

Strategy For Developing a Cultural Dance Studio as A Leading Tourism Attraction

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Abstract— The research delves into the strategic implementation necessary for cultivating Papuan traditional dance arts and cultural tourism in the Fakfak district, aiming to elevate it as a premier tourism attraction. Utilizing an empirical research methodology grounded in factual evidence, the study involves meticulous field observations aligned with the researcher's core duties, enriched by insights from Fakfak Regency Government policymakers and academia. The findings underscore the imperative for concerted and rigorous efforts by the Fakfak Regency Government and stakeholders to foster dance and cultural arts, positioning them as a key tourist draw. The study identifies ancillary services, accommodation, and creativity as critical areas requiring urgent intervention. These elements represent the primary challenges deterring tourism businesses from marketing Fakfak as a destination, due to concerns over inadequacy in fulfilling tourist expectations and enhancing the overall visitor experience. Addressing these weaknesses is crucial for unlocking Fakfak's potential as a cultural tourism hotspot. This entails developing robust infrastructure, fostering innovation in tourism offerings, and ensuring high standards of hospitality. Such strategic initiatives are vital for transforming Fakfak into an attractive and competitive destination within the global tourism landscape, ultimately contributing to regional development and cultural preservation.

Keywords: Attraction, cultural dance studio, tourism, readiness

1. Introduction

Cultural customs describe the atmosphere of community life based on the beautiful natural conditions of Papua. Dance is part of the performance of the creative tourism industry which can also provide a very strong attraction to attract tourists to foreign countries. The success of the island (province) of Bali, whose people strictly maintain traditional and cultural values; This is realized by the high attraction for tourists to come directly to Bali to watch the Kecak dance, Pendet dance and Barong-rangda dance. Other Balinese arts such as carvings, weaving and various community products have also been promoted and strengthened the existence of the attraction for tourists to enjoy the natural beauty of Bali complete with the unique cultural traditions of its people.

Of course, this can also be implemented in Fakfak district as a tourist attraction strategy, which is combined with the attraction of visiting beautiful and natural tourist attractions in Fakfak district such as: Oegar Oelland, the Arguni ancient site in the Berau Bay conservation park, Ubadari waterfall, Kiti-kiti waterfall and so on.

Presidential Regulation Number 72 of 2015 concerning Amendments to Presidential Regulation Number 6 of 2015 concerning Creative Economy Agencies in article two has reclassified the creative industry sub-sector from 15 sub-sectors to 16 sub-sectors, namely (1) architecture, (2) interior design, (3) visual communication design, (4) product design, (5) film, animation, video, (6) photography (7) crafts, (8) culinary, (9) music, (10) fashion, (11) application and game developers, (12) publishing, (13) advertising, (14) television and radio, (15) performing arts, and (16) fine arts. In Presidential Decree number 72 of 2015, it is explained that what is classified as a creative economy includes sixteen sub-sectors (Aziz, 2017), and (Anonymous, 2015).

The legal umbrella for the development of dance arts, and very clear regional customs and culture; The Fakfak Regency Government should respond quickly with a more focused, massive and fast performance. Since the formation of the MEA (Asean Economic Community) which aims to carry out free trade across Asia without being subject to high customs duties, even free of customs duties. Indonesia is trying to take part in the pattern of economic integration in the Asian continent. There are countries that participate in free trade across Asia, such as: Malaysia, the Philippines, Singapore, Laos, Brunei Darussalam, Cambodia, Vietnam, Laos, Myanmar and Indonesia. This certainly made the Indonesian government rack its brains to design a new strategy to get maximum benefits from participation in the MEA or what could be called AEC (ASEAN Economic Community). Intensifying and campaigning for the creative economy has become part of serious discussions in the world of economics, politics and culture, because it is believed to be one of the backbones of economic growth. When related to the tourism industry in Indonesia, there are arts performances, traditional music performances, art craft exhibitions, historical tourism, and locations that were created with the hope of supporting the development of the creative economy of Indonesian society.

Furthermore, research (Auliana, Arifianti, & Alexandri, 2018) emphasizes that developing a creative economy, especially product and culture-based, must prioritize the ability to use information technology, online marketing and extensive networks to market it.

Research by (Mene, 2009), and (Suroto, Mas'ud, Sukandar, Sudarmika, & Mene, 2017) states that there are many remains of natural ancient sites, as well as archaeological sites of ancient objects spread across various districts in Fakfak district. This ancient site is still well preserved and its authenticity is guaranteed, and has not been touched or touched by creative work programs to generate cultural tourism-based tourism. Furthermore, research (Ernas & Qodir, 2013) confirms that Fakfak district has a very good conducive atmosphere in terms of inter-religious and inter-ethnic harmony in daily social, cultural and religious interactions;

which has added value for tourists visiting Fakfak. Furthermore, research (Puspitasari, Katmo, Sumule, Irbanyanti, & Irianti, 2020) explains the large opportunity for Fakfak district to revive the economy in its community after the Covid-19 pandemic through revitalizing the role of culinary businesses. The culinary business is a very important part of developing the creative tourism economy. In connection with efforts to develop cultural tourism through dance performances, the combination with the readiness of the Fakfak culinary business sector is a huge opportunity and strength to empower the economy.

The research aims to find implementation strategies for developing Papuan traditional dance arts and culture tourism in Fakfak district, as well as becoming a leading tourism attraction.

2. Methods

Empirical research method, based on existing facts. The researcher made direct observations in the field based on the main tasks in his work which were supported by opinions and arguments from policy makers of the Fakfak Regency Government together with academics. Empirical research aims to find directly a set of technical actions that can be used as material for policy studies and implemented directly to the community if they are deemed to be in accordance with the implementation needs of Government programs.

2.1 Research Design

Combination qualitative-quantitative-qualitative-explanatory research design; by using several analytical methods as scientific approaches that support each other. The implementation of the research involved all elements directly or indirectly related to actors in the tourism industry. The role of dance workers and local cultural figures in Fakfak district was used as the main object of research observation to find the depth of the meaning of cultural arts in Fakfak district; which can then be reflected in the art of dance and displayed in the art of dance performance.

Research by (Priscylio & Anwar, 2019), and (Tokita, Matsushita, & Asakura, 2020) provides a concrete picture of the use of analysis methods with spider webs (webbed analysis diagrams) and goose feet (duck foot analysis) which has the same principle to see the simple relationship between various factors in problem solving efforts. A tool for arranging points in the web of relationships is to use a weighting technique (quantification of data originating from research informants).

Furthermore, research by (Istiqomah & Soedrijanto, 2018), (Widyaningrum & Cahyono, 2020), (Istiqomah, 2018), and (Istiqomah & Muzdalifah, 2019) also provides a very clear and detailed description of the use of analysis in the form of shift share. gap analysis) as a form of simple arithmetic calculations with a qualitative approach that can be used to represent gaps between the factors studied in the form of differences in weight numbers and/or positive or negative signs which are symbols of the relationship between these factors.

2.2 Participants

The sample studied consisted of: the main research respondents (art practitioners), and supporters (parties involved in the development of arts, culture and tourism). All research samples were in Fakfak district. The distribution of research samples is shown in the following table;

Table 1 Arts and culture data

No	Name studio	Head of the studio	Number of Members	Address
1	Qahma	Albert Hindom	22 members	Werba Village, Fakfak Barat Distric
2	Fatagar	Mut. Mainatun Uswanas	22 members	Fakfak city
3	Sona Nueva	Soleman Temongmere	22 members	Fakfak city
4	Gewerpe	Mesak Tanggahma	22 members	Fakfak city
5	Kasambil	Sarah Romain	22 members	Antalisa Village, Karas Distric
6	Rembur	Linus Heremba	22 members	Kramongmongga Distric
7	Ayusami	Zadrack Kambu	22 members	Wagom Village, Pariwari Distric
8	Wakiong	Yuliana Manggaprow	22 members	Wurkendik Village, Fakfak Barat Distric
9	Titir	Yonas Deres	22 members	Fakfak Selatan Village
10	Natotoin	Abd. Gani Iha	22 members	Baru Village, Kokas Distric
11	Kowori	Frans Rumere	22 members	Wagom Village, Pariwari Distric
12	Teratai	Didik Sudarwanto	22 members	Karas Village, Karas Distric
13	Wamar	Mutia Rumwadan	22 members	Tomage Village, Tomage Distric
14	Wendi Yana	Ibrahim Salomo	22 members	Torea Village, Pariwari Distric
15	Henggi Tombor	Martha M. Dolle	22 members	Fakfak city
16	Mbima Tiri	Sulastri	22 members	Tanama Village, Pariwari Distric
17	Henggi Tiri	Abdon Tigtigweria	22 members	Wagom Village, Pariwari Distric
18	Maur Bersaudara	Matias Fauwowan	22 members	Lusi Peri Village, Fakfak city

19	Cendrawasih	Ronny	22 members	Tomage Village, Tomage Distric
20	Mampoga	Abubakar Mumuan	22 members	Arguni Village, Arguni Distric
21	Siri-siri	Agustinus Motuty	22 members	Fakfak city
22	Wehri	Ivone Hindom	22 members	Degen Village, Pariwari Distric
23	Sikapori	Veronika M. Langobelen	22 members	Sakartemin Village, Fakfak Tengah Distric
24	Henggi Tiri	Rano Herietrenggi	22 members	SMA YPK Fakfak, Pariwari Distric
25	Weri Nua	Syamsul Karanggusi	22 members	Pattipi Pulau Village, Teluk Pattipi Distric

Source of: Fakfak Regency Tourism and Culture Office (2018)

Table 2 Data on cultural workers and artists

No	Names of Traditional Figures	Position	Addres
1	Mr. Kaliktus Tanggahma	Cultural practitioner	Fakfak Utara, Fakfak Distric
2	Mr. Yeremias Tutuop	Cultural practitioner	Werba Village, Fakfak Barat Distric
3	Mr. Jubair Hobrouw	Cultural practitioner	Sekar Village, Pariwari Distric
4	Mr. Philipus Kabes	Cultural practitioner	Werba Village, Fakfak Barat Distric
5	Mr. Herman Hegemur	Cultural practitioner	Fakfak Selatan Village, Fakfak Distric
6	Mr. Abas Bahamba	Cultural practitioner	Tibatibatinanam Village, Teluk Pattipi Distric
7	Mr. Jafar Niulain	Guard of Goa Jepang	Kokas Village, Kokas Distric
8	Mr. Moy Kuda	Guard of Masjid Patimburak	Kokas Distric
9		Guard of Gereja Tua	Pikpik Village, Kramongmongga Distric

10	Mr. Ahmad Iba	Guard of Al Qur'an Besar	Piahar Village, Pariwari Distric
11	Mr. Yakin Romain	Guard of Situs Watu Kamang	Antalisa Village, Karas Distric
12	Mr. Abas Bahamba	Guard of Situs Langgar Tua	Tibatibatinanam Village, Teluk Pattipi Distric
13	Mr. Albert Hindom	Artist	Werba Village, Fakfak Barat Distric
14	Mr. Mesak Tanggahma	Artist	Gewerpe Village, Fakfak Distric
15	Mr. Yonas Deres	Artist	Fakfak Utara Village, Fakfak Distric
16	Mr. Frans Rumere	Artist	Wagom Village, Pariwari Distric
17	Mr. Abubakar Mumuan	Artist	Arguni Village, Arguni Distric
18	Mr. Yan Iba	Artist	Baru Misi Dalam Village, Fakfak Distric
19	Mr. Moses Tuturop	Artist	Wagom Utara Village, Pariwari Distric
20	Mr. Rony	Artist	Wamosan Village, Tomage Distric
21	Mr. Ibrahim Salomon	Artist	Sekban Village, Pariwari Distric
22	Mr. Didik Sudarwanto	Artist	Malakuli Village, Karas Distric
23	Mrs Martha M. Dolle	Artist	Fakfak Utara Village, Fakfak Distric
24	Mrs Mutmainatun Uswanas	Artist	Fakfak Utara Village, Fakfak Distric
25	Mrs Sarah Romain	Artist	Antalisa Village, Karas Distric
26	Mr. Linus Heremba	Artist	Distrik Kramongmongga
27	Mr. Abdul Gani Iha	Artist	Baru Village, Kokas Distric
28	Mr. Syamsul Karanggusi	Artist	Pattipi Pulau Village, Teluk Pattipi Distric
29	Mrs. Mutia Rumwadan	Artist	Otoweri Village, Tomage Distric
30	Mrs. Sulastri	Artist	Tanama Village, Pariwari Distric

Source of: Fakfak Regency Tourism and Culture Office (2018)

All research samples were well known to the researcher and all members of the research team. Involvement of researchers as parties who have job duties and responsibilities in implementing various program activities of the Fakfak Regency Government to provide guidance to artists and cultural figures; is the main key to the smooth implementation of research.

Researchers also carried out triangulation to ensure the validity of the data, even though the entire research sample was well known. According to (Sa'adah, Rahmayati, & Prasetyo, 2022), and (Elian & Ilyas, 2020) triangulation techniques are still needed in social research, even though researchers only conduct surveys or conduct interviews with respondents who are already well known. Through triangulation, the validity of research data can be considered to meet scientific principles.

Interview techniques and empirical assessments are carried out directly by visiting the research objects one by one; or hold a collective meeting at a dance performance event. The interview process was recorded and/or recorded properly, and witnessed by several parties as informants who were considered able to help straighten out answers or statements from the respondents. In order to understand the research respondents, the researcher referred to the opinions of (Nurcahyo & Indradewa, 2022), (Satato, Yuliamir, & Rahayu, 2019) and (Anwani, 2021) so the researcher also carried out the interview process several times, especially on answers and statements that were still unclear. its validity is doubtful.

2.3 Research Instruments

Instruments used in social research on efforts to develop dance as a superior cultural product include: recording devices, video players and writing equipment. This instrument is useful for helping researchers equate perceptions with respondents during the interview process. This is to fulfill the research implementation scheme as shown in the following figure;

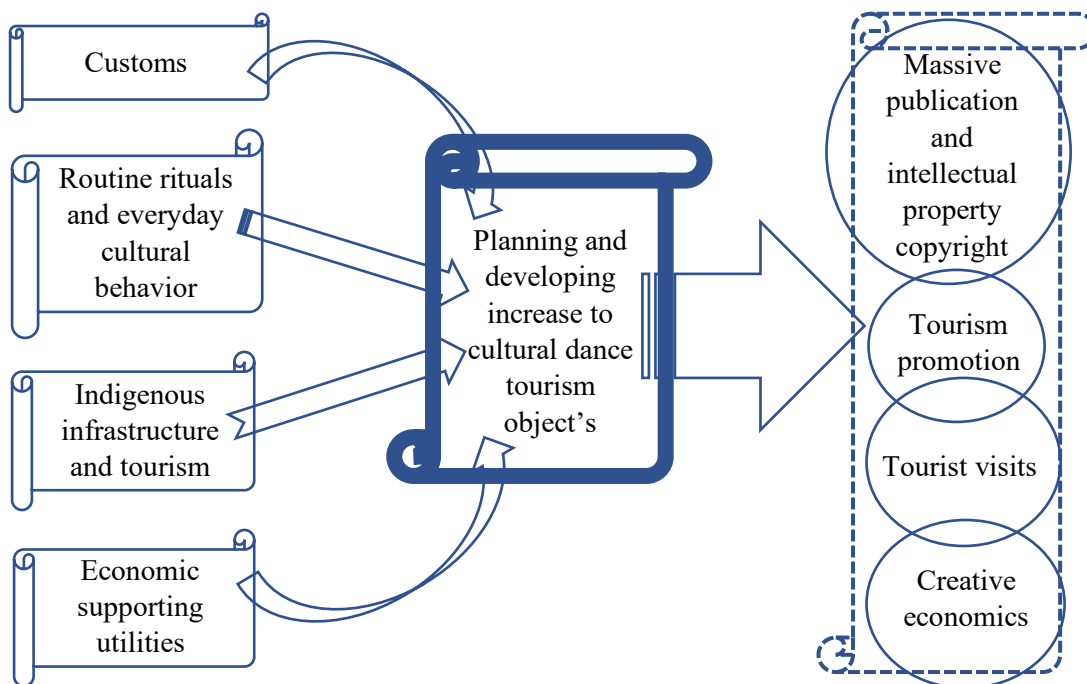


Figure 1. Scheme of research

2.4 Data Analysis

Data analysis begins with grouping answers and using weighting techniques for respondents' answers and/or statements. The weighting technique used refers to research (Soedrijanto, Mas, Mauladi, & Prihartini, 2019), (Wulandari, Setyaningsih, Wardhana, & Jumaryadi, 2021) and (Ismail, Iba, Rumagesan, & Istiqomah, 2023) which was carried out using a range long assessment range between 1 – 10. This long assessment range is very important for social research, to help researchers distinguish the weight of answers that are almost similar, but have different weight values. Experienced researchers are guaranteed to be able to differentiate the weight values for the same answer based on background, or supporting facts that occurred during the interview process to obtain data that can be compared with the results of direct empirical observations of the research object.

The results of applying the weighting technique are then presented using a spider web diagram combined with gap analysis. According to (Wali, Mbabho, & Pali, 2020), and (Nidda, 2023) with a gap in the average value of the weighting results; then it can be clearly known the various empirical facts observed at one stage of the research implementation.

3. Results

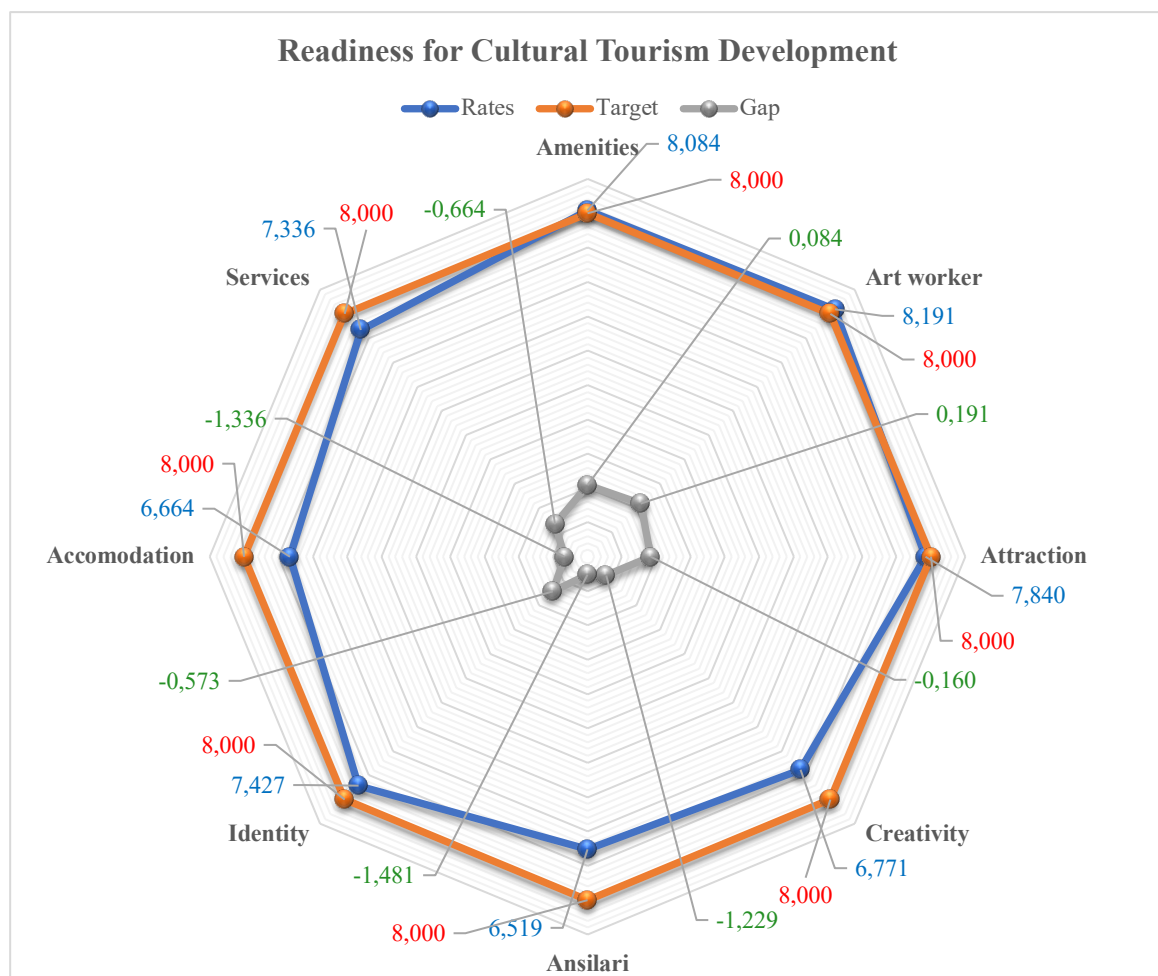


Figure 2. Readiness for Cultural Tourism Development

Figure 2 above shows that there are still many factors studied that have negative values; while the positive value factors are also very low. The attraction factor (score – 0.160), creativity factor (score – 1.229), ancillary factor (score – 1.481), identity factor (score – 0.573), accommodation factor (score – 1.336), and service factor (score – 0.664) show a series of a problem that must be treated very seriously. Only the amenities factor has a positive value of 0.084 and the arts worker factor is 0.191.

According to (Khotimah, Wilopo, & Hakim, 2017), and (Wilopo, Iqbal, Alfisyahr, & Irawan, 2020) it is stated that the diversity of objects that can be developed as creative tourism businesses, especially those based on art and culture and customs of local communities, has the potential to generate enormous and sustainable attraction for potential tourists. Furthermore; emphasized that it is important to build a specific implementation strategy that can invite and accommodate the various interests of these tourist attractions, into one common thought that focuses on efforts to develop each tourist attraction in an integrated manner. , with the main aim of driving the economy through high tourist arrivals.

Based on the results of probability analysis using statistical tools; It is known that the probability value for implementing R square is 0.215 and the adjusted R square coefficient of determination is 0.163. This shows that to make dance art and culture a superior creative economic product for Fakfak district; It turns out that it still requires a lot of consideration and there are still many other factors related to tourism that need to be improved. The influence of other factors at 78.5% shows how serious and thorough the medium-term development planning must be, it must be implemented consistently so that arts and culture tourism, especially Papuan dances, can become a superior tourism product, as is the case on the island of Bali.

Tourism is an innovation that is always renewable in the creative industry which can significantly boost economic growth in a region if it is implemented seriously, professionally, and focuses on innovative and creative tourism goals (Beeton, 2017). Developing tourism must be able to involve many parties and various interests with the same goals and support each other. Furthermore (Angelini et al., 2020) emphasized that tourism always develops rapidly if interested parties are able to promote the customs and culture of the local community and package it into an attractive attraction for everyone. Every region anywhere in the world certainly has cultural uniqueness that has great potential to be developed as cultural tourism. In fact, even special natural resources and man-made resources definitely have a cultural background that is worthy of being highlighted as the superiority and uniqueness of a community with tourist value.

4. Discussion

Tourism, accommodation and creativity are the three main factors that are the weakest, if the Fakfak district government wants to revive arts and culture and dance to become one of the leading tourist attraction programs. Ansilari is related to tourism organizing organizations. Empirically, it is rare to find travel agencies or tour guides offering tourist destinations in any form in Fakfak district. This cannot be separated from the very weak intention of the Fakfak district government to promote the tourism industry in the region as a leading sector to increase regional income.

The hesitation of travel agencies to sell travel packages in Fakfak is also caused by the limited number of hotels and restaurants, as well as the difficulty and expensive access to transportation due to extreme road conditions at many points that must be crossed to get to tourist areas. If a beautiful and very exotic tourist attraction requires a heavy travel effort; So

it should be possible to incorporate customs and culture into the art of dance as an alternative to support the joy of tourists when traveling to various tourist destinations in Fakfak district. The growth and development of quality and classy dance performance studios in the world of movement arts along the way to travel to tourist attractions; can provide a refreshing feel for tourists while reducing boredom and discomfort due to heavy travel.

Research (Solehudin, Fathama, & Aryani, 2023) reminds that Based on Presidential Regulation of the Republic of Indonesia Number. 142 of 2018 concerning the National Creative Economy Development Master Plan, there is a creative economy sub-sector, namely performing arts. The art of Kecak Dance is to improve the regional economy in Ubud Bali by opening up employment opportunities and improving the economy according to the goals of the creative economy. This is also reinforced by the results of research (Putri & Sanjiwani, 2021) which states that traditional dance performances as tourist attractions that are continually new and renewable are a form of the community's creative tourism industry which can guarantee a continuous increase in community welfare. According to (Suwarjiya & Sulistyawati, 2022) artistic creativity has the meaning of regeneration and sustainability; where art is instilled as a noble cultural value that must be developed in children from school, until they grow to become part of the creative tourism industry and preservation of national culture.

The research results (Mebri, Suradinata, & Kusworo, 2022) remind us of the importance of strategies for developing natural, cultural tourism and various creative economic attractions developed in Papua, to involve the participation and active role of local communities, indigenous communities and local customary law communities. . This involvement has a very deep meaning as a sense of respect, togetherness, equality, and the unification of positive, constructive thoughts and views in building economic empowerment to improve community welfare. The Papuan people have internal rules and policy wisdom based on customs and culture that are still firmly adhered to, and have universal noble values that can only be understood by the wider public if they have lived and sat together as a community family.

5. Conclusion

Based on the results of the analysis, it can be concluded that hard work and serious efforts are needed from the Fakfak Regency Government together with all related parties to develop dance and cultural arts as one of the leading tourism destinations. Ancillary factors, accommodation and creativity are the three main weaknesses that require special attention to be addressed, because they are the biggest obstacles that cause doubts among tourism businesses in selling tour packages to Fakfak.

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