
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 rapid 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 Asia. There are countries that participate in free trade across Asia, such as Malaysia, the Philippines, Singapore, Laos, Brunei Darussalam, Cambodia, Vietnam, Laos, 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) emphasises that developing a creative economy, especially product and culture-based, must prioritise the ability to use information technology, online marketing and extensive networks to market it.

Research by (Mene, 2009), and (Suroto, Mas'ud, Sukandar, Sudarnika, & 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 by creative work programs to generate cultural 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 significant opportunity for the Fakfak district to revive its community's economy after the Covid-19 pandemic by revitalising 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 synergy with the Fakfak culinary business sector is a significant opportunity and a strength for strengthening 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

This study employed an empirical research approach grounded in observable social facts and direct field engagement. Empirical inquiry was conducted through systematic observation, in-depth interviews, and contextual analysis of cultural actors in Fakfak Regency. The researcher directly examined the implementation of cultural and tourism development programs while integrating perspectives from policymakers of the Fakfak Regency Government and academic experts. The empirical orientation of this study was intended to identify technically feasible actions that may serve as policy inputs and be operationalised within community-based government programs. By situating the analysis within real institutional and socio-cultural settings, the study ensures that the findings are both contextually relevant and practically implementable.

The research design adopted a sequential qualitative–quantitative–qualitative explanatory framework. The initial qualitative phase explored the cultural meaning and structural characteristics of dance as a local cultural product. This was followed by a

quantitative phase applying weighting techniques (scale 1–10) to quantify respondents’ assessments, enabling differentiation of relatively similar responses based on contextual depth and supporting evidence. The final qualitative explanatory phase interpreted the quantified results through spider web (webbed) analysis and gap analysis to identify relational patterns and disparities among development factors. Analytical references include webbed relationship mapping (Priscylio & Anwar, 2019; Tokita et al., 2020) and shift-share/gap analysis approaches (Istiqomah & Soedrijanto, 2018; Widyaningrum & Cahyono, 2020), which facilitate systematic comparison of weighted indicators and interpretation of positive–negative relational signs among variables.

Participants consisted of art practitioners (primary respondents) and supporting stakeholders involved in cultural and tourism development in Fakfak Regency. The sample included 25 art studios and 30 cultural workers/traditional figures, all officially recorded by the Fakfak Regency Tourism and Culture Office (2018). Data collection was conducted through repeated semi-structured interviews, direct observation of performances, and collective meetings during cultural events. Triangulation techniques—source triangulation, method triangulation, and repeated interviews—were implemented to enhance data validity despite the researcher’s prior familiarity with participants (Sa’adah et al., 2022; Elian & Ilyas, 2020). All interviews were audio-recorded and documented in written form, with cross-verification from additional informants when necessary.

Table 1. Distribution of Art Studios in Fakfak Regency

No	Name of Studio	Head of Studio	Members	Location
1	Qahma	Albert Hindom	22	Werba Village, Fakfak Barat
2	Fatagar	Mutmainatun Uswanas	22	Fakfak City
3	Sona Nueva	Soleman Temongmere	22	Fakfak City
4	Gewerpe	Mesak Tanggahma	22	Fakfak City
5	Kasambil	Sarah Romain	22	Antalisa Village, Karas
6	Rembur	Linus Heremba	22	Kramongmongga
7	Ayusami	Zadrack Kambu	22	Wagom Village, Pariwari
8	Wakiong	Yuliana Manggaprow	22	Wurkendik Village, Fakfak Barat
9	Titir	Yonas Deres	22	Fakfak Selatan
10	Natotoin	Abdul Gani Iha	22	Baru Village, Kokas
...
25	Weri Nua	Syamsul Karanggusi	22	Pattipi Pulau Village, Teluk Pattipi

Source: Fakfak Regency Tourism and Culture Office (2018)

Table 2. Cultural Workers and Traditional Figures

No	Name	Position	Location
1	Kaliktus Tanggahma	Cultural Practitioner	Fakfak Utara
2	Yeremias Tuturop	Cultural Practitioner	Werba Village
3	Jubair Hobrouw	Cultural Practitioner	Sekar Village
4	Philipus Kabes	Cultural Practitioner	Werba Village
5	Herman Hegemur	Cultural Practitioner	Fakfak Selatan
...
30	Sulastri	Artist	Tanama Village, Pariwari

Source: Fakfak Regency Tourism and Culture Office (2018)

2.3 Research Instruments and Data Analysis

The primary research instruments included digital audio recorders, video recording devices, and structured interview guides. These instruments facilitated data documentation,

ensured consistency of interpretation, and enabled verification of empirical findings. The research implementation followed a structured scheme beginning with field mapping, respondent engagement, data recording, weighting analysis, and interpretative visualization through spider web diagrams and gap analysis.

Data analysis commenced with categorisation of interview responses, followed by application of a 1–10 weighting scale to quantify the relative importance of the identified factors. The extended scale was selected to increase discriminatory sensitivity among responses with subtle contextual differences. The weighted results were subsequently visualized using spider web diagrams to illustrate inter-factor relationships and complemented by gap analysis to detect disparities between ideal and empirical conditions. The mean gap values served as analytical indicators of development priorities and structural constraints within the cultural tourism ecosystem of Fakfak Regency.

3. Results

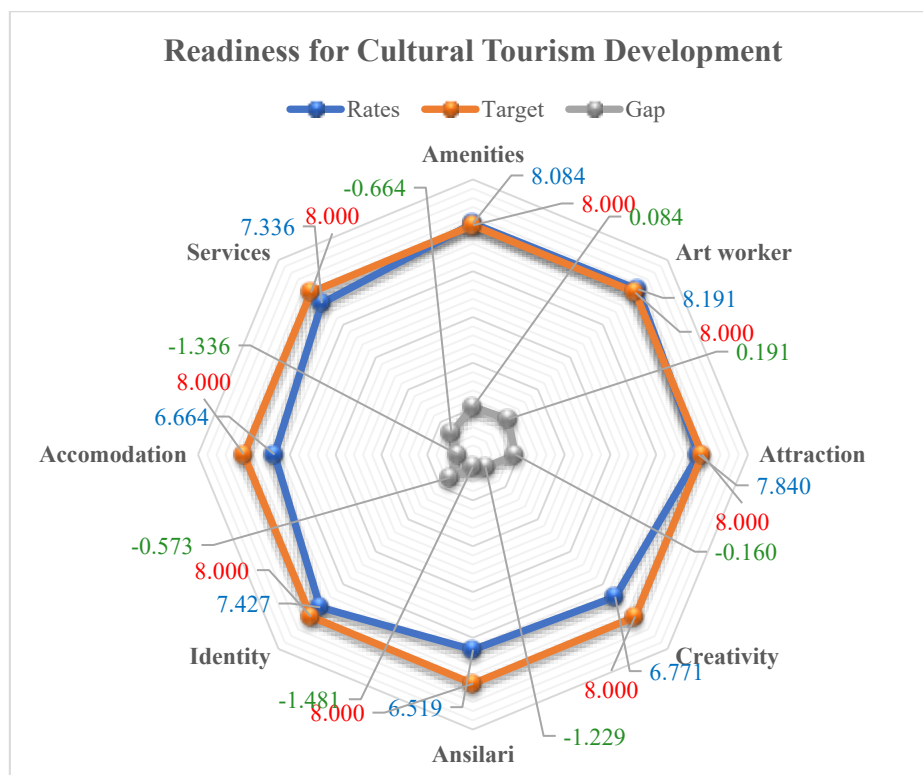


Figure 2. Readiness for Cultural Tourism Development

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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