

# The Role of Cultural Community in the Development of Local Culture in Pangandaran Region

Priyo Subekti<sup>1\*</sup> Hanny Hafiar<sup>2</sup> Iriana Bakti<sup>3</sup>

<sup>1,2,3</sup>Faculty of Communication Sciences, Universitas Padjadjaran, Jawa Barat, Indonesia

<sup>1</sup>Corresponding author Email: [priyo.subekti@unpad.ac.id](mailto:priyo.subekti@unpad.ac.id)

## ABSTRACT

Pangandaran Regency is rich in culture and art that have not been published, so that many Indonesian people do not know. Pangandaran distinctive cultures being preserved and introduced to the public currently are Ronggeng Gunung (typical culture of Pangandaran Regency), the ocean, the *leuweung* celebration and the charm of the coastal full moon. The Pangandaran Regency Government cooperates with *Kompepar* (tourism driving community) in disseminating information on the potential of both nature and culture that can provide a positive image about Pangandaran as a world tourist destination. For this reason, the Cultural Community in Pangandaran cooperates with the government in order to control the administration of arts environment groups. The government has a role to play in providing recommendations for whether or not a cultural group is given an art operational permit. The research method used in this study is the descriptive method via qualitative data. This descriptive research aims to describe what currently applies. Inside it, there are efforts to describe, to record, to analyze and to interpret the conditions currently happening or existing. In other words, this descriptive study aims to obtain information about existing conditions Pangandaran is prepared to be one of the tourist destinations, both natural (natural) based tourism and local cultural based tourism. For that reason, the Pangandaran Regency Government cooperates with cultural communities in the Pangandaran area to collaborate in the fields of publication, art fostering and organizing cultural events to attract the attention of outside communities. Cultural communities in the Pangandaran region play a role as preservers of Pangandaran's unique cultural arts including *seni badud*, *tradisi hajat laut*, *hajat leuweung*, *pesona pesisir pantai*, *seni ronggeng gunung* through cultural events held in collaboration with the Pangandaran Regency government.

**Keywords:** *cultural community, tourist destinations, local culture, cultural tourism*

## 1. INTRODUCTION

There are many cultures and arts in Pangandaran Regency that have not been published yet. Therefore a lot of Indonesian people do not know them. The special cultures of Pangandaran, which are currently preserved and introduced to the public, are Ronggeng Gunung (special culture of Pangandaran Regency), Hajat Laut, Hajat Leuweung, and Pesona Purnama Pesisir.

The government of Pangandaran regency developed a partnership with *Kompepar* (tourism activist community) in spreading information about the good potential both in nature and culture which can give a positive image of Pangandaran as a tourist destination. Therefore, the cultural community there works in partnership with the government

in order to control the administration of arts and environment aspect [1].

The government has a role to participate in providing a recommendation to the cultural community, as to whether or not they should be given an operational license [2]. Every art or art community must have governmental permission. It is intended to enable the government to control the activities held by the Pangandaran art communities and to give support in the any form of infrastructures needed. Preserving arts and cultures is not only the interest and responsibility of the government, but also the obligation of all the elements of society. This is one of the reasons why cultural community is formed.

The definition of community is a group of people who care about each other very much, and there is a close personal relationship between the community members

because of their shared interests or values [3]. Therefore, a cultural community is a social group that can be defined as "local people." A community lives in a certain area with certain boundaries, where that community can fulfill their necessities of life and is surrounded by their feelings and a greater interaction between its members and they have the same interests in terms of art and culture.

The formation process is parallel because it is carried out by individuals who have equal standing. A community is an association as well as a social interaction designed with various functional and necessary dimensions [4]. The binding strength of a community, particularly its common interest in fulfilling the needs of social life, is usually based on the similarity of its cultural, ideology, and social-economy background. Binding in the art and cultural community of Pangandaran is the similarity of its cultural background and it is supposed to preserve the arts and cultures in Pangandaran; therefore it will not disappear in the future. One of the arts growing and developing in Pangandaran is known as *Ronggeng Gunung*. This is a dance used to commemorate and restore King Anggalarang and is designed to ask young people to be the warriors of the Galuh Tanduran Kingdom and to take revenge against the pirates (Bajo) who killed Prabu Anggalarang.

*Ronggeng Gunung* thrives in Sidamulih, Parigi, Kalipucang, and Padaherang. Now, the continuation of *Ronggeng Gunung* has been changed into *Ronggeng Kaleran* (usually performed in a wedding party, guest welcoming, and Thanksgiving). The difference between *Ronggeng Gunung* and *Ronggeng Kaleran* lies on the dancer. In *Ronggeng Gunung*, the dancer serves as a singer (*sinden*), while in *Ronggeng Kaleran*, the dancer and the singer are performed by different people.

Mr. Asep Kertiwa, one of the characters, is active in developing arts, culture, and tourism in Pangandaran by encouraging people to develop their own potentials, especially in the arts and cultures. A form of real action is to establish a community called Margacinta Tourism Village. The establishment of the community was carried out in collaboration with the headmaster of the village and his staff and in collaboration with Kompepar (Tourism Activists Community).

There are Arts and culture incorporated into this community such as Badud art, Rengkong art, Gondang art, and Terbang art. Among the many types of arts incorporated into the Margacinta Tourism Village, Badud art has become one of the arts highlighted. The reason of why Badud art is featured in the Margacinta Tourism Village Community is because Badud art is an original art that has long been growing and developing in Margacinta Village.

The background of the establishment of the Margacinta Tourism Village community is that there is no place yet to protect the various arts, cultures, and tourism that exists and grows in the Margacinta Village. This study aims to describe how the role of the cultural community is played in the development of local culture in the Pangandaran Region.

## 2. METHODS

The research method used in this study is the descriptive one via qualitative data. This descriptive research aims to describe what currently applies. Inside it, some efforts have been taken to describe, to record, to analyze and to interpret

the conditions happening or existing currently. In other words, this descriptive study aims to obtain information about the existing conditions [5]. The informants in this study were 1) Asep Kertiwa (Headmaster of Margacinta Village Cultural Community), 2) Edi (Headmaster of Pangandaran Kompepar), 3) Pangandaran Culture Office, 4) Ki Adwidi (Headmaster of Badud Village).

The reason why the method is used is because this research is able to provide a comprehensive and clear illustration on two social situations that happened at different times. And it also determines the patterns of relationships between certain aspects with other aspects, and hypotheses and theories.

## 3. RESULT AND DISCUSSION

Pangandaran is prepared to become a tourist destination, either environment-based (nature) or local culture-based tourism. For that reason, Pangandaran Regency Government cooperates with cultural communities in the field of publication, arts coaching and organizing cultural events to attract people's attention. Culture is one of the motivating factors for tourists to visit [6].

The development of rural tourism requires the participation of local communities in the entire development phases starting from the planning, implementation, and supervision. However, in reality, public participation is often completely overlooked [7].

The role of cultural community in fostering art, for example, art X is needed for art ambassadors outside Pangandaran Regency. Therefore, the Department of Culture and Tourism is responsible for asking and choosing which communities are suitable to send. The existence of art communities is useful as a forum for developing the talents and interests of the Pangandaran people. In various festivals organized by the Department of Culture and Tourism, art communities are also often invited to enliven the event.

Mr. Edi said the cultural community played a supporting role by facilitating cultural activities. In Kompepar, there is a field of cultural arts which was devoted to the promotion of arts and culture in the community. An example is the Hajat Leuwueng activity in Salasari village. Kompepar participated in discussions on sharing how to package the event, from technical advice in the process and stages of production to the implementation of an event including making budget plans, layouts, decorations, and costumes. Therefore, an event can be carried out and has its own uniqueness.

Some of the activities carried out by the cultural community in cooperation with Kompepar include *Hajat Laut*, that is, an activity routinely carried out in the Pangandaran district once every year. It is held on Muharam month or Islamic New Year because it is considered sacred, especially on Kliwon Friday. It is carried out by cutting off a buffalo's head, and then throwing it into the sea. It was conducted as the appreciation for the sea products they get.

*Pesona Purnama Pesisir* is a traditional art show related to a tradition during the full moon, when usually the community conducts an activity called "*ngabungbang*." It is carried out by getting out of the house and carrying out activities such as children playing traditional games, or adults chatting together. The concept is indeed based on the full moon, so

that it is called the *Pesona Purnama Pesisir*.

Last year, it was carried out with the art theme of "*buhun*" on the coast. Its implementation followed the regency agenda on October. This year, it will be held again with the theme "*kaulinan barudak*" on July and has been entered into the tourism department's calendar. The date is still tentative, depending on when the full moon happens, but the certainty is still that it will be held at the end of the week (Saturday night); therefore it will be sought to hold it on the closest week. However, Mr. Edi hopes the realization will be happen on the 14th of Java calendar.

The Singkuryang Village Cultural and Natural Arts Festival is held at Jojogan DTW. In this case Kompepar Pangandaran regency is only as a supporter or participant because the implementation is carried out by Jojogan's DTW compiler himself. It is not an activity taken from local customs or traditions. It is something created or something that is just being held.

Hajat Lewueung, held in Salasari tourism village on August, is a form of traditional art performance activities processed specifically for the arts within the society there. This activity also aims to accommodate and to preserve what has become the ancestral tradition as a form of gratitude to God Almighty.

In its implementation, the cultural community and Kompepar face challenges and obstacles, such as: the pressure from the Islamic community claiming that the Hajat Laut tradition is a form of heresy because of its rituals in the process, as in Islam there is no term or ritual activities usually done in Hajat Laut celebration.

He also said the Government does not give much support in terms of material, for example in the implementation of Hajat Laut last year they received no money from the government. Last year, the funding for this event was obtained purely from fundraising conducted by the Pangandaran people who still wanted to preserve Hajat Laut tradition. In this case, the government is less capable of facilitating the problem of heresy, and there is no definite solution offered by the government.

One way to promote the arts and culture of tourism in Pangandaran is to maintain ritual traditions in cultural activities because it can be a tourist attraction and is something unique. Tradition cannot be carried out all the time; this is what distinguishes tradition from other arts, for example ronggeng.

Traditions are related to traditions, because the time of its implementation has been determined. For example, the celebration of Hajat Laut, which must be carried out on Muharam month and Kliwon Friday, raises the question why it must be held on certain months and days, and that is something natural.

However, creating an event that would become a brand of an area takes a long time and it should be carried out continuously. Activities carried out continuously will attract the people's attention to see quickly or slowly; therefore the people will flock to Pangandaran. The activity, of course, needs to be supported by the government so it can be maintained and continued by the younger generation.

Time will always revolve; in globalization era, people can easily see outside cultures such as Western and Chinese culture, as well as the culture of big cities in Indonesia such

as Jakarta, Bandung and other regions. Generally, the difference is very visible in physical terms, especially when compared with the culture in the village of Salasari Pangandaran.

The difference does not affect the area habits, as the communities do not need to imitate the way the outsiders dress, for example, but they still dress reflecting their own habits. For example, if outsiders wore jeans, then the local people, especially women who are accustomed to wearing the samping or kebaya, are expected to continue wearing the samping and kebaya.

However, it cannot be regulated easily because it is a private domain; therefore at least that habit can be maintained through an activity or event held by the district government, Kompepar, and cultural community. The change of Pangandaran Regency into a city atmosphere can be seen from fashion and many hotels built.

The obstacle in establishing the Margacinta Tourism Village community comes from the people themselves. Most people there have very little knowledge about tourism, arts and culture. They only know that Pangandaran is a tourist area, but they do not know what to do to develop tourist areas or the arts and culture they have.

The tourism potential has not been fully managed properly, because the ability of the Tourism Driving Group (Kompepar) regarding tourism management is still minimal. Therefore, it is necessary to empower Kompepar related to tourism management through training in tourism potential inventory, making tour packages, and making for the procurement of tourism support facilities infrastructure [8].

In line with the dynamics, the tourism movement development, penetrated into various terminologies such as, sustainable tourism development, rural tourism, and ecotourism, is an approach to tourism development seeking to ensure that tourism can be carried out in non-urban tourist destinations. One alternative tourism development approach is rural tourism for the sustainable rural tourism development [9].

#### **4. CONCLUSION**

Cultural communities in the Pangandaran region play a role as preservers of its unique cultural arts, including Badud art, Hajat Laut traditions, Hajat Leuweung, Pesona Purnama Pesisir, Ronggeng Gunung art through cultural events carried out in collaboration with the Pangandaran Regency government.

As in Margacinta Village, initially the Badud arts grew without any coordination. They formed a community including arts, culture and tourism, in addition to being used to develop potential, interests and talents. This community can also be used as a place to provide insight into tourism, arts, and culture. Therefore, the community is not just passively waiting for arts and culture to develop, but also plays an active role in developing them in the Pangandaran district.

## REFERENCES

- [1] Komariah, K., & Subekti, P. (2016). Peran Humas Dalam Pengembangan Pantai Pangandaran Sebagai Destinasi Ekowisata Melalui Kearifan Lokal Masyarakat Pangandaran. *Jurnal Kajian Komunikasi*, 4(2), 172–183.
- [2] Hidayat, M. (2016). Strategi Perencanaan Dan Pengembangan Objek Wisata (Studi Kasus Pantai Pangandaran Kabupaten Ciamis Jawa Barat). *THE Journal: Tourism and Hospitality Essentials Journal*, 1(1), 33. <https://doi.org/10.17509/thej.v1i1.1879>
- [3] Fauziah, M. R. N., Damayani, N. A., & Rohman, A. S. (2014). Perilaku Knowledge Sharing Multi Bahasa Pada Komunitas Fakta Bahasa. *Jurnal Kajian Informasi Dan Perpustakaan*, 2(2), 87. <https://doi.org/10.24198/jkip.v2i2.11643>
- [4] Soenarno. (2002). Kekuatan Komunitas Sebagai Pilar Pembangunan Nasional. *Kekuatan Komunitas Sebagai Pilar Pembangunan*. <https://doi.org/10.1016/j.sbspro.2016.05.490>
- [5] Mardalis. (1999). *Metode Penelitian Suatu Pendekatan Proposal*. Bumi Aksara.
- [6] Polus, R. C., & Bidder, C. (2016). Volunteer Tourists' Motivation and Satisfaction: A Case of Batu Puteh Village Kinabatangan Borneo. *Procedia - Social and Behavioral Sciences*, 224(August 2015), 308–316.
- [7] Dewi, M. H. U., Fandeli, C., & Baiquni, M. (2013). Pengembangan Desa Wisata Berbasis Partisipasi Masyarakat Lokal Di Desa Wisata Jatiluwih Tabanan, Bali. *Kawistara*, 3(2), 129–139.
- [8] Tosida, E. T., Gunawan, I., & Andria, F. (2016). Pemberdayaan Kelompok Penggerak Pariwisata (Kompepar) dalam Pengembangan Potensi Wisata Bogor Selatan. *Agrokreatif Jurnal Ilmiah Pengabdian Kepada Masyarakat*, 1(2), 110. <https://doi.org/10.29244/agrokreatif.1.2.110-120>
- [9] Zakaria, F., & Suprihardjo, D. (2014). Konsep Pengembangan Kawasan Desa Wisata di Desa Bandungan Kecamatan Pakong Kabupaten Pamekasan. *Teknik Pomits*, 3(2), C245–C249. <https://doi.org/2337-3520>