

Tourism Performances Management Patterns and the Role of Maecenas in Ramayana Play Presentation as A Tourist Attraction in Indonesia and Thailand

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Abstract

The objective of this study was to analyze the Tourism Performance Management Pattern and the role of Maecenas in Ramayana Play Presentation as a Tourist Attraction in Indonesia and Thailand. The research method was carried out by observation. Observational research with interviews in tourist destinations in Indonesia - Thailand, namely Kecak Ramayana in Uluwatu Bali, *Ballet Ramayana* Prambanan in Indonesia, and *Thai Masked Dance Sala Chalermkrung* Bangkok - Thailand. The results showed that the management of tourism performing arts in Indonesia and Thailand had the differences, due to consideration of managerial techniques, so that it has implications for presentation, appearance time, duration of appearance, attractions, which were accompanied by conditions of facilities for the audience. From Ramayana art of tourism the audience gets memories, can enjoy exotic sensations at that times, and as *maecenas* (art protectors) acts as a rescue of traditional arts.

Keywords: Ramayana, Management Patterns, Tourism Performances, Tourist Attractions

1. Introduction

Maintaining traditional performing arts in Indonesia-Thailand recently relies on the management of tourism performing arts for the purpose of extracting alternative foreign exchange, namely tourism development that emphasizes a green economy approach (Sunaryo, 2013). Some researchers have observed deeply that the efforts to

revive traditional arts really depend on the entertainment interests of tourists as long as they visit a station, either in Indonesia or in Thailand.

The decision to transform the performing arts from managing traditional institutions to managing tourist entertainment is a strategy, even anticipating local people's interest in maintaining traditional performing arts (Kusmayanti, 2003). The performing arts that are packaged into tourist art offerings are aimed at presenting ethnic and historical exotics, which consider attractions that are entertaining to the audience.

Generally, the effort to develop Ramayana performing art as a tourist performance art at certain destinations in Indonesia or in Thailand is a strategy, which is a positive step related to the creation of a certain image or fantasy in a destination (Pitana & Gayatri, 2005). Imagery or fantasy can be interpreted as an effort to maintain traditional performing arts. Its expectation is that it can have an impact as a strengthening of the existence of traditional artists' work to provide the opportunities for academically educated young artists (Hidajat, 2015).

Tourism performing arts primarily aimed at saving traditional arts, are due to the changes in aesthetic values by viewing art as entertainment. Therefore it brings through an expansion of functions, it is very evident in art life in Bali (Dibia, 2013). One of the expansion of this function was managed by tourism entertainment entrepreneurs. Apart from being carried out by the private sector, these efforts were also carried out by the government. Because there is an opportunity for the purpose of maintaining traditional arts which is also taking advantage of the divisa (Sunaryo, 2013).

In previous researches, the effort to raise the existence of the traditional art of Wayang masks in ancient distillations in Malang was seen as an opportunity to attract tourists. However, it cannot be developed, because there was no collaborative work synergy between tour operators. As a result, tourists who went to Bromo only pass through that potential area (Hidajat, 2019; Hidajat, 2017; Hidajat, 2016). The research conducted by Soedarsono stated that traditional performing arts required a way of packaging traditional arts so that they metamorphose (Soedarsono, 1999). Apart from that, Richards & Wilson, in his book entitled *Tourism, Creativity, and Development* (2017). Tourism management requires creativity, namely multiplying the uniqueness of both the spatial, the time, at the presentation aspects related to the ethnile culture characteristics.

Traditional art can not only be enjoyed in a special place, which is related to the time associated with carrying out rituals or traditional traditions of the stakeholders, but it can be displayed at any time communicated by tour travel agents. So that it is profitable for the tourists who visit. The appearance of traditional performing arts has turned into traditional, religious, or metamorphosis of its presentation (Soedarsono, 1999). By considering it, the research aimed to examine the strategic efforts of *maecenas* (protective arts) which are seen as creative acts. In particular, this examination is directed at organizing the Ramayana play performing art tour in Indonesia-Thailand.

2. Research Method

The research method used a qualitative descriptive model. Qualitative research – information that is not always quantified, but which has a text. Therefore, this approach depends first and foremost on gaining an in-dept understanding of the cultural meanings, subjective perception and inter-subjective dynamics of social behavior in order to make sense of it (Bah et.al, 2020a; Bah et.al., 2020b). The data were collected using interview techniques, with interviewee named Sumardi (58 years old), the manager of the Ramayana Wisnu Murti Ballet association, Rinto Widyanto (56 years old), Head of the Department of Sendratasik, ISI Denpasar, and a researcher named Surasak Jannongsorn (52 years old) (lecturer in ethnomusicology Department of Traditional Thai and Asian Music, Faculty of Fene Arts. *Srinakharinwirot University*). The objective of this study was to find out the tourism performances management pattern and the role of *maecenas* in Ramayana play presentation as a tourist attraction in Indonesia and Thailand. The data analyzed were focused on the aspects of presentation, the actions of the creative actors, the behavior of the audience and described the role of *maecenas* (art protectors) policy makers in trying to maintain the Ramayana performing arts as a tourism performance art. The role of *maecenas* was observed through observation in various tourist destinations in Indonesia-Thailand. *Kecak Ramayana* in Uluwatu Bali, *Ballet Ramayana* Prambanan Klaten, Central Java in Indonesia, also at the Thai Masked Dance Sala Chalermkrung in Bangkok Thailand. In determining the validity of the data, triangulation was carried out by analyzing the interpretation of the attitudes of the performers of tourism performing arts in Indonesia-Thailand.

3. Result and Discussion

3.1 Management Patterns of Prambanan Ramayana Tourism Performances in Indonesia

The presentation of tourism performing arts on Prambanan open stage was performed by several groups who took turn on schedule. All associations were members of the Roro Jongrang Foundation. This management had been formed since 1999 (Moehkardi, 2011). Each group had the opportunity to perform on the open stage or at the gazebo (closed stage) from March to October. The presenters on the open stage had more supporters, approximately 100 people. Each group was allocated the same production fund. Internally, each association managed its own funds, which was not specifically regulated by the foundation (Sumardi, interview, 30 August 2019).

Since 1999, there were only 2 groups with Yogyakarta style, while 3 to 4 groups with Surakarta style, however, each group had the same opportunity to appear, either on the open stage or in the gazebo. Each group routinely followed the performance schedule that had been determined by the manager of Prambanan Tourism Park, this readiness was one of the principles and commitments in providing support for performance management (Randall, 1997).

The aspect of managing the audience was carried out openly, as well as in collaboration with travel agents. They were planned to watch the show or together at dinner. Therefore the allocation of time and goals had been confirmed, so that readiness to watch was really conditioned, which was for approximately 2 hours. Especially if there were groups of students, they were intended as an object of appreciation for the performing arts (Sumardi, interview on August 25, 2019).

The strategy of the Roro Jongrang Foundation after Bali bombing was the tourists who came could not provide support for the management. Thus the steps taken were to make an emotional ties with the school institution. For groups of students, got a special discount. It was expected that this step would shape their memory in the next 5 - 10 years. Students who had watched Ramayana Ballet show would certainly return to reminisce.

The presentation of Ramayana Ballet in Prambanan could be watched in full stories from Sinta contest to Sinta Obong (grilled), but could also be watched only in separate episodes per episode. The allocated serving time was the same, approximately 2 hours. Foreign tourists could be allocated to enjoy dinner while relaxing, then continued by watching the show (Sumardi, interview, 25 August 2019). The presentation of Ramayana Ballet in Prambanan became very memorial when there was a full moon, a romantic time to evoke its own exotic sensation. For 2 hours it did not feel long, even after finishing they still got the opportunity to take pictures together with the main roles on stage or off stage, especially with the main characters, either Sinta, Rama, or Hanoman.

3.2 Ramayana Tourism Performances Management Patterns in Uluwatu Bali Indonesia

The visitors of *Kecak Ramayana* performing arts in Uluwatu Bali were generally conditioned by travel agencies. The main goal was to enjoy the ancient temple sensation on the edge of the ocean cliffs. All visitors were required to pay a ticket to the temple for Rp.30,000, which was then loaned a sapat (waistband) or an open cloth covering the thighs. It was done as a ethics form to enter a sanctified place, so that for the tourists it was an own exotic sensation. Tour guides and officers wore traditional clothes, their appearance as local people were really natural. But they still served the guests in a professional manner. Existing travel agencies did not specifically direct the tourists to Kecak Ramayana performing arts, so the tourists were only burdened with fees to the temple. The only time available was to see sighting the ancient temples on the ocean cliffs. For travel agents who allocated time to watch Kecak Ramayana, they charged the tourists to buy tickets of Rp.100,000 at the specified time, that is, they have to queue for the tickets that just opened at 17.00 WITA. After buying the tickets, the tourists were welcomed to enter the performance arena by choosing a seat according to their individual wishes. The seats that contained approximately 1,500 spectators immediately filled up in less than 30 minutes. Riyanto, also emphasized that Kecak Ramayana in Uluwatu was the best association, besides the moment of time chosen for the performance was very exotic. Historically, Kecak is a performance that has a background in the art of ritual, namely Sanghyang Ritual. With the encouragement of Walter Spies, the Sanghyang ritual performance can be used as entertainment. It is thanks to the services of the Wayan Limbat dancer who entered Ramayana play (Sedana, 2015).

At 18.00 WITA, the show began immediately with the audience were being put in order by several officers. Their coordination seemed to be carried out specifically by the officers from the community. It seemed to be managed by *sekaha* from *banjar* who took care of professional activities, such as dance experts and musicians who were traditionally regulated, so that they did not look like the government employees in uniform. It indicated that the

responsibility for maintaining the performing arts was borne by customary institutions, even though they had commercial but entertaining goals. The number of spectators was 1500 people every performance, it was of course very beneficial for the existence of the traditional management artist group.

Paying attention to the management of tourism performing arts in Uluwatu, it could be understood as stated by Richards & Wilson, who identified as creative tourism management, which was oriented to the environment (place of presentation) and the factor of performance time (Richards & Wilson, 2007).

3.3 Management Patterns of Thai Masked Dance Performance in Sala Chalermkrung, Thailand

The management of *Thai Masked Dance Sala Chalermkrung* performing arts which was displayed in a special theater was a commitment of the King of Thailand, Maha Vajiralongkorn (Rama X). This effort was performed approximately 2 years ago (Jamnongsorn, interviewed on September 11, 2017). At first this theater was not in demand, especially for local residents. It was of course same as the condition of Sriwedari mask puppet in Surakarta, there are no more than 20 people every night. There is not even a travel agency that directed their tours to this classical Javanese show.

The King of Thailand, then took positive steps. The ticket prices to the Grand Palace were very much appreciated by tourists, which were also found in many travel agencies that lead their tours to get entertainment. The 500 Bath ticket was divided to watch simultaneously the Khon performing arts at *Thai Masked Dance Sala Chalermkrung* with delivery service by motor to the performance hall.

The performing arts spectators at *Thai Masked Dance Sala Chalermkrung* were charged a fee which was combined with a ticket to visit Bangkok Grand Palace, of 500 baht. However, many travel agencies did not direct their groups to Khon Theater, it was related to the allocation of time to visit other destinations.

The location of *Thai Masked Dance Sala Chalermkrung* theater building with the Grand Palace was quite far, about 2 km, so this distance factor was one of the weaknesses for the travel agency manager. The managers felt reluctant to direct their tourists to the theater building because they did not get picked up back to the Grand Palace. If they waited patiently, they had to wait for the next group of spectators to be picked up from the Grand Palace. Apart from that, there is not an adequate bus parking space near the theater. The wise step to incorporate the Grand Palace entrance fee was to shore up the performance of classical Thai performing arts, it can be cited as an outstanding example. Even though the performance building with a capacity of 500 spectators was not full, by combining cost of visiting the Grand Palace for each tourist, certainly can sustain the life of Khon performing arts artists. Therefore, the performances that only appeared at night can also be performed during the day, when a group of tourists to the palace who were also combining financed by watching Khon.

The show started with *wayang kulit* play, followed by Thai-style martial arts, and featuring the Ramakien play, a Thai version of the Ramayana play. This presentation showed that there was an aspect of creativity that emphasized the aspects of Thai culture, either in the form of Wayang or traditional martial arts. The Ramayana-focused performance also depicted Rama as the avatar (incarnation) of Lord Vishnu. Holt, discussed in his book entitled: *Art in Indonesia: Continuities and Change*. Rama is as the incarnation of Lord Vishnu is also recognized in the reliefs at Prambanan Temple, Central Java (Holt, 2000).

Khon is a mask play, which is often in the form of a pantomime and it is a very old form of Thai theater, closely related to the Kathakali dance in India, only the difference is that Khon uses a mask, while the Kathakali face of the dancer is painted like a mask. This Khon dance is usually accompanied by a separate choir, while the dancer does not sing along. The themes of this Khon show are Ramayana and Ramahian. However, it is unfortunate that the Ramayana theater here has lost its religious aspects, because the Thai people have turned it into a fairy tale that is very dear to the people (Prastiawan & Suharyanto, 2014).

3.4 Management of the Performing Arts Tourism and the Role of Maecenas

If paying attention to the management patterns carried out at the Prambanan Open Stage which were open, even the travel agency could direct directly the tourists to watch, either it was only directed to watch a show or put together with dinner. The show ticket in the main class is Rp. 400,000, - or choose economy class Rp. 125,000, -. It was not related to a visit to Prambanan temple, because the Prambanan temple was generally visited in the morning until the afternoon. Likewise, what was done by the manager of Kecak Ramayana show in Uluwatu Bali. However, every tourist who wanted to see Kecak Ramayana in Uluwatu had to buy an entrance ticket to Uluwatu Temple in advance

of Rp. 30,000, -. After the tourists entered Uluwatu Temple, tourists or travel agents could decide to watch Kecak Ramayana or not. If time was adjusted according to the allocated costs, tourists had to pay a ticket of Rp. 100.000, - for approximately 2 hours.

The conditions in the field indicated that the traditional performing arts which were presented as tourism offerings had management variants. The way of managing the presentation of tourism performing arts concerns the dimensions of place, time, distance, and destination according to the opportunities aimed at the interests of tourists (Judisseno, 2017). There were even special considerations of the tour travels and travel agencies. Due to certain considerations, travel agents did not intentionally direct their tourists to visit art performances in a particular destination. It could be due to the factor of time or the cost that must be allocated.

The presentation in the three tourist destinations could be concluded, namely the presentation place provided an important sense to foster the emotional ties with historical factors, the presentation time was an option in building exotic sensations, such as visiting the past, arousing mystical, mythological, spiritual sensations. This cultural aspect was referred to the cultural support in tourism development (Sunaryo, 2013), it was also complemented by the implementation of the iconic Ramayana play-based tourism in Indonesia - Thailand.

There was a role for maicenans (art protectors), both organized in the form of institutions such as the Roro Jongrang Foundation, or customary institutions that were concerned about specializing in the presentation of Kecak Uluwatu, the king's concern also played a role in Thailand. The king considered the time and needs of the audience, so that the art of tourism was carried out by combining the fee of tourist destinations, including maintaining the presentation of classical Khon dance. Of course, it provided support for the the continuity of traditional tourism arts oriented life.

Table 1. Management Pattern of Ramayana Epic Story Tourism Performance in 3 Country

No	Country/Place	Dance Style	Show Performance	Durasi	Maecenans
1	Indonesia, Prambanan Temple	<ul style="list-style-type: none"> • Surakarta and Yogyakarta Dance Style • Ramayana Epic 	Open Stage at Prambana Temple	2 Hours	<ul style="list-style-type: none"> • Jonggrang Foundation • Travel Agency
2	Indonesia, Bali Uluwatu Temple	<ul style="list-style-type: none"> • <i>Kecak</i> Dance • Ramayana Epic 	Open Stage at Uluwatu Temple	30 menit	<ul style="list-style-type: none"> • <i>Sekaha</i> from <i>Banjar</i> • Travel Agency
3	Thailand, Grand Palace	<ul style="list-style-type: none"> • <i>Khon</i> • Thai Masked Dance Sala Chalermkrung Ramayana Epic 	Stage Performance at at The Grand Palace	30 menit	<ul style="list-style-type: none"> • King of Thailand • Travel agency

4. Conclusion

Management of the tourist arts audience in Indonesia - Thailand were in three tourist destinations that hold Ramayana play. The three of them had different audience management orientations, both from the aspect of space or presentation time. Aspect of time was related to historical, or followed tourist orientation managed by travel. The managers had an orientation that lead to the goal of giving a memorial impression (memories), and there were managerial considerations, namely the role of maicenans (art protectors), either supported by caring individuals or institutional policies. In this regard, the audience was also positioned as maicenans (art protectors). Because art protectors had a big role in maintaining traditional arts. The management of tourism arts in Indonesia-Thailand was supported by the foreign audiences as well as by students.

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