrown into the crater a few moments after he was born. The road to get to this place is very uphill and sharp winding.

On the other side, Wonosobo regency also keeps a number of traditional arts that become the integrative needs of local communities. As the integrative needs, traditional arts for the people of Wonosobo will be maintained as long as the art is able to accommodate the views, aspirations, and their ideas. The need for the development of tourism in the region will be in line, if supported by the views, aspirations, and ideas of the local community.

Wonosobo regency has several numbers of performing arts, such as *kuda kepang*, *lengger*, *angguk*, *cepetan*, *bangilon*, *bundengan*, and other arts.

Kuda Kepang is a traditional dance, performed by seven dancers, a dancer as a leader (*plandang*) and six dancers as the warriors. This dance depicts the legend of Raden Panji Asmara Bangun who is looking for her lover, Sekartaji.

Lengger is an art that is derived from the word "le", a call for a boy, and "ger", which means to make a commotion or a crowded. Lengger was originally a dance performed by a boy who wore make up like a woman. The Lengger dance is usually started with Gameyong dance (welcoming dance), Sulasih dance (a dance to invite the angel spirit), Kinayakan dance (dance that was delivered with delicate sensibilities), Bribil dance (to describe the gratitude), Samiran dance (describing a woman who primps for nostalgia), Rangu Rangu dance (the dancer usually possessed by evil spirits), Kebo Giro dance (this dance is fierce and rough), Kembang Jeruk dance (the dancer depicts the possessed of ape spirit), and it ended with the Gones dance (this dance is funny).

Anguk dance is a dance with nodding movement. It uses puppet costumes and Islamic songs. Cepetan dance is a dance with the dancers are having their faces painted (Java language = cepat-cepot), but in its development, the face painting is replaced with a cloth cover. Its songs is sung in imperfect Indonesian and Islamic nuanced. Bangilon dance is a soldiering dance with dancers use round sunglasses as their attributes. While dancing, the dancers sing a song that was adapted from the Barjanji book.

Bundengan is a traditional art that is very rare and probably the only one in Wonosobo or even in Indonesia, and it used a tool named *koangan* (a tool for herding ducks). *Koangan* is made from bamboo sheath (*clumpring*, Java language) and fronds of the coconut tree, and it was played by the goose herder, but in the development it can be played in various types of pop songs, *dangdut*, *kasidah* and even it is played for *Lengger* dance.

Meanwhile, other traditional arts in Wonosobo regency are also quite a lot. There are dozens of art that is very worthy to be enjoyed, for example; *Badutan*, *Bambu Runcing*, *Bangilun*, *Bugisan*, *Cekak Mondol*, *Dayakan*, *Dagelan Punokawan*, *Madyo Pitutur*, *Panembromo*, *Pentulan*, *Srandul*, *Thek EtheK Kampling*, *Turonggo Baras* and several traditional arts that has been very rare but still growing in Wonosobo.

Starting from the description above, there is a question, how to synergize the excellence of attraction that is supported by the rich tradition and the rich traditional arts owned by the local community? What kind of traditional Arts that have been one of the tourist attractions in the district?

C. Traditional Arts Empowerment For Tourism Promotion

Art is an expression of the soul through the realization of such media (drawing, painting, sculpture, etc.), sound (music: singing, instrumental), movement (dance, theater), and language (literature, story). In terms of shape, an art show is not just about the art media, but also involve a variety of media. Theater arts, for example, is the unity of the various media.

Traditional arts have a pattern or a scheme, which makes it typical, different from one to another. However, the pattern is not an unchangeable rule, but a potential that can evolve, change, and blend with other. Thus, arts in their traditional lives, should be able to accommodate changes of content in accordance with the interests of the situation and time. If the traditional arts have a strong pattern, it has the flexible freedom space. Both pattern and creative freedom are integrally intertwined, and became the expression language that organic and intelligent, so that development can grow naturally

In addition to be the media of delivering or expression of beauty, traditional art also includes messages that contain aspects of educational, cultural, and spiritual. Thus, to integrate a number of interests - one of them is the benefit of tourism promotion, for example, incorporating the thoughts that relevant to today's life - becomes very relevant. In fact, if these efforts can be conducted well, through an appropriate method and mechanism, it is expected to enriched the idiom of traditional art itself.

Based on several descriptions above, basically to empower traditional art in Wonosobo district, it needs a number of strategies. Among those are the following: Firstly ,to identify, to inventory, and mapping the types of traditional art, supporting resources, and the barriers existence of traditional arts in the region.

Secondly, there should be a workshop involving stakeholders of the art groups to examine and to analyze the types of traditional art, supporting

resources, and the barriers of the existence of traditional art groups to determine the priorities that will be developed.

Thirdly, it needs a development that is able to empower the traditional art groups in accordance with the priorities that have been established as a forum for community / youth in developing skills in art, so that traditional art will still exist.

Fourthly, in conducting some development activities, it needs coordination, integration, and synchronization between agencies / institutions that carry out the development and empowerment of traditional arts groups.

Fifthly, it takes community participation in developing traditional arts, both in the form of art performances and strengthening art institutional .

By the five art traditional empowerment strategies in Wonosobo regency, of course, it will be integrated with an insight into the local community all this time. As described in the previous discussion that the Wonosobo district has sufficient traditional art potential. At least, the branches numbers of traditional art that very evenly in all districts would be a potential capital for development of tourist insight in the local area.

It should be recognized that the development of the traditional art as a cultural tourism commodities, has become a reality in society. Nevertheless, it can not be denied that there is a reality where the commercialization of the art tradition was also resulted in siltation and harassment of traditional art itself.

As a commodity, traditional arts need to follow the laws of economics. Therefore, to locate the position of traditional arts in the cultural tourism industry, it needs the comprehension and the process of cultural tourism business. They who "produce and sell" traditional art work to the tourists as consumers. They also "buy" the traditional art from the artists or art tradition organization. This traditional art works are usually not sold separately, but it's packaged and combined with other packages (eg packet transport, accommodation, nature tourism, and so on) to be used as an integrated package of cultural tourism..

Producer or event organizers generally start by doing "research" about needs and tastes of the tourists in enjoying / buying the works of traditional art. On the other side, they also conduct a "study" of the potential traditional art works that can be packaged and sold to tourists. The next process is to

design a cultural tourism package, which includes traditional arts package. Once the design is completed, they begin to conduct the buying process (selection, ordering, negotiations, and contracts signing) of the traditional artwork from the traditional artists. Further, the design of cultural tourism package is promoted and sold to tourists. The next process is the implementation of delivery cultural tourism package which involves artists of traditional art.

In this situation, the price of traditional arts that is produced by community is very determined by their bargaining position against the producer or event organizers who buy their products. The lower the bargaining power of the traditional arts owner, the lower the price they receive. In addition, with the lower bargaining power, buyers will be free to "control" the artwork.

Then, what about the the bargaining position of Wonosobo district society as traditional art owner in adorning the development of tourism world in the local area?

Based on observations and interviews with a number of informants, it can be obtained one description that the bargaining position of the society as the owner of traditional art is relatively weak if it is compared to the producers as buyers . This is due to several reasons, among them are:

1. The number of producers is relatively small compared to the number of traditional art artists, with their financial conditions are generally much better than traditional art artists.
2. The large numbers of traditional artists or arts organizations has increased unfair competition among them.
3. The art works produced by artists or traditional arts organizations are relatively the same in general, only very few of them who have very unique work that hard to be imitated by other artists.
4. Producers can easily move from one artist to another artist without reducing the quality of their cultural tour packages.
5. Producers have relatively complete information about the traditional arts in a region and the cultural tourism market, meanwhile, traditional art artists, on the contrary, have less information about the market and

the cultural tourism industry and they only depend on the producer's choice.

Beginning from the weakness of the bargaining power, it is very important to solve problems by using several of empowerment strategies of a community as the owner of the traditional arts. In addition to improve the economic well-being, the bargaining position and high competitiveness are urgently needed by the traditional arts community to be more flexible to produce better products and counteracting efforts of exploitation, looting, and harassment by parties who don't respect the traditional arts. With high bargaining power, traditional arts communities have the power to "educate" the buyer and their customers in terms of proper appreciation for the traditional art.

From the business aspect, there are several options to improve the bargaining position and competitiveness of the traditional arts community in the cultural tourism industry, they are:

1. Developing and marketing products that suitable for the needs and tastes of each market segment that is served.
2. Continuously developing and marketing unique products whose functions and benefits are difficult to be imitated by substitute products.
3. Improving the skill to service buyers or users. If necessary, the service is customized by the market demand
4. Making cooperation or coalition to confront the power of buyers, suppliers, or substitute product.

One of the rules to be considered as a success in business is when the serving of consumer's needs and tastes is better than competitors, so that loyal consumers can be gained. Likewise, traditional arts communities need to know and understand clearly about the needs and tastes of customers, product development, product delivery and providing services which suitable to the needs and tastes of consumers. If it is necessary, the product can be sold and the service is given with quality that exceeds the customer expectations.

In correlation to the descriptions above, the traditional arts communities in Wonosobo district need to be creative and innovative to produce new products based on traditional art (traditional art product that is really new,

modified, or an improvement of existing products). In the business world, there is a law known as law of diminishing return, it states that the longer the product will be less desirable because there are changes in the needs and tastes of the market and the emergence of competitors' better products. A product has a product life cycle, i. e. born, grow, mature, old, and die.

More over, the traditional art communities in Wonosobo have to keep on innovating. The traditional art in the history and its reality still continues to change. It's believed that current traditional art works is the result of innovation or change from earlier traditional art works. In fact, many parties who has concern about the traditional art have desire not just becoming the object but also becoming the happy subject, as well as not just becoming suppliers but also owners, producers, and marketers. This can be done if the groups of traditional art communities in Wonosobo District are able to perform an integration to the downstream, i. e. to be a reliable producer, so that strong coordination and integration are intertwined between supply sector and production sector as well as marketing sector and distribution sector. In order to support those strategies, it is needed empowerment models of traditional art in Wonosobo district to improve the comprehension of tourism in the region.

E. Conclusion

Starting from several descriptions in the earlier discussion, this study can be concluded as follows.

First, Wonosobo district has lots of attractions, and it is also rich in traditional art.. However, the benefits of those attractions are not supported yet by the local community who owns the traditional arts. Whereas, traditional arts in the region have become a part of the integrative needs of the local community.

Secondly, the bargaining position of the Wonosobo district society as the owner of traditional arts is relatively weak compared to the producers of the tourism industry in the local area. The Weak bargaining position due to several reasons, they are:

1. The number of producers is relatively small compared to the number of traditional art artists, with their financial conditions are generally much better than traditional art artists.
2. The large numbers of traditional artists or arts organizations has increased unfair competition among them.
3. The art works produced by artists or traditional arts organizations are relatively the same in general, only very few of them who have very unique work that hard to be imitated by other artists.
4. Producers can easily move from one artist to another artist without reducing the quality of their cultural tour packages.
5. Producers have relatively complete information about the traditional arts in a region and the cultural tourism market, meanwhile, traditional art artists, on the contrary, have less information about the market and the cultural tourism industry and they only depend on the producer's choice.

Thirdly, enhancing the bargaining power and competitiveness of traditional arts community with the tourism industry requires a number of strategies such as:

1. Developing and marketing products that suitable for the needs and tastes of each market segment that is served.

2. Continuously developing and marketing unique products whose functions and benefits are difficult to be imitated by substitute products.
3. Improving the skill to service buyers or users. If necessary, the service is customized by the market demand
4. Making cooperation or coalition to confront the power of buyers, suppliers, or substitute product.

BIBLIOGRAPHY

- Ayatrohaedi
1986 *Kepribadian Budaya Bangsa (Local Genius)*. Jakarta: Pustaka Jaya.
- Brouwer, M.A.W. dkk.
1989 *Kepribadian dan Perubahannya*. Jakarta: Gramedia.
- Effendi, Sofian dkk. eds.
1993 *Membangun Martabat Manusia. Peranan Ilmu-ilmu Sosial dalam Pembangunan*. Yogyakarta: Gama Press.
- Fetterman, David M
1989 *Ethnography Step by Step*. USA: SAGE Publ.
- Geertz, Clifford
1973 *Interpretation of Cultures*. New York: Basic Book.
- Gonda, J
1973 *Sanskrit in Indonesia*. New Delhi: International, Academy of Indian Culture.
- Hammersley, Martyn dan Atkinson, Paul
1983 *Ethnography - Principles in Practice*. London: Tavistock Publ.
- Hardjowirogo, Marbangun
1984 *Manusia Jawa*. Jakarta: Inti Idayu Press.
- Irianto, Agus Maladi
2003 *Ekosistem Dieng Dan Model Pemberdayaan Masyarakat+ (laporan penelitian) kerjasama Puslit Sosbud dengan Pemkab Wonosobo*.
- 2005 *Tayub, Antara Ritualitas dan Sensualitas Erotika Petani Jawa*. Semarang: Lengkongcilik Press
- 2010 "Model-model Pengembangan Atraksi Wisata Kesenian Tradisional Wonosobo, Sebagai Strategi Pemahaman Wawasan Wisata Masyarakat Lokal+(Penelitian Hibah Bersaing). Semarang: LPPM Undip
- Permas, A. Dkk
2003 *Manajemen Organisasi Seni Pertunjukan*. Jakarta: Pustaka Binaman Pressindo.