

Existence Mentaraman: Sustainable Rural Tourism Approach for Pagelaran

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Abstract. Pagelaran has cultural potential and natural capital which is the uniqueness of the Pagelaran community. The performing community does have a Mentaraman which is well known locally. However, the stretching of cultural education tourism in the Mentaraman the performance has not yet shown its climax, there are still obstacles that become a trap for Pagelaran to develop the potential become an independent tourism. The main problem. Underdevelopment of resources to expand public access to the existence of the Mentaraman Pagelaran is very limited. The diversity of tourist attractions in Pagelaran will become a contradiction if it is not synergized with the supporting components and elements of a tourism create an independent and sustainable educational tourism. This research was conducted with a qualitative approach using an exploratory research model. This study aims to analyze efforts to develop Mentaraman sustainable tourism. Mentaraman tourism destination prioritizes the preservation of local culture, traditional wisdom, and community welfare, considering sustainable environmental impacts. Data was collected through in-depth interviews with local communities, tourism village managers, and other related parties. In addition, participatory observation and analysis of related documents were also carried out to obtain more complete data. Mentaraman to develop sustainable strategies in developing culture-based tourism. Some of the strategies identified include creating active community participation in managing tourism, diversifying culture-based tourism products, using green technology to reduce environmental impact, and collaborative approaches with external parties to strengthen promotion and marketing.

1 Introduction

The development of rural potential to be packaged as a tourism cannot be separated from three main characteristics, namely: (i) the scope of development is in an area limited by administrative areas, (ii) involves elements of village government and the community as owners and managers, and (iii) based on the utilization of potential, natural landscapes, and local culture [1]. Another inherent characteristic is that the development of a tourist village is a positive impact on the income of the village community [3]. Thus, apart from being a

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tourism industry, this development also supports changes for rural communities, especially in terms of increasing community opinion [4] [2]

One type of potential that can strengthen the competitiveness of a tourist rural is the cultural potential that exists in the rural [14]. The cultural potential that exists in a village can be in the form of creative industries on a micro and small scale carried out by the local community [15]. The potential of this culture highlights the activities of exploring ideas, creativity, and talents from local community business actors [13]. One creative industry model that is relevant to conditions in the majority of villages in Indonesia is the model [11]. This model describes an established creative industry that is at least composed of creative knowledge (creative knowledge), competence and skills of actors (skilled workers), and an adequate number of creative workers (labor intensive) [5],[6].

Another potential that can be utilized as a tourism potential is the existence of natural potential [8]. This natural potential can be in the form of a village natural landscape that has visual beauty, where this natural landscape is an attraction for tourists from cities [9]. Utilization of natural potential as a tourist attraction can be defined as ecotourism. The formal definition of ecotourism, among others, was mentioned by Hadinoto namely a form of tourism activity that utilizes the authenticity of the natural environment, where there is interaction between the natural environment and recreational activities, conservation and development, as well as between residents and tourists [7].

Malang has enormous economic potential with the support of quite high natural resource wealth. This is one of the factors that causes the creative industry sector and culture-based tourism to become one of the priorities and leading in the economic development of Malang [8]. However, the problem of poverty and social welfare is still an unresolved issue like other regions in Indonesia. The large potential of natural resources owned by Malang has not been followed by ensuring the welfare of its people. So far, all existing potentials have not been able to provide optimal support to the community of economic actors, especially those active in the regions and in general are still engaged in the informal sector, resulting in social and economic marginalization [12]. In general, the socio-economic conditions of people living in rural areas are still far behind compared to those living in urban areas.

This is a consequence of economic changes and industrialization processes, where economic investment by the private sector and the government tends to be concentrated in urban areas [12]. Innovative efforts are needed to develop independently in the form of extracting potential resources, developing cooperation and investment growth, so as to be able to support development programs in an effort to create jobs and improve people's welfare. Malang is one of the regencies that has begun to show its enthusiasm for the development of the regional tourism sector through tourism village branding. The stretch of tourism has shifted from conventional tourism to alternative tourism such as the emergence of the existence of tourist rural. Tourists' interest is starting to turn to alternative tourism, namely tourist villages that provide attractions or tourist attractions that are unique to the village [13]. The attractiveness of tourist villages in Malang includes natural, social, cultural, religious, culinary and there are still other potentials that are worthy of being developed into independent tourism rural.

Pagelaran is one of the leading tourist attractions in Malang. The existence of tourism potential in the form of natural landscapes and other supporting potential has not been properly packaged and managed by the people of Pagelaran Village. This management should be realized by forming vocational groups for various expertise groups and tourism awareness groups (Pokdarwis). This potential that has not been managed properly has been recognized by the regional government and synergized with various development programs. Pagelaran Village also represents Malang Regency in various competitions between villages.

Pagelaran rural requires development to strengthen its potential. One development framework that can be used with the concept of education and culture. Educational and cultural tourism village is a tourism development concept that relies on potential resource elements of Pagelaran village in the form of cultural nuanced resources. This potential has not been accompanied by management tools in the form of vocational groups and tourism awareness groups, which have become the baseline for development with the concept of education and culture.

2 Literature review

The region rural areas have the following characteristics: (1) comparison of land and people (man large land ratio; (2) agricultural employment; (3) relationship familiar residents; and (4) according to tradition (traditional). The cultural roots of the village are shown by the characteristics of togetherness, kinship, and cooperation, so that development countryside as an object and tourist attraction usually use existing resources such as land, culture, community, and nature [3]. That reforms in Indonesia resulted in a paradigm shift in development with the top-down planning model becomes bottom-up planning. this paradigm appeared in various development sectors including in the field of tourism development [11]. For developing countries where the organizational planning infrastructure is still very weak and also the ability of human resources is not evenly distributed tendency to combine the two approaches [13]. From the tourism sector, the bottom-up planning development model is in line with the paradigm of tourism characterized by populist tourism [14].

The role of human resources in their participation in managing tourism is a central component for determining the direction of development of tourism management [15]. There is a need for cross-sectoral fields involved to carry out tourism management. The growing development of the tourism sector should be accompanied by an increase in the quality of management resources and the quality of services, especially from tourism-conscious groups in the region. In the digital era where there is increasing disruption to the tourism sector, strengthening human resources in realizing innovation and creativity is an absolute necessity. The low quality of tourism human resources has an impact on the resilience of the competitiveness of this sector, because it is impossible for the tourism sector to only depend on the inherent endowment factor without interference from human resources to manage it [5]. Strengthening and improving the quality of human resources must be the main strategy, it is not enough just physical facilities and access to tourism [1]

The results of research from Priyanto et al. [13] show that in developing tourist villages it should be developed in general, including by improving marketing strategies, quality of human resources, quality of service, and maintaining the quality of what is attractive and offered by these tourism objects. In addition, the support of the community around the residence needs to be optimized, as well as the role of the organization and support for venture capital. Modeling a tourism village for sustainable rural development must continue to creatively develop new identities or characteristics for the village to meet the goals of solving problems related to the economic crisis of rural areas, increasingly due to the existence of various complicated forces, which lead to both reduced employment opportunities and To increase the wealth of rural communities, one way out that can overcome this crisis is through the development of small-scale village tourism industries, so that they are able to compete and excel in developing rural areas, and in creating new jobs and increasing people's welfare.

3 Methodology

This research was designed in an exploratory research scheme with an interpretative qualitative approach. Researchers explore information derived from experience, knowledge, understanding, views of historical, cultural actors and pottery and terracotta business actors in the performance village, through narrative interviewing. Narrative interviews were used by researchers so that informants were willing to share experiences and events related to the development of creative economy-based sanitation community entrepreneurship. According to Cresswell narrative interviews are a characteristic of qualitative research that focuses on individual studies in giving meaning to their experiences through the stories told. The location of this research was conducted in the performance village of Malang Regency. The collection of data in this research is based on three basic components, namely space (space or place of research), actors (cultural actors of the Mentaraman Art Village) and activities (activities managing Mentaraman art tourism). Researchers act as human instruments in the field. This study uses a qualitative design with an intrinsic case study. In this qualitative research, the necessary data were obtained from various sources using various data collection techniques, data collection was carried out continuously until the data was saturated. Efforts to turn a collection of unorganized power into a collection of short sentences that will be easy for others to understand. In this case, the researcher makes efforts to include in-depth observations of what actually happened, the social situation that occurred, and draws the conclusions the researcher wants. In this study, researchers used the Miles & Huberman and Spradley data analysis model, because it is in line with the stages and processes in this study starting from the process of collecting, processing, to analyzing data. The following are the stages that will be used by researchers according to Miles & Huberman and Spradley:

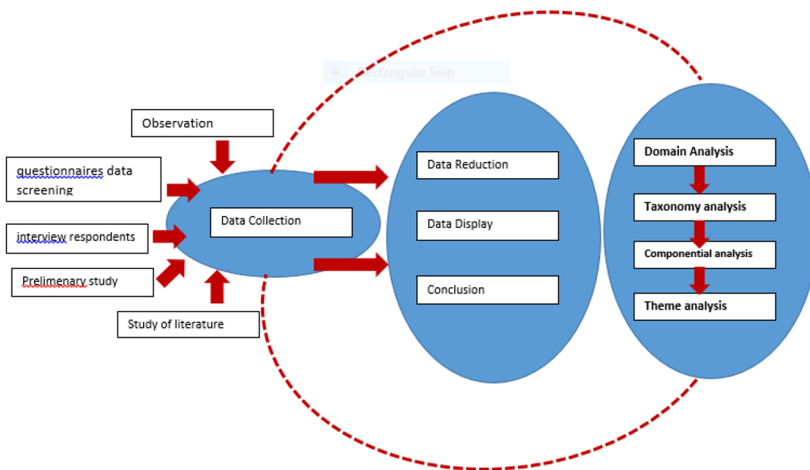


Fig. 1. Spradley and miles Huberman adaptation

4 Results and Discussions

4.1 Typology Rural of Mentaraman pagelaran

Mentaraman is a rural located in Pagelaran, Malang, East Java Province. Pagelaran has an area of around 260.69 hectares with a population of around 3,500 people (based on 2020

data). Mentaraman Village has 4 hamlets, namely Mentaraman Hamlet, Mentaraman Hamlet is located on a plateau with an altitude of about 700 meters above sea level. This hamlet has a cool climate and fresh air because it is surrounded by hills and unspoiled forests. This hamlet has an area of around 120.16 hectares and consists of several RT and RW. Mentaraman has quite interesting natural tourism potential, especially the waterfall located in Krajan Hamlet. In addition, this village also has agricultural and plantation potential such as coffee, cocoa and vegetable plantations. Dusun Mentaraman has several public facilities such as posyandu, hamlet hall, and mosque. Apart from that, the people of Mentaraman Hamlet are also active in social and cultural activities such as performing arts and religious activities. The majority of Mentaraman Hamlet people work as farmers, but now many are starting to switch professions as traders or laborers. Mentaraman Village has several public facilities such as schools, health centers, and traditional markets that serve the needs of residents.

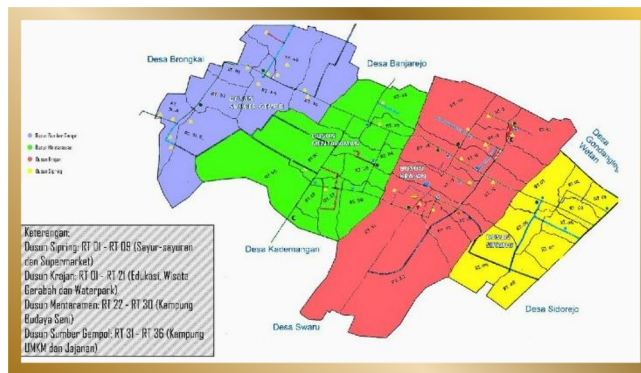


Fig. 2. The appearance of Pagelaran through the map

There is a Javanese proverb "ora ana kukus without geni" (no smoke without fire) as well as the formation of an area must have a historical story of how it was discovered, managed and occupied until now. The beginning of this hamlet was formed due to the migration of residents from the area of the Mataram Kingdom in Yogyakarta. Residents migrated because at that time Prince Diponegoro was caught by the Dutch during the Diponegoro War or also known as the Java War. Relics that still exist in Mentaraman Hamlet such as keris, spears, sticks and scarves are proof that Mentaraman Hamlet has a relationship with the Mataram Kingdom. Once upon a time Pagelaran Village was still a wilderness that was still untouched by human hands. In Javanese it was likened to "alagung lewang lewung". Based on stories from generation to generation around 1825–1830 after Prince Diponegoro was captured by the Dutch during the Java War or the Diponegoro War, the resistance of Diponegoro's army ended. After this incident the Diponegoro soldiers scattered and spread eastward to the Malang area, where the area still contained vast wilderness. Those who migrated because of the incident were in groups and some were alone. There is another allegation that caused people from Mataram to go to eastern Java because of the very large eruption of Mount Merapi in 1914. Another opinion says that there was some advice from the ancestors to the people of Mataram, namely "If you want to seek knowledge, go west, if looking for sustenance go to the east ". They cleared the wilderness to be used as agricultural land and built a place to live around the land. Several people from Mataram who played an important role in clearing the land as the forerunners of Mentaraman Hamlet whose names are known include Mbah Manggolo, Mbah Tawi, Mbah Tamso, Mbah Kromowijoyo and Mbah Yudo. After going through a long process, many built a place to live in the area so that a village was formed which of course has no name. Mentaraman's name began to appear in the era of Mbah Tawi's leadership.

4.2 Mentaraman Cultural Tourism Potential

The rural potential in Mentaraman allows residents to have time to carry out fun activities with artistic and cultural characteristics. In some residents' houses there are several gamelans sets available. In addition, in this hamlet there is also a dance studio. Twice a week there are musical and dance lessons. Karawitan is a blend of gamelan art and sound art. This karawitan art consists of parasinden (singers) and niyago (gamelan players). Apart from karawitan arts, there are also dance arts. The typical dance in Mentaraman Hamlet is the Beskalan dance. When big guests come, this dance is usually performed as a sign of welcome. Beskalan dance is a traditional dance that was originally used as a ritual dance when residents wanted to construct buildings or open new land. Folk art in Mentaraman Hamlet, Pagelaran District, Malang Regency, has deep roots and shows the rich culture and history of the local community. The following is a brief description of the history of folk art in Mentaraman Hamlet. Folk art in Dusun Mentaraman has quite a lot of variations, including: 1. Karawitan, Javanese traditional music played using gamelan instruments. 2. Wayang kulit, leather puppet performance art originating from the Majapahit era, which is used as a medium of propaganda and entertainment. 3. Beskalan dance, a traditional dance typical of Pagelaran village. Beskalan dance is a traditional dance that was originally used as a ritual dance when residents wanted to construct buildings or open new land. The potential for cultural arts is a reflection of the development of local tourism that can be connected with traditional expressions of art, traditions and culture in Malang Regency, especially in Mentaraman Hamlet, Pagelaran Village. As part of Mentaraman's artistic expression, the song Pambuko Karawitan Lestari Budaya Pagelaran is a hallmark of musical art events in this region as part of the opening ceremony for the musical performance of Sanggar Lestari Budaya Pagelaran. This iconic song was created by Mr. Mariadi together with Mr. Suliono who is also an artistic figure in Mentaraman Hamlet, Pagelaran.



Fig. 4. Kampung Seni Mentaraman”

The heritage from the ancestors of Mentaraman Hamlet is very diverse, such as karawitan, which is one of the legacies in the arts that is still preserved today. Karawitan is an artistic activity carried out with traditional musical instruments in the form of gamelan with the aim of accompanying sinden singing. In addition, there is also a legacy of tradition in agriculture, namely methik pari. Methik pari in Indonesian means picking rice in other words means harvesting. The methik pari tradition is a symbolic ritual as a form of gratitude for the community for the Creator. The methik pari tradition is carried out every planting season before entering the harvest season by holding a salvation.

4.3 Strategy for Mentaraman Art Rural to become a Sustainable Cultural Tourism Village

Pagelaran requires development to strengthen its potential. One of the development frameworks that can be used in Pagelaran village is the concept of education and culture. Educational and cultural tourism village is a concept of tourism development that relies on the element of resources. The potential of Pagelaran village is in the form of cultural capital resources. This potential has not been equipped with management tools in the form of vocational groups and tourism awareness groups, which have become the baseline for developing the concept of education and culture in Pagelaran. The process of turning Mentaraman Pagelaran Hamlet into an arts village can be done by the local community with the support of the Government of Malang Regency and several investors. The existence of the Budoyo Lestari Studio and the Langgeng Irama Studio as historical tourism objects has resulted in development opportunities cultural tourism village. Apart from relying on the existence of the Mentaraman as historic areas, this village is also interesting because of its unspoiled natural atmosphere. Besides tourists' visitors can also be directly involved in various activities residents, like traditional farming, witness the traditions of the community Java (merti hamlets, weddings, etc.), and stay a few days in a traditional house typical of the Mentaraman people. Tour packages made combining the richness of local culture/traditions and natural beauty allows the development of the Mentaraman Cultural Tourism Village to go wrong a tourist destination, both domestic and foreign tourists. The cultural tourism village development model is an approach that involves various stakeholders, including local governments, local communities, the private sector, and non-governmental organizations, to develop certain villages or areas into attractive cultural tourism destinations [14]. Some of the core elements involved in creating a sustainable Mentaraman Art Village include:

- a. Introduction to Local Culture Mentaraman: Promote and preserve local culture, including local traditions, arts, dance, music, crafts, and languages. This can be done through cultural events, exhibitions and performances that involve the local community.
- b. Mentaraman Tourism Infrastructure: Improving tourism supporting infrastructure, such as adequate facilities for accommodation, transportation, sanitation, and accessibility for visitors.
- c. Mentaraman Community Participation: Involve local communities in decision-making and benefit from the tourism industry. Improving local skills and capacities can help ensure a positive impact on local communities.
- d. Mentaraman Environmental Sustainability: Preserving and preserving the natural and cultural environment to ensure that tourism is sustainable in the long term.
- e. Kampung Seni Mentaraman Marketing and Promotion: Promoting cultural tourism villages effectively through good marketing and proper promotional efforts.

- f. Quality of the Tourist Experience: Providing a unique and memorable experience for tourists by offering cultural activities, learning, and interaction with the local community.
- g. Partnerships and Collaboration: Establishing partnerships with various stakeholders and related sectors to support the development of cultural tourism villages in a holistic and sustainable manner.

5 Conclusion

The rural potential in Mentaraman allows residents to have time to carry out fun activities with artistic and cultural characteristics. Pagelaran requires development to strengthen its potential. One of the development frameworks that can be used in Pagelaran village is the concept of education and culture. Educational and cultural tourism village is a concept of tourism development that relies on the element of resources. The potential of Pagelaran rural is in the form of cultural capital resources. This potential has not been equipped with management tools in the form of vocational groups and tourism awareness groups, which have become the baseline for developing the concept of education and culture in Pagelaran. The Pagelaran development model is formulated by maximizing internal and external supporting factors and controlling the inhibiting factors, both internal and external. The Rural Development Model can be formulated through a conservation and revitalization strategy towards nature and socio-culture, gradual and sustainable development of tourism village products, improvement of facilities and infrastructure, quality improvement of human resources, strengthening of tourism village institutions, marketing systems, increasing community participation, increasing cooperative relationships with stakeholders.

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