



Arts Communication Model: The Development of Performing Arts through Empowering Cultural Art-Based Tourism

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Abstract

Indonesia has many traditional's arts. However, not all Indonesian people treat them to protect sacred objects since art is considered as a finished cultural product. Considering that the performing arts have not been well communicated for providing and empowering the community's benefits except for home entertainment and stage performances, this research aims to create a model of performing arts communication through empowering cultural art-based tourism. The research method used is a qualitative approach and creative artwork using the R&D method by analyzing various performing arts in West Java, by collaborating on art's packaged in the form of tourist performance, field tests are carried out through performances in tourist areas, performances through art's festivals. This research resulted in a workflow for developing cultural art to create art products and cultural art-based tourism spaces to arrive at a model of performing art's communication. An important contribution from the perspective of performing arts communication is the understanding of value relations between actors and their public. Social, cultural, economic, political, educational, environmental, and tourism's values become meaningful references in creating art and tourism spaces for the community's sustainable development.

Keywords: arts communication model; performing arts; local culture; tourism; cultural art-based

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INTRODUCTION

As part of the world cultural position (Hornell, 1934; Asfina & Ovilia, 2016), Indonesia has a variety of cultural ethnicities derived from the existing national tribes. From the geographical perspective and plurality of the people, Indonesia has shown its traditional varieties and potencies, which opens promotional spaces, potentially resulting in new cultural products (Efferin & Hopper 2007; Rianti et al., 2018). From the cultural and their potential maps, Indonesia is continuously deve-

loping through its new cultural products and promotional spaces in order to obtain benefits for the prosperity of the Indonesian people.

However, the current condition of the Indonesian cultural life situation is very different. This condition is happening in almost all regions experiencing stagnation in terms of cultural development spaces, including performing arts as cultural products. This condition was triggered by the era of the Covid-19 pandemic hampering almost all countries in the world, including Indonesia, that has im-

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pacted the closure of cultural art activities from early 2020 to the middle year of 2022 (Tsioulakis, 2020; Brooks & Patel, 2022). In the period of more than two years, many traditional arts were extinct, and modern performing arts in Indonesia did not have any spaces for expression. This cultural art has been stopped, and there were many art performers who were unemployed and they were living under depression.

In West Java, for instance, the stagnation and strain of the extinction of traditional art have been identified by Harfiansyah (2015), revealing concerns about the extinction of local art as regional cultural assets. This happens when the younger generation does not show serious attention and has no desire to develop, utilize, and preserve the existence of traditional art. The younger generation pays more attention to foreign art by viewing their art and culture as old-fashioned. On the other hand, local traditional performing arts are only registered by bureaucrats to show that art that was born from ancestral heritage is still alive. The existence of performing arts inherited from this noble heritage is only limited to the 'recognition' of traditional cultural wealth, but there was no real action taken in its development and utilization.

Some research has been carried out on the development and use of art, but they are not directly related to the development of tourism, which is closely related to spaces for art preservation as well as efforts for economic empowerment. Ruastiti et al. (2020) worked on developing Balinese *wayang wong* (human puppets) with modern packaging which was staged during the Covid-19 pandemic. The performance was not in the preservation of art in tourism spaces, but it was more related to the Covid-19 pandemic. Art development research was also carried out by Purwanto et al. (2022) in the field of design of the Gedhog Puppets in Magelang, Central Java, but it was more intended for an anti-smoking campaign. Similar research has also been carried out on the development of musical performances in Peru (Nichol-

son-Sanz, 2020), but it does not involve various other artistic elements, even though the research is related to preserving environmental culture and water conservation. In Portugal, art development is carried out through an artistic intervention in the economic policy crisis, which works through collaboration between artists and society (Silva & Rayner, 2022). However, the research conducted in Portugal does not lead to the empowerment of tourism space, let alone oriented toward preserving art, unless it is used for a protest against power. In West Java, research related to the development of art and tourism has also been carried out, but the results show that there were problems with regard to art, culture, and tourism (Darsiharjo et al., 2009). This research indicates that there is no synergy between artists and tourism actors, and the engineering process of art and tourism products has not yet been developed.

Art and tourism have been close since ancient times, and travelers often come into contact with various arts according to time and place (Buczowska & Banaszkiwicz, 2015). This shows that art (performing arts) is a broad cultural subdivision in tourism composed of many creative and disciplined efforts. From the perspective of the art communication, this creative endeavor refers to the work of developing performing arts in collaboration with the world of tourism as a space for expression. Collaboration is also carried out between actors and the art public so that art becomes meaningful and useful for both actors and the supporting community. Communication in art is an instrument (Jaeni, 2019), not just a tool to describe thoughts, but it is thought and knowledge. The world of performing arts has thoughts and knowledge through symbolic actions embodied in the performance's events. When the performance takes place, at the same time, there is a communication process that involves perception and interpretation by considering the contexts that allow communication practices to occur.

The concept of communication and art has also been widely researched and

become a separate theory, but it does not mention how the development of art and tourism became a center for cultural preservation. Bhattacharyya & Gupta (2013) note the theatrical performing arts communication emphasizing that theatrical art communicates ideas between performers and the art public, which aims to benefit the community. These arts communication events require a message transformation process that indicates a distinctive communication process and action. Arts communication is also mentioned (Cupchik & Heinrichs, 1981, p. 474) as an effort by artists and their society to give meaning to beauty and the ability to inform the meaning of the creative process as important resources. The creative process of art is an art communication event (Bauman, 1992, p. 44) and is considered an act of communication conceptualized in art, form, and specific interpretation of meaning according to the surrounding cultural contexts. Arts communication can target any purpose in human life because of the omnipresent nature of art communication (Mulyana, 2007; Samdanis, 2016). So many concepts of art communication have been researched, and in principle, art communication is a way of communication between art and its public through artistic language for scientific understanding (Amaral et al., 2017).

Many studies have been carried out on the development of art and its utilization, as well as research based on the perspective of communication science, as described earlier. However, art and communication research which is intended to find a model of performing arts communication as a form of performing arts development in the empowerment of tourism, has not been carried out. This research article aims to create a model of performing arts communication in the development of performing arts to empower cultural art-based tourism. This research utilizes existing and almost extinct traditional arts to be developed into performances that are relevant to tourism sites. This research also constructs natural tourism sites by making natural performance spaces as artistic ele-

ments. This research is expected to become a space for art preservation with modern packaging and, at the same time, be able to promote natural tourism based on performing arts, which in turn can empower the local people's economy.

METHODS

This research was conducted using a qualitative study by adopting research and development (R&D), a popular method applied in the field of education (Borg & Gall, 2003). The R&D has ten stages, including 1) preliminary research; 2) research plans; 3) design development; 4) preliminary field test; 5) limited revision of the field test results; 6) main field test; 7) wider revision of the field test results; 8) feasibility test; 9) final revision of feasibility test results; and 10) dissemination and implementation of the final product. However, for the purpose of this study, the stages were adopted and reduced into four in order to achieve the main research objectives effectively: 1) preliminary research, 2) development stage, 3) field test, and 4) dissemination. The following is the adopted flow of the research method implemented in this study.

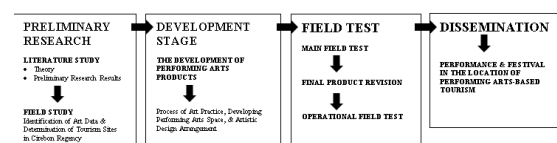


Figure 1. Research framework adopting research & development (Borg & Gall, 2003)

The data analysis process for this research takes place along with the stages listed in the research and development research flow (see Figure 1). The preliminary stage was the initial research stage done by visiting community groups that have potentials for cultural arts. The art group data and myths that were believed to be related to the research location (tourism area) were obtained at this stage. The data was analyzed to ensure potential cultural arts data that could be developed in the form of a series of performing arts.

In the development stage, potencies of cultural art were rebuilt and developed by collaborating with contemporary art to form art performances that can better communicate them with today's society. Analytical work at this development stage was carried out in the form of collaborative work between various elements of art and artists to develop a new perspective of performing arts communication (Dowell & Weitkamp, 2011) in developing tourism. From the analysis of this development stage, a model for developing arts and culture for tourism is obtained.

Furthermore, the field test phase was carried out by testing performing arts products at tourist attractions through the main field test, operational product revision, and operational field test. This stage is a model for testing performing arts more broadly by organizing performances at tourism sites that have been developed and become capital in formulating arts communication models. The end of this stage is combined with the dissemination stage in the form of organizing performances and festivals. The cultural arts festival in the tourism area is used as a moment of tourism development. For instance, a cultural festival practiced by Avignon Theatre Festival (Fabiani, 2011, p. 95) indicated that the organization of cultural festivals in tourism spaces can be a reminder of collective memory as society's social resource.

RESULTS AND DISCUSSION

The results and discussion of this study are presented by showing data and works on cultural art development that have been carried out earlier. First, the development of local cultural art and tourism spaces. Second, the form and presentation of the Mount Kromong festival and performing arts. Third, the analysis of the performing arts communication model in the tourism spaces.

Developing Local Cultural Art and Tourism Spaces

The work on the empowerment of

cultural art in developing tourism begins with a collection of cultural art data owned by the local areas. Hundreds of performing arts and local cultures that have been observed, both in Cirebon and in West Java, were then reduced to result in some potential data to be developed into idiomatic tourism performances. The reduced cultural art data are shown in Table 1.

The cultural art data that have been reduced and verified were then arranged idiomatically and they were used as inspirations in developing art performances and festivals at the tourism sites. Performing arts data were developed into dense performance presentations with the theme of Mount Kromong Performing Arts. Meanwhile, the data related to cultural activities such as traditional ceremonies and performing arts inspired the development of the Mount Kromong festival. Likewise, the tourist sites originally still undergrowth were developed into natural tourism sites based on performing arts by making an open stage right in the middle of the tourist sites.



Figure 2. Open stage as part of creating art expression from zero to the recent existence of cultural art-based natural tourism (Source: Researcher, 2018-2022)

The stage built (see Figure 2) is very simple and natural, harmonizing with the large rocks that form the background of the performance venue. The size of the stage is also adjusted to the existing land area, measuring 12 X 6 meters. Green trees and flowers were planted around the stage to maintain the natural impression of the stage. Study work on tourism sites that

Table 1. Traditional cultural arts in the city/regency of West Java Province, Indonesia

City/Regency of Origin	Traditional Cultural Art	Short Description
Cirebon Regency	<i>Tari Topeng</i>	A typical dance using a mask consisting of five mask characters.
	<i>Tayuban</i>	Typical traditional dance among aristocrats.
	<i>Jaran Lumping</i>	Performances using horse replicas made of leather/woven bamboo.
	<i>Genjring Rudat</i>	<i>Genjring</i> musical performance accompanies the <i>rudat dance/pencah silat</i> moves.
City of Cirebon	<i>Angklung Bungko</i>	Typical bamboo music with a monotonous rhythm as part of the rituals of the local community.
	<i>Buroq</i>	A <i>helaran</i> art accompanied by music featuring a <i>buroq</i> replica.
	<i>Singa Depok</i>	Typical art with a lion animal replica carried and accompanied by music and dance.
Indramayu Regency	<i>Kesenian Gembyung</i>	Musical performing arts with the <i>gembyung</i> (big flying) instrument usually accompanies rituals on major Islamic holidays.
	<i>Mapag Dewi Sri</i>	The traditional ceremony is filled with various cultural activities of the rice fields community to glorify the rice goddess.
	<i>Genjring Akrobat</i>	Folk performances with <i>genjring</i> (flying) musical instruments accompanied by acrobatic performers.
Majalengka Regency	<i>Sandiwara</i>	Folk theater performances with chronicle stories.
	<i>Wayang Kulit</i>	A puppet theater performance made of leather completed with a <i>gamelan</i> music orchestra.
	<i>Berokan</i>	Music and dance performances with costumes resembling lions and dragons.
	<i>Singa Depok & Kebo Ngamuk</i>	<i>Helaran</i> performances featuring music with lion and buffalo replicas.
Kuningan Regency	<i>Gaok</i>	Field community performances in the form of <i>suluk wawacan</i> (reading of local literary texts) and intended for traditional rituals.
	<i>CingCuwong</i>	The ceremony of asking for rain uses a doll as a mediator between the underworld and the upper world.
Sumedang Regency	<i>Reog Sunda</i>	The traditional art called <i>dog-dog</i> consists of <i>calung</i> , <i>angklung</i> , and <i>kendang pencak</i> featuring jokes and entertainment.
	<i>Upacara Seren Taun/Buka Taun</i>	Traditional rice harvest ceremony for the Sundanese people is carried out every year by displaying various other types of art.
	<i>Ngaruat Jagat</i>	A traditional ceremony for safety in a village with offerings consisting of <i>dawegan</i> (young coconut), <i>kihanjuang</i> leaves, <i>badot</i> bananas, and a goat to be sacrificed.

Source: Researcher's research data compilation, 2018-2022.

became venues for performing arts events was used as a way to develop cultural art-based tourism. Therefore, the role of art communication can increasingly be seen as beneficial for the community. The location of a local culture greatly determines that local culture becomes a medium of communication in the community. Even making the people live at their locus can build the community's economic resilience (Rizal & Anwar, 2017).

The development carried out by the researchers refers to the concept of human development (Gasper, 2006; Marana, 2010), that cultural development requires a clear concept. Cultural development is an implication of human development. The concept of human development is part of a sustainable cultural development method (Kuscich & Careaga, 2021), including the development of performing arts from the human aspect as the most important thing. Thus, the development of cultural arts is carried out through creative work in the form of art training for the younger generation and concrete work in creating performance spaces at tourism sites. The cultural art development work carried out by the researchers can be seen in Figure 3.

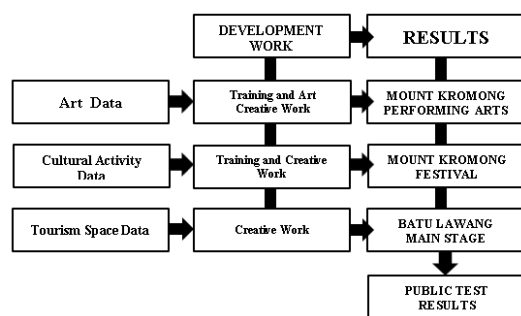


Figure 3. Model of cultural art development

Figure 3. shows that creative work in the development of art and tourism is the dominant element that produces works of art from the Mount Kromong performing arts, the Mount Kromong Festival, and the existence of spaces for performing arts expression at the tourist sites. Art and cultural development work are the creation of channels for tourism that can gain financial and moral support, help broaden the au-

dience for the arts, and bring about “style, culture, beauty, and a sense of continuity” (Smith, 2009, p. 121). The spirit of developing local cultural arts is carried out in the interests of existing traditions in society so that they are able to answer the challenges of the times. Local cultural arts that have been developed can humanize humans in social life, even viewed from one point of knowledge or one skill (Anton, 2011).

The results of the work on the development of arts and culture will then be made public to society, both in terms of work on developing forms of performances and festivals, elements of performances, and economic empowerment. Public test data are summarized during the 2018-2022 research period which shows the results of work on developing arts and culture to communicate art in the development of cultural art-based tourism (see Table 2).

This research activity has been responded to by audiences, from the bureaucrat to the ordinary people, who as a whole have very favorable opinions. There are several suggestions and hopes for the results of the work on the development of cultural arts and tourism, namely regarding the role of the government and economic empowerment so that it is sustainable and encourages a better community economic life. In terms of developing local cultural arts, there are proposals to embrace more traditional arts and expand their scope from local to national to international festivals. These community expectations are used as a reference for the continuation of cultural arts activities at the Batu Lawang Cupang tourism sites, Cirebon, West Java, Indonesia.

During 2018-2022, the selected tourism spaces present modern local and national arts, with art training activities and performances as part of developing cultural arts and tourism. The development of performing arts in developing cultural arts-based tourism has valuable experiences for tourists. According to Cetin & Bilgihan (2016), this is the motivation that art activities and their performances are ways of creating local experiences that are dif-

Table 2. Summary of public dissemination data on the development of the performing arts in empowering cultural art-based tourism

Activity	Response	Advice/Consideration
Developing cultural arts in Cirebon Regency	Very good	Government's role should be improved
Mount Kromong festival	Very good	Support for its sustainability
Cultural and traditional carnivals	Very good	Access to the infrastructure should be improved
Mount Kromong performing arts	Very good	-
Dance art element in the performing arts	Very good	-
Musical art element in the performing arts	Very good	-
Theatrical art element in the performing arts	Very good	-
Fine art/visual element in the performing arts	Very good	-
Developing cultural art-based tourism	Very good	Be optimistic for its development
Empowering society's economy	Very good	Expected to be spaces for community's economic circle.

Source: The researchers' research data compilation from the period of 2018 to 2022

ferent from the origin of tourists. Tourists can feel high emotional involvement in a destination due to unique and different cultural experiences (Hidalgo & Hernandez, 2001) so they enjoy living and doing activities with the local community.

Form and Presentation of Mount Kromong Performing Arts Festival

Substantially, performing arts are very important in tourism as one of the determining attributes considered by tourists, in addition to the price of admission, the performance's genre, and the performance's location (Kim et al., 2016). Performing arts are also core services in building cultural arts-based tourism by fulfilling various elements of performances (Song, 2015) to meet tourist satisfaction. Therefore, the form and presentation of the results of the development of cultural arts refer to the fulfillment of various elements of performance and local culture in collaboration with contemporary elements. It is specifically, the form and presentation related to the results of the deve-

lopment of performing arts, including the Mount Kromong festival and the Mount Kromong performing arts.

Form and Presentation of Mount Kromong Festival

Mount Kromong Festival (MKF) is the name of the cultural arts event because the location for this tourism development is in the area of Mount Kromong. Mount Kromong is a row of hills that form small mountains along the border area of Cirebon and Majalengka, West Java, Indonesia (Virgianto, 2015). According to the story of the local community, Mount Kromong is very mystical (Sanjaya, 2022), and it is believed that Mount Kromong holds "golden nuggets" as an ancestral heritage which is given to his grandchildren as a provision for life from time to time. "Gold nugget" in the Mount Kromong area is interpreted as not real gold but a hidden asset in the form of mineral deposits that can be utilized for industrial purposes and various types of natural stones such as andesite, limestone, and other tourism potentials such as hot

spring water, Daris shower, Lawa caves, Dalem caves, Topong caves, *Petilasan Sunan Bonang*, and Batu Lawang Cupang.

MKF is a milestone in advancing an area that was previously unknown to become an area known as a tourism village. The form of this festival adopts forms of street theater such as Burok art (Maulana et al., 2021), *Singa Depok* (Kumalasari & Marzam, 2020), *Mapag Sri* ceremony (Lifiani & Sukendro, 2021; Hanif & Ediyono, 2022; Azhima et al., 2020), and *Seren Taun* ceremonies (Royyani, 2008; Malik, 2017) and festivals become a celebration of happiness of the people (Forshee, 2006, pp. 181-184). The presentation of this festival is like a cultural carnival with aesthetic elements of agricultural products and animal replicas, accompanied by local traditional music. The MKF circuit can be seen in Figure 4.



Figure 4. Mount Kromong Festival
(Source: Researcher's data, 2018-2022)

MKF, which displays animal replicas, various agricultural products, people's processed foods, and various expressions of community art and culture, is not just people's fun. Everything displayed is a symbol of communication, interpreted as a reminder of the community's collective memory about the richness of life and cultural behavior of the community (Ferris, 2005). The glorification of the natural, social, economic, artistic, and cultural environment becomes an important meaning of the festival. Communities that have been surrounded by industrial life that causes environmental damage are neutralized by a local cultural activity that requires togetherness, mutual cooperation, and full

of joy. Activities in local cultural carnivals foster a love for the natural, social, artistic, and cultural environment, which increasingly impacts creative activities to grow the economic aspects of the local community (Waterman, 1998; Kusumastuti & Priliantini, 2017). Local cultural carnivals are part of the joy of the local community (Daza et al., 2021) to share in experiencing cultural events, which in turn also gives a sense of belonging to the tourist sites that have been built. This can foster togetherness and mutual care for parts of their environment, including tourism sites as a center for the cultural expression of the local community.

Mount Kromong Performing Arts

Mount Kromong Performing Arts (MKPA) is a performance composed of various elements such as art, theatre, music, and dance. The composition form of the performance is arranged in such a way as to still have the theme and storyline of empowering the natural, social, cultural, and economic environment. Each performance as a result of the development (Bamuturaki, 2022), both dance, theatre, and music, is arranged to carry the theme of glorifying the environment wrapped in visual art through lighting arrangements that utilize natural backgrounds in the form of exotic rock cliffs in the Batu Lawang Cupang tour, Cirebon, West Java, Indonesia.

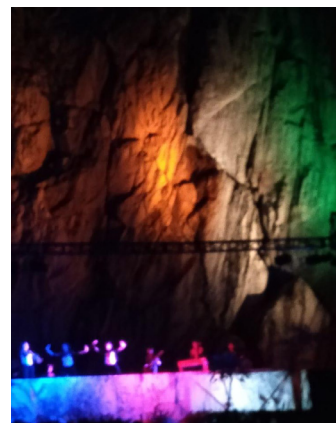


Figure 5. Visual background of Mount Kromong performing arts

Some of the elements presented in

the MKPA include Cirebon mask dance, *Nyi Rambut Kasih* creation dance, shadow puppets, theatre, local *angklung* music performances, and contemporary ethnic music collaborations. Even though there are many elements of performing arts, all elements are arranged into one MKPA storyline, telling the harmonization of local culture against contemporary culture. The following is the MKPA script design, as shown in Table 3.

The series of MKPA performance stories are communicated symbolically through forms of performing arts symbols in developing art and cultural arts-based tourism. The sequence of scenes in MKPA can be seen in Figure 6.



Figure 6. The show of the Cirebonese mask dance

Figure 6 is a Cirebonese mask dance performance as a cultural icon of the Cirebon people, spreading to all regions in the Province of West Java. This show is a symbol of the human journey toward one's perfection. The mask dance, which a dancer originally performed, was developed in MKPA by means of *Rampak Topeng Klana* (groups) to depict the presence of humans in the world with a set of desires.

In Figure 7, a dance theatre performance that tells '*Nyimas Rambut Kasih*' which represents humans in relation to the myths of the Mount Kromong area. The atmosphere of sacred musical accompaniment is accompanied by dance movements that feel mystical, interpreting the mysticism of a place in the *Batu Lawang* tourism area, which is very close to the collective memory of the surrounding community.

The calm and amazing atmosphere of the dancers moving on the rocks of the *Batu Lawang* area made the present public feel the sacredness built by the dance theatre performance and believe in the mystical aura of the tourism space on which it stands.



Figure 7. Dance theatrical show telling a story of the myth of Mount Kromong area



Figure 8. Puppet theatrical show

Figure 8 borrows elements of puppets with contemporary packaging. The idiomatic *wayang kulit* (shadow puppets) which is identical to the *kelir* (screen) is still used, but the screen is only used as a symbol of an opening to the world in one's life. While the puppet scene itself tells of people who are hungry for world power, in the end, humans live in anxiety. The puppeteer tells this story, but the puppeteer also becomes a puppet who interprets the good and bad values in life.

Table 3. Design of stories with the move order of Mount Kromong Performing Arts with the theme of cultural harmony

Scene	Element	Description of stories
1	<i>Tari Topeng</i>	The Cirebonese mask dance, especially the kelana mask dance telling the presence of humans in the world with all their lusts who want to be satisfied and to make destruction. This dance is one of several Cirebon mask dance offerings, consisting of the <i>panji</i> , <i>pamindo/samba</i> , <i>rumyang</i> , <i>tumenggung</i> and <i>kelana</i> mask dances. Of the five Cirebonese mask dances, one dance was chosen, namely the <i>kelana</i> mask dance, as the opening story. The kelana mask dance is not presented in its entirety, but only a few dance movements are the main idiomatic ones
2	<i>Tari Kreasi Nyi Rambut Kasih</i>	The dance created by <i>Nyi Rambut Kasih</i> tells about the power of myth and the coolness of humans who still believe in something sacred. The story of Nyi Rambut Kasih was chosen because it has an emotional cultural connection. Nyi Rambut Kasih is the founding figure of Majalengka Regency and is still related to Walalusang as Ki Gede Cirebon. The figure of Nyi Rambut Kasih is a Queen from the Sindangkasih Kingdom, Majalengka, who is very beautiful and has a leadership spirit with compassion. Through this myth, creative dance is presented with soft and beautiful movements.
3	<i>Wayang Kulit</i>	Shadow puppets are packaged by telling human desires for world position and social status. Shadow puppet shows which usually tell legendary stories such as the Ramayana and Mahabrata are not presented like shadow puppet shows. Shadow puppets are shown only with mountains and the story is taken from the history of the rulers in Indonesia. The <i>Dalang</i> is the central figure in wayang kulit performances, but in the performance related to this research, the <i>Dalang</i> dances a regional dance and carries a <i>gunungan</i> , as well as having a dialogue with the audience.
4	<i>Teater</i>	Theatrical performances telling about the destruction of human life order in various aspects to provide life solutions to return back to nature. This theater performance is inspired by space, time and contextual events with an environmental theme. Glorification of nature is very important so that humans avoid disasters. The natural environment and humans actually have a mutualistic symbiotic relationship.
5	<i>Musik Tradisi dan Kolaborasi Etnik Kontemporer</i>	Traditional music and collaborations are part of the story that harmonizes local/traditional and modern/contemporary culture as part of human life today. This collaborative performance was inspired by the existence of various bamboo musical arts in West Java, such as <i>angklung</i> and <i>calung</i> with various variants. Bamboo music in West Java is a type of art that is associated with the peaceful and joyful life of the Huma community. The appearance of a collaboration of ethnic music from the bamboo music genre was the closing story of the show.



Figure 9. Theatrical show with the theme of natural unity

Figure 9 shows a theatrical scene that tells the destruction of human life order from various aspects to provide life solutions to return to nature. After the destruction of the world by the greed of human groups by destroying various aspects of life, humans want to reunite with land, water, fire, and plants. This show intends to glorify the natural environment in its entirety to create harmonization in life. A tourism space will be inhabited by symbols of land, water, fire, plants, and humans that show the meaning of the diversity of subjects and objects, which, if not managed properly will be a disaster. So expressive is the presentation of the theatrical performance by minimizing dialogue, but more on the total blend of music and gestures.



Figure 10. *Angklung* performance collaborates with contemporary ethnic

At the end of the MKPA story (Figure 10), a musical scene presents contemporary ethnic collaboration. This show tells the traditions of human life, living in

simplicity and loving one another. Her encounter with contemporary culture creates a harmonious inter-ethnic-contemporary collaboration that presents traditional and contemporary sound symbols. The combination is reminiscent of a very natural tourist environment and is supported by traditional communities but packaged in a contemporary perspective.

The development of performing arts packaged in the MKPA is part of the attractions of cultural arts-based tourism destinations. Art tourism (Rosette, 1984, p. 9) is defined as a form of contemporary art competition produced from local art elements for consumption by outsiders. The performance is communicated to the public to show the authenticity of tourism art, which is considered the most important for the majority of tourists. Cultural products such as local art performances can trigger tourist arrivals, which in turn inspire local residents to create traditions, experiment, and introduce new elements of their cultural arts (Wieczorkiewicz, 2012).

Analysis of Performing Arts Communication in Tourism Space

The development of performing arts to develop cultural arts-based tourism requires the role of performing arts communication, which is not solely to serve tourists but also to promote tourism (Bhatta, 2016). Performing arts as a communication event in socio-cultural interaction has an expressive function that does not automatically aim to influence others (Mulyana, 2007; Wikström, 2005; Bruckner et al., 2021). The function of expressive communication in the performing arts does not directly affect the artistic public, but art communication events become instruments for subjectively conveying feelings and ideas.

The problem of art is a problem of communication, namely, the relationship of values (Sumardjo, 2000; Hume & Mort, 2008). Because art is a relation of values, art always seeks to reduce the diversity of cultural values to give meaning socially, economically, and culturally, as well as the role of communication in society.

Even though art communication is more directed at understanding the meaning of messages and philosophical values that give rise to aesthetic messages (experiences and feelings), this understanding continues to understand “constructing” art for the benefit of society.

With regard to this, the performance as it has been developed in the form of MKPA has contributed quite significantly to the formation of the performing arts communication model. Performing arts communication is a form of communication between actors and the art public, which is mediated by performing arts with its various elements (visual, dance, music, and theatre) constituting a relationship of values from the contents of the meaning of the performance. The performing arts communication model in MKPA can be described in Figure 11.

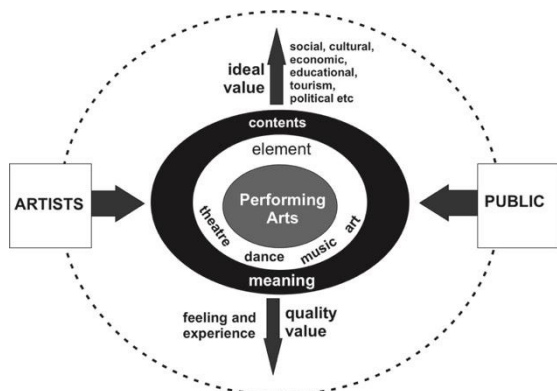


Figure 11. Communication of performing arts model

Two values become relations in performing arts communication: subjective and ideal values. Subjective values are subjective experiences and feelings owned by actors and the art public, which can activate emotions, empathy, and beauty identity (Sickler & Lentzner, 2022). Meanwhile, ideal values are artistic values related to everyday values that describe the important role of the body, techniques, visuals, and objects in the construction of the reality of art communication (Hill, 2022) to become a space for the meaning of performing arts in socio-cultural, economic, educational, tourism, and the other related

aspects. The relation of values in artistic communication is the process of interpreting cultural symbols through symbolic actions, which can be verbal and nonverbal or audio and visual (Miller, 2001, p. 8).

From the perspective of communication, art is like science, which, in its way, constructs social reality to seek usefulness. Art needs to stop imagining only conveying beauty, but that beauty must unite with science in the unity of social reality. This means that the beauty of performing arts does not stand alone but is always attached to social reality, a sense of beauty, and rationality for the benefit of the community in which they live. Art communication is different from communication in general (social communication), which, in the perspective of global communication (Lull, 1998, p. 223) calls it a form of exchanging meaning through symbolic forms. Performing arts communicated and applied in tourism development are symbolic forms.

Meaning is the expressive power of performing arts communication which is manifested in the reality of drama, dance, and music performances at MKPA. These performances form a building of dramatic, kinetic, and musical communication whose meaning and value emerge as an aesthetic communication building based on collective and individual experience (Jaeni, 2016). The performing arts that are staged in MKPA are not just held for the sake of celebration or entertainment for the organizers, the public, and the actors. The event has meaning as a totality of performances that can provide enlightenment for all people idealistically and pragmatically as the development of cultural arts-based tourism, as well as a space for the expression of the arts that belong to their environment. The synergy of the role of art communication in the world of tourism has changed the conventional industry to the creative industry so that performing arts become part of the attractions in tourism. This is because the role of performing arts communication in the world of tourism can create satisfaction for the experience

of the visitor community and will come back to visit the next event (Manthiou et al., 2014). Performing arts communication efforts in tourism development can support the development of socio-cultural and economic aspects in a region and increase intercultural understanding (Liu, 2014).

CONCLUSION

Performing arts without being communicated are no longer considered performing arts. Performing arts communication is very important because it not only talks about the environment but also interprets it in terms of cultural symbols. The cultural symbols presented through dance, music, theatre, and visual arts can form a variety of artistic communication, such as kinesthetic, musicality, dramatic, and unique visualization communication. A festival or performance implemented in this study can be a powerful performing arts communication medium in unifying all forms of artistic communication as creative work to develop local cultural art and cultural art-based tourism.

Performing arts communication in the development of art and tourism is an effort to interpret living art and interpret tourism space as a space for artistic expression, a space for cultural preservation and education, social harmonization, and community economic empowerment. The specificity of performing arts communication, which is different from communication in general, can play a role in interpreting life phenomena not only in typical art and tourism. By maximizing the role of performing arts communication as a model, the arts and artists are expected to solve the problems that occur in their environment, both in the social, cultural, economic, health, educational, and natural environment.

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