



Designing Educational Tourism Arts Event Using Environmental Landscape to Engage Community Participation in Indonesia

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Abstract

This article aims to discuss the results of research on the design of educational tourism arts events using environmental landscape to encourage community participation in Sukabumi, West Java, Indonesia. The method used in this research is community based participatory research. This design engaged community participation that included the leader from Gaya Gita Studio, the leader from Sajiwa Theatre, and the leaders from Yayasan Bumi Karuhun Kadudampit (YBKK) in Sukabumi District; and three researchers from Bandung. Data were collected through participant observation, focus group discussion (FGD), documentation study, and literature review. Primary data from participant observation, FGD, and documentation studies were analysed by triangulation, then supported by secondary data from literature review. This research results a design of educational tourism arts event entitled Bakti Purnamasari. It rooted from local wisdom of Sukabumi, the story of Princes from Sunda Pajajaran Kingdom. The stage for performance will use environmental landscape. This research recommends to implement the design of educational tourism arts in the form of performing arts events.

Keywords: educational tourism arts, community participation, environmental landscape

Introduction

The initial idea of educational tourism arts was brought by (Soedarsono, 1999) who formulated the concept of tourist art written in the book *Seni Pertunjukan Indonesia dan Pariwisata* [Indonesian Performing Arts and Tourism]. Soedarsono stated that the emergence of tourism arts was due to the existence of a community of foreign tourists as a result of the tourism industry in Indonesia. The communities visited by these tourists respond with various traditional performance events. However, the presentation of these traditional performance changes. Such phenomenon is called “metamorphosis art or acculturation art or pseudo-traditional art or tourism arts or also called tourist performances (Soedarsono, 1999: p.8).” Soedarsono describes the concept of tourism arts in the following chart.

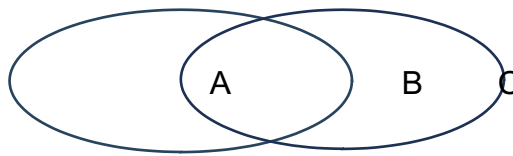


Figure 1. Tourism arts Concept (Soedarsono, 1999)

Figure 1 describes part A as a traditional performance and part C as the tourism industry forming a new community of foreign tourists. Part B is a tourist performance or tourism arts which is a meeting point between traditional art performances and tourists. Soedarsono viewed the act of travelling and visiting tourists to these certain tourist destinations to get a lot of experience in a limited time at an affordable price. Based on this view, Soedarsono conducted research to understand how traditional art performances for tourist events in various regions and locations in Indonesia, including palaces, starred hotels, restaurants, museums, temples, and other tourist destinations in Java, Bali, and Sumatra. Then, (Soedarsono, 2002) formulated the characteristics of tourist arts as “imitation of the original; packed in a compact and brief manner; put aside its primary values; variative; interesting; and with an affordable price” (pp. 273-274). This tourism arts have a business purpose that has given rise to a new form in Indonesian performing arts.

Different from Soedarsono’s tourism arts concept, the concept of educational tourism arts responds to a new community that aims to gain lifelong experience. In the tourism industry, the activities of this new community are called educational tourism. These tourists aim for recreation but at the same time want to get aesthetic and practical experiences. One example of a tourist destination that blends performing arts with elements of arts education is Saung Angklung Udjo (SAU) in Padasuka Bandung, West Java. (Nugraheni et al., 2020) and (Putri et al., 2021) in their research found that in the performance of traditional Angklung art at SAU, tourists can learn practically how to play angklung, so that tourists get aesthetic experience through appreciation and practical activities. These tourists learn how to play angklung after appreciating angklung music and other arts forms. In art education, this process is related to the concept of educational art. (Masunah & Narawati, 2012) define educational art as a teaching and learning process using art as a tool for aesthetic and character education, such as honesty, mutual love, cooperation, discipline, empathy, and tolerance. Therefore, the problems discussed in this paper are: 1) How is the design of educational tourism arts events?; and 2) How is community participation in educational tourism arts events?

This article aims to discuss the design of educational tourism arts as a new concept. It is a scientific development of performing arts education related to the creation of arts that combines various art repertoires in a brief form, containing educational values, and the audiences get an appreciation experience and arts practice. Through this concept, the local communities create events and festivals to serve the visitors who look for educational arts experiences.

Research Method

This research used Community Based Participatory Research (CBPR) method (Leavy, 2017) which is a qualitative approach. CBPR is research with an action-oriented collaboration with service learning between the community and higher education to support social change. This research equally involved researchers and all other stakeholders from the community in the entire research process. It can be said that CBPR prioritizes the needs of the community and integrates various elements of the community to be actively involved in research to answer challenges that occur in the community. CBPR aims to address research issues and real problems faced by the community; to fulfill needs defined by the community itself. Finally, CBPR tries to offer a solution or contribute to the resolution of real problems in the community.

The participants of this research included three communities: Gaya Gita Studio, Sajiwa Theater Community, and YBKK; as well as 3 researchers from Universitas Pendidikan Indonesia. These three communities have different characteristics, Gaya Gita Studio is an art studio based on dance creation targeting students from Sukabumi City. The Sajiwa Theatre Community is a theatre art studio that serves as a forum for extracurricular activities of SMA Negeri 1 Cinere Sukabumi. YBKK is a community engaged in bamboo ecology and culture in Sukabumi District. This research was conducted from June 2023 to August 2023 in Gede Pangrango Village, Kadudampit Sub-District, Sukabumi District, West Java.

Data were collected through participant observation, focus group discussion, documentation studies, and literature studies. The primary data were collected from participant observation in the form of notes taken by the researcher during the research when exploring ideas for designing events and rehearsal processes. Unstructured interviews were conducted through virtual discussions and onsite visits at the research location, as well as structured interviews through google form. Documentation studies were conducted to review photos and videos of recorded activities. Secondary data were collected through a literature study on previous research results, sources from journals and books as well as other relevant references.

Data were analyzed by triangulation through observation, discussion, and documentation studies. The data were then supported by analysis of the data taken from the literature study. The data was presented and described based on the answers to the research questions. Then researchers and the partners interpreted and formulated actions and steps in constructing the design of educational tourism arts.

Results and Discussion

Building the Concept of Educational Tourism Arts

The term “educational tourism arts” are synthesized from three concepts such as tourism arts, educational tourism, and educational arts. The term tourism arts imply a work of art or an art performance or a way of presenting art. According to (Soedarsono, 1999) and (Soedarsono, 2002), the way of presenting traditional art has the characteristics of imitation of the original, full of variations, short and concise, attractive, eliminating sacred and symbolic elements, and inexpensive. Tourism arts is a new field in tourism studies that articulates forms of experience between the art world, cities, regions and the tourism industry (Franklin, 2018). Previous research results show that the implementation of tourism arts was carried out in the context of developing tourist villages in the community (Masunah et al., 2021). The community has been actively involved in the creation of tourism villages (Setiyorini et al., 2019); however, the management is still not optimal (Masunah et al., 2022). The term tourism art is different from the term art tourism. Art tourism emphasizes more on the activities of tourists who travel and visit art activities or places.

The terms educational art and art education are fundamentally different in meaning. Educational art is an artistic activity that functions as a tool to educate students. The goal is to help students' cognitive, affective, and psychomotor development through art experiences, art creation, art appreciation, and connecting art with life and other sciences. If the term educational art is equated with the term educational dance (McCutchen, 2006), then the emphasis of educational art is on learning strategies and methods in which art is used to educate students, instilling educational values related to character education which contains education of living values (Komalasari & Saripudin, 2017). Art education is the process of teaching and learning art as a scientific discipline requiring students to master the field conceptually and practically. Therefore, the scope of art education is broader with more diverse learning outcomes based on the art science and its supporting sciences studied.

Educational tourism or Edu-tourism and tourism education are different. Edu-tourism is a travel program to get a learning experience from the visited location (Mahadewi, 2018), (Juwita et al., 2020). This educational tourism applies to all age levels, nations, and professional backgrounds who travel to increase certain knowledge and experiences. The classification of age levels is important in determining the art business products and target markets of educational tourism. Tourism education is education in the field of tourism science. Tourism as a scientific discipline certainly requires other sciences to support it.

The concept of educational tourism arts focuses on artwork, while the term art education tourism emphasizes the activities done by tourists to gain an art experience. These terms indicate two complementary parties. Educational tourism arts is on the side of the art practitioners and the communities visited, while art education tourism is on the side of visitors or appreciators. This concept leads to a model of creating performing arts for tourists who travel for recreation and arts education.

Therefore, the design of educational tourism arts events to provide practical and appreciative experiences for its appreciators has the following characteristics.

- 1) A new performing art creation derived from traditional art or local wisdom.
- 2) Variety of art presentations in a short time;
- 3) Sacred/ritual elements are removed, but pseudo-ritual is an exception;
- 4) Presented in an attractive way;
- 5) Inexpensive price (if there is charge for visitor);
- 6) Containing a theme of presentation in a social life (for example: ceremonies, marriage/circumcision celebrations, welcoming guests, related to folklore or the history of a place);
- 7) Containing educational values (character values taken from the philosophy and values in a place/ethnicity that are useful for performers or the audiences);
- 8) The presentation has practical involvement with the appreciator.
- 9) The Location for the event as a visitor destination

Designing Educational Tourism Arts Event

To design an educational tourism arts event, researchers and the communities held three online discussions in June 2023 and conducted field observations in July 2023. In the first discussion on June 4, 2023, three researchers discussed with two choreographers of the Gaya Gita Studio to raise the issue of creative work and introduce the principles of educational tourism arts. One of the choreographers is a member of the studio working on a new dance work called "Arum Wiyaga", which is based on Sukabumi traditional dance and local wisdom. This dance is based on a local Sukabumi story, namely *Ronggeng Tujuh Kalasirna*, which is part of the *Pantun Pajajaran Bogor* story (Hapidzin et al., 2022). The characters of Arum Wiyaga's story have the spirit of struggle, love for the homeland, and cooperation. Movement, clothing and music creations are based on Sundanese traditional arts.

In the second virtual discussion on June 11, 2023 focused on the location for event using environmental landscape in YBKK area. A member of the YBKK community said that "the location of YBKK area used for the *Aku dan Bambu's* festival is an open area surrounded by bamboo plants. However, the package of this festival is performing arts attended by artists and cultural figures" (Indra Gandara, discussion on June 11 2023). In this discussion, the leader of the Gaya Gita Studio allowed if the event is in the YBKK location. He said "The YBKK location is perfect for Arum Wiyaga dance because of its natural environment" (Renaldy, discussion on June 11, 2023). The third virtual discussion was held on June 18, 2023, inviting YBKK leader and secretary to discuss collaboration in developing arts and culture. The YBKK leader and secretary agreed to collaborate in research and arts activities in their community. YBKK leader said "we are ready to collaborate in research and arts education in society" (Dian, discussion June 18, 2023).

On July 15, 2023, the three researchers visited the YBKK community in Sukabumi Regency to conduct field observations and discuss the collaboration. The YBKK location is on the same route as the road to the Sasak Gantung and Situ Gunung tourist sites as well as the National Forest Conservation in Sukabumi District. The YBKK location next to Jalan Situgunung in Gede Pangrango Village was so impressive with the

architecture of the café building made of bamboo which has the shape of a pentagon in the middle of a bamboo plant called *awitali*. Then, we asked for permission to use the YBKK location for experimental event that would be appreciated by students and the community.



Figure 2. *baleriung* location at YBKK, Sukabumi District (documentation by Masunah, 2023)

Figure 2 is the location of the *baleriung* at YBKK Sukabumi. At the front of the *baleriung* there is a parking area, when you turn left there is a gravel road to *bale atikan*, *bale sawala* and *bale pustaka*. *Bale atikan* is located lower than the gravel road. In the *bale atikan* area there is a room that has a roof and open space that is large enough for dancing. Before entering *bale atikan*, if you turn left next to *baleriung*, there is a small road about 15 meters straight uphill to an open space called the *alun-alun*. The location of *baleriung*, *bale atikan* and *alun-alun* used for the event. The location of this event is an important consideration because it is related to a tourist destination. In event tourism, it is expected that events can attract tourists and build a positive image of a destination (Getz & Page, 2014), (Getz & Page, 2016).

The educational tourism arts performance was entitled Bakti Purnamasari. Bakti Purnamasari is a ritual ceremony of the Kasundaan community in Sukabumi (Narawati et al., 2021), (Hapidzin et al., 2022), (Hapidzin et al., 2024). Bakti Purnamasari is held monthly on the full moon; in other words, Purnamasari is an acronym for "*purnama keur meujeuh di sarina*" (Narawati et al., 2021), (Hapidzin et al., 2024). It means the beautiful full moon. The traditional Bakti Purnamasari ceremony is carried out by the Kasundaan community in Sukabumi as a form of gratitude and respect for Sundanese ancestors. However, in the context of educational tourism arts, Bakti Purnamasari is not a traditional ritual ceremony but a pseudo-ritual. The show

tells the story of a character named Purnamasari, the daughter of King Siliwangi from the Kingdom of Sundanese Pajajaran, who fled south of Cidadap Pelabuhan Ratu in Sukabumi because her kingdom was attacked by enemies. Packaging dance materials are the Arum Wiyaga dance, mapag Purnama by Raka Renaldy, as well as dances illustrating situations in village and war from the Sajiwa Theatre. These materials already contain the principle of variation. The character values come from the figure Arum Wiyaga and the social values in the Bakti Purnamasari ceremony come from Sukabumi local wisdom. The theme presented was arts for education. This is because the target appreciators were school students. The music for the performance was previously recorded. The performance duration was approximately one hour, and the audience would be part of the performance to gain practical experience.

Community Participation

Community participation in tourism development is widely discussed in the concept of community-based tourism (Mtapuri & Giampiccoli, 2016), (Dangi & Jamal, 2016), (Giampiccoli & Saayman, 2018), (da Conceição Walkowski et al., 2019), (Agung P. Et Al., 2020). Community-based tourism development aims to empower and develop communities and increase community participation. (da Conceição Walkowski et al., 2019) views that Community Based Tourism (CBT) contributes to the development of local potentials such as culture, tradition, belief, organizational arrangements, freedom, social capital, and associations, when integrated, tend to enhance local endogenous assets. Also, (Dangi & Jamal, 2016) view that CBT gives responsibility and practicality to local tourism management and development. This fact is also emphasized by (Giampiccoli & Saayman, 2018) that community participation is a characteristic of community-based tourism.

However, CBT has weaknesses compared to mass tourism related to the lack of community knowledge about tourism, as well as the difficulty of local leaders who can sustain tourism activities (Moscardo, 2012). This reality was experienced by the researchers when implementing community empowerment to develop the potential of local cultural arts in several places in West Java. However, many villages in Indonesia are successful in developing tourism through the tourism village program (Saepudin et al., 2019). This is due to a shared desire between community leaders or figures and the community itself. The participation of the community and the leaders is part of the research conducted in Sukabumi District, West Java, Indonesia. Researchers also view community participation in the utilization of local cultural arts, especially the management of art performances, as part of art education efforts in the community. Researchers worked with Gaya Gita Studio, Sajiwa Theatre Community, and Bumi Karuhun Kadudampit Foundation or Yayasan Bumi Karuhun Kadudampit (YBKK) in Sukabumi District. The communities actively participate in the discussions and design a form of performing arts event using environmental landscape in YBKK.

The educational tourism arts performance designed through this research aims to be a regular art performance and become a means of public appreciation and education. Therefore, local communities need to increase their knowledge about tourism and event management.

Conclusion

The design of the educational tourism arts event entitled Bakti Purnamasari is a new repertoire that prioritizes the aesthetic side of performing arts in the form of pseudo-rituals. The aim of this event is to provide practical, aesthetic and educational experiences for appreciators and increase community participation in social solidarity. Thus, the principles of educational tourism arts develop the characteristics of artwork sourced from traditions, stories or local wisdom, varied presentations, short presentation times, pseudo rituals, having themes, containing educational values, there is practical involvement from the audience, low prices, and art presentation locations that have the potential to become tourist destinations.

In the context of the Bakti Purnamasari educational tourism arts event, the performance venue used was the environmental landscape. Bamboo decorations are highly recommended so that appreciators can get emotional and spiritual experiences. Even though the event being designed is still local and temporary, this event will be aimed at becoming an educational tourism arts event that is regularly staged. Therefore, the recommendation of this research is to implement the design of educational tourism arts in the form of performing arts presentation that invite students as appreciators.

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