



Visitors' Perceptions of Performing Arts in Tourism Village: An Indonesian Experience

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Abstract. Performing arts are one of the cultural elements that exist in a society that respects culture, especially tourist villages. All of these expressions have been protected and shown within the frame of a social tourism town. In order to maintain this cultural tourism village, it is very important to invest in culture-based and tourism-based empirical research. Therefore, this research is a response to the experience and presentation of arts and cultural performances in the Sukorejo Cultural Tourism Village, East Java, Indonesia. The population of this consider are visitors who visit the village. Data was collected from travellers through a self-administered questionnaire. The results of the data collected provide a visitor experience, and total satisfaction with the cultural presentation. The village is attractive to local tourists ($w = 330$), who see cultural experiences in the village as very important. The results of the research appear a high level of satisfaction (88%) with the experience of watching art performances held in the tourist village. This study is an important aspect of the visitor experience at the Cultural Tourism Village for the management of local cultural arts performances in the tourist village.

Keywords: Tourism Village · Experience · Performing Art

1 Introduction

The design of village development is more symbolized in the form of physical development. In the form of facilities and infrastructure, for example; roads, bridges, offices and village halls, as well as other similar physical developments. We can understand that most villages in Indonesia are still minimal with the availability of these physical facilities and infrastructure. In contrast to cities, where aspects of physical development have progressed quite rapidly. This is what makes the symbolization of village development tends towards physical development, and seems to have normalized the definition of development in most villages in Indonesia. A cultural village can be defined as specific attraction symbolizing the way of living of local people; hence visitors can learn about the culture of the people and their past and present ways of living [1]. The tourist villages development cannot be separated from the participation of the community. Therefore, it is necessary to have situations and conditions for people to have a tourism-aware mindset [2].

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As a result of these conditions, non-physical village development menus such as community development and empowerment are not a priority in village development, or are even neglected. In truth, within the Direction of the Serve of Domestic Affairs concerning village development, there is a field of community development and empowerment. This has been clearly stated as part of the village development planning and the development of customs, arts and social culture of the community is also included in the sub-field of this development. To a certain level, rural areas face relatively slow economic development, so that optimal utilization of the economic, social, and cultural potential of local communities is a rational reason for developing rural tourism [3]. Indeed, to keep village development sustainable, it is these non-physical aspects that support its sustainability.

In sustainable development, it is not just physical building to pursue economic values, but must pay attention to aspects of local culture preservation and the noble values of the community. That is, in the concept of sustainable development (sustainable development), it requires a cognizant and arranged exertion, which combines all viewpoints of the environment counting the assets of the improvement prepare to guarantee the capacity, welfare and quality of life of show and future eras.

Essentially, every country possesses its own cultures and languages that distinguish one country to another [4]; that cultural tourism can be explained as a means by which individuals and societies can have an opportunity to access and gain awareness of one another's places and pasts [5]. Learned from a small village in Parengan, Tuban Regency, East Java. Tuban is famous for the art of *Hadrah*, *Pencak Dor*, *Ludruk* and *wayang orang* as a form of folk art in East Java in which there are cultural symbols that are presented through the roles of dancers, musicians, offerings, property, clothing, make-up, and other meaningful performances, and contains certain values.

The people of Sukorejo Tuban Village are very enthusiastic about reviving their village through performing arts, this is evidenced by the community's return to life to learn gamelan and the community entrusting their children to study in the studio. Local communities play an vital part within the improvement of visitor towns since the assets and interesting traditions and culture characteristic within the community are the most driving components of tourism village exercises. The establishment of cultural villages derives from the demonstration of the 'authentic past' usually comprise of the element of nostalgia, basically displaying what life was like in the past [6]. On the other hand, local communities that grow and live side by side with a tourist attraction are part of an interconnected ecological system. The success of developing a tourist village depends on the level of acceptance and support of the local community [7]. Local communities act as has and gotten to be critical performing artists within the advancement of visitor towns in all stages beginning from the arranging, observing, and usage stages. Seeing this enthusiasm, researchers are called to take part through research on Cultural Tourism villages. A tourist village may be a country region that has a few uncommon characteristics to gotten to be a tourist goal. The People's Core Tourism (PCT) in [8] characterizes a tourist town as a provincial region that provides an in general air that reflects the realness of the wide open both from socio-economic, socio-cultural life, traditions, way of, life has engineering and buildings. A normal town spatial structure, or financial movement that's special and curiously and has the potential

to create different components of tourism, such as attractions, settlement, nourishment and refreshments and other tourist needs. Tourism Village is also a form of tourism in which a small group of tourists live in or near traditional life or in small villages and study village and also local environment. [9], just like the Sukorejo village which has an area of artistic characteristics through studio activities in it, so that it becomes a village area that lives in local arts.

This study attempts to investigate the overall response of visitors to the performing arts in the Sukorejo Cultural Tourism Village, Tuban, East Java, Indonesia. In achieving the main objective data, the secondary objectives in this study are: investigating visitor experiences in the Cultural Tourism Village.

2 Methods

This research is a field research, therefore the first step in collecting data was to conduct tourist observations of the existence of the Tourism Village in Parengan, Tuban Regency. The research detailed in this paper was conducted in Sukorejo Village, Parengan District, Tuban Regency, located in East Java Province for a period of June 2022. It is important to conduct the study during the endemic period, which has not had any shows for a long time. Due to government restrictions during the COVID-19 pandemic. The research was intended to cover the performance of one of the art studios, namely "*Ngripto Raras*".

Observations were conducted to collect data on the development process and the effectiveness of program implementation. Interviews were carried out by collecting data on concepts and previous tourism village programs obtained from the village government and tourism village managers. The results of this interview are very useful for compiling the development design. This research conveys field specialists who are set at the entry way of the audience region, slows down, and town parking zones and approach visitors who have just watched an art performance at the art studio. Questionnaire was a data collection instrument containing questions that must be answered by respondents, in this case the managers and users of the tourist village. The survey was used to gather information on the viability of the advancement execution. The point of the field specialists was to convey surveys to visitors.

3 Results and Discussion

Table 1 is the data that discusses the first research aim, distinguishing the statistic profile of the respondents. The number of respondents was evenly distributed at the level of the age group 12–16 (4.24%), aged 17–25 (10.90%). From the analysis of all respondents' data, it was recorded that the genders were male (49.09%) and female (50.90%) of the total ($w = 330$) visitors. The dominance is in the age group 26–34 (29.39), age 35–43 (18.48), age 44–52 (16.36%), and the rest are over 60 years old (9.09%). In terms of employment status, respondents are students (9.00%), civil servants (4.54%) entrepreneurs (31.81%), Arts worker (6.06%), farmers (3.33%), laborers (18.18). Sukorejo tourism village is still relatively new, so visitors are still within the scope of the province. The data shows the highest number of visitors from the Tuban

Table 1. Profile of performing arts visitors in the Sukorejo Cultural Tourism Village ($w = 330$)

Variable	Frequency (w)	Percent (%)
Age		
12–16	14	4.24
17–25	36	10.90
26–34	97	29.39
35–43	61	18.48
44–52	54	16.36
53–60	38	11.51
60 and above	30	9.09
Gender		
Male	162	49.09
Female	168	50.90
Occupation		
Student	20	9.09
Civil servants	15	4.54
Entrepreneurship	105	31.81
Art workers	20	6.06
Farmers	110	33.33
Laborers	60	18.18
Provenance		
Tuban regency	237	71.81
Out of town	85	25.75
Outside the province	8	2.42

Source: Author, 2022

regency (71.81%), from outside the Tuban regency (25.75%), and outside the province (2.42%).

Table 2 shows information on the main reasons for visiting the tourist village of Sukorejo. The table shows that the main reason for visiting is Traditional performing arts (62.72%). This is supported by the performance schedule in the Sukorejo tourism village program. Tradition is something that has been done for a long time and becomes part of the life of a community group [10]. There are various original traditional performances in the village, so that it becomes an attraction for visitors. The second reason is watch collaboration Music performing (19.69%), enjoying the modern arts performing in tourist village (6.06%). Sukorejo Village is a village that still has a natural environment, lots of vacant land and rice fields, cool air and a comfortable environment for presenting an art performance. It is not wrong if visitors want to enjoy the natural atmosphere performing of the village. Next is the reason for Art Performing Variety (5.45%),

Table 2. Main Reasons for Visiting Sukorejo Cultural Tourism Village (w = 330)

Variable	Frequency	Percent of response (% of 400)	Percent of cases (% of 330)
Art performing variety	18	4,5	5,45
Local art genius	12	3	3,63
Artistic performing arts	8	2	2,42
Traditional arts performing	207	51,75	62,72
Collaboration music performing	65	16,25	19,69
Modern arts performing	20	5	6,06

Source: Author, 2022

This really should be a concern to appreciate the diversity of the local genius of the region's culture. In addition, (3.63%) visitors enjoy a genius local art performance in the tourist village. The latest data is Artistic performing arts (2.42%). In Sukorejo Village, there are approximately 23 art studios. From some of these studios, there is the "*Ngripto Raras*" art studio which is a place to learn art. Its members come from various cities and outside the region. They come to learn musical music, drama and dance. When it comes to tourism, 'education-based experiences' are commonly as-associated with engagement with local culture and heritage [11].

Table 3 presents visitors' experience data on art performances presented in the Sukorejo cultural tourism village. The first one is the traditional and musical dance performance; which is a cultural expression which is the embodiment of collective ideas and social behavior of the owner's community. This becomes the identity of the supporting community [12]. The experience of dance and musical performances (3.6%) was very interesting, (10%) was interesting, and the highest (16%) visitors said it was quite interesting, and (0.3%) was not. The next one is *keroncong* performance, as one of some traditional music performances in Sukorejo. As we know, that traditional music is a form of performance art that is owned and practiced from generation to generation and is interconnected with the values and beliefs in the social and cultural life of a particular tribe [13]. Musib (2016) also stated that traditional or folk music instruments are traditionally played in a rural and/or communal setting with its unique sound environment [14]. The experience of watching the *keroncong* show (4.5%) is very interesting, (16.1%) is interesting, (9.4%) is quite interesting, (0.3%) is not. Next, the visitor experience data "*Pencak Dor*". This art is held regularly in rotation with a moving place. The data shows (2.4%) very attractive, (16.9%) attractive, (10.6%) quite attractive, (0.3%) not attractive. The results of the *hadrah* performances (1.8%) were very interesting, (13%) were interesting, (14.8%) were quite interesting, (0.6%) were not. *Hadrah* is a performing art of Islamic art, so it tends to be at certain moments. The responses about contemporary music (1.5%) are very attractive, (11.2%) are interesting, (16.9%) are quite interesting,

Table 3. Visitors' experience of performing arts (w = 330)

Variable	Visitor's response to the performance at Tourism Village			
	Very interesting (%)	Interesting (%)	Quite Interesting (%)	Not Interesting (%)
Dance and musical performances	3,6%	10%	16,4	0,3%
<i>Keroncong</i> Performance	4,5%	16,1	9,4%	0,3%
<i>Pencak Dor</i> Performance	2,4%	16,9%	10,6%	0,3%
<i>Hadrah</i> Performance	1,8%	13%	14,8%	0,6%
Contemporary Music Performance	1,5%	11,2%	16,9%	0,6%
Collaboration Music Performance	4,8%	14,5%	10,6%	0,3%

Source: Author, 2022

and (0.6%) are not. The last data presents data on visitor responses to musical collaboration performances. The visitor's response (4.8%) is very interesting, compared to others, this music is more attractive to the audience. As it said that the average cultural tourist looks for a mix of cultural activities' [15]; (14.5%) attractive, (10.6%) moderately attractive, and (0.3%) unattractive.

4 Conclusion

Based on the results of the study, visitors considered the Sukorejo cultural tourism village to be very attractive as a cultural tourism destination that needed to be developed further. From the results of the study, data shows that 88% of the main reasons for visitors to visit cultural tourism villages are because of their interest in performing arts that are regularly held, namely traditional art performances, collaborative performances, and modern music performances. Geographical conditions that are still comfortable, quiet, and beautiful because they are far from the hustle and bustle of urban areas while enjoying an unspoiled rural atmosphere. Visitors appreciate local genius performances from the cultural tourism village.

The experience data can help in improving the presentation of the performances presented. Further research may also be important on how to manage the performing arts in this tourist village so that it is better known by the wider community to foreign countries. In addition, the packaging of the Sukorejo tourist village is more attractive and unique, subsequently expanding the economy of the local community. The design of this tourist village can be a model for other regions.

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