

The other community in Cibuluh, namely Hong Community led by Zaini Alief, has developed a model of tourist attraction using traditional games and Sundanese folklore which is called Kampung Budaya Bolang or Bolang Cultural Community (**Figure 3**). Bolang is the name of the area of community who live in Cibuluh Village. Kampung Bolang tourist destination is located in front of Tepas Seuweu area. There is the area where children can perform traditional game in the outdoor specific site located in between rice field and the river. In terms of participation in tourism development, the people Cibuluh Village is the highest, the missing thing is regular performing arts event.



Figure 3: The area for performing arts in Kampung Bolang, Cibuluh, Subang.

Therefore, the LIKA 04 Arts Community who stay out of the Cibuluh Village in Subang, work together with the people in Cibuluh in coordination with Unit of Tourism of BUMDES to make a package of performing arts to be performed in Tepas Seuweu location. The question is “How do the arts community developed a package of performing arts based on local wisdom in Cibuluh?”.

Through project-based research method (Stoeker, 2005), we diagnosed the problem, create the concept for arts tourism event, implementing the concept to make the product, and present the performing arts event. Lika 04 Arts Community identified young people and women who stay in Tepas Seuweu area. There are four young men and four young women, and the ladies who are working as farmers (women farmers). Young men and young women as well as the women farmers participated in the project of creating a package of performing arts. Then, we discussed with the people from the unit of tourism of BUMDES Cibuluh Village to identify the local wisdom for creating performing arts. The discussion comes up with the idea of identity of Cibuluh Village in creating bamboo music, because “Buluh” as the name of village means “bamboo.” Therefore, we used arts tourism concept by combining some repertoires based on bamboo’s instruments such as suling or Sundanese flute, kohkol or bamboo percussion, angklung, and dance. The researchers

facilitated a set of Sundanese *angklung* (bamboo music). The Lika 04 Arts Community worked together with the people in Cibuluh to implement the concept of arts tourism offered by Soedarsono (2002). The result is a package of performing arts based on the local wisdom in Subang which is called “Rampak Buluh”.

“Rampak Buluh” consisted of four repertoires such as *helaran* with *angklung* and *toleat*, the music bamboo percussion on the bridge, *tarawangsa* dance, and *angklung* music. *Helaran* is the performance which is presented on the way where the musicians bring and play their bamboo music instruments such as, *angklung*, *suling* or *toleat*, and *kohkol*. The musicians played the song “*tokecang*”. The music percussion like *kohkol* played by young men in the *Tepas Seuweu* area and on the bridge made from bamboo. The Bamboo music were played on the side of the bridge, and the players stood on the bamboo bridge. The players hit the bamboo instruments with stick made also from bamboo. The players wore black pants and white t-shirts and covered their head with *iket*. *Tarawangsa* dance is a creation dance accompanied by the *Tarawangsa* music. This dance was performed by a couple, young men and young girl, representing a love story of the rice Goddess. The female dancer wore a fabric with *selendang*. Her hair was styled in a traditional bun called *sanggul*, while the male wore black pants and without t-shirt. In the beginning of the performance, the male dancer did not wear a mask, but in the middle of the performance he wore a mask from Cirebon, *Klana*. This dance represented their thanks to God who have blessed their lives. *Angklung* music was performed by the women farmers. The women played the Sundanese Song “*Kacang Buncis*” and “*Es Lilin*”.

In addition of “Rampak Buluh,” there is *Jaipongan* performance. Some musicians and the singer of *Jaipongan* was designed in the *tepas seuweu* stage. The music gamelan of *Jaipongan* is familiar in Subang, the rhythm of *Kendang* stimulated the people to dance. There is no specific dancer for this stage, the audiences could dance if they wanted to.

To evaluate the project, Lika 04 Arts Community invited 50 students from the vocational school in Subang who took their roles as tourists and watched the performance in November 18, 2017. They gave some responses to the performing arts created by Lika 04 Arts Community. The researchers and the Lika 04 Arts Community as well as the persons in charge as a unit of tourism in BUMDES Cibuluh Village evaluated the project in order to sustain the performance as local tourism event. However, Lika 04 Arts Community can’t be the owner because they stay out of Cibuluh and did not continue working in Cibuluh. Fortunately, the women farmers take over responsibility to perform *angklung* regularly. In the case of Subang, women have a potential to manage local event in the Tourism Village. During the day, the women worked in the ricefield, at night they were eager to practice *angklung* music. Also, Nurendra Setya Pamungkas (2013) informed the research that the women in Bejiharjo, Gunungkidul Yogyakarta built the organization of traditional music for arts tourism event.

The women farmers in Cibuluh have become a group of entrepreneurs who perform and received some benefits. In addition, they performed in weddings or governmental events. They also collaborate with *Kampung Budaya Bolang*, Hong Community, to be practiced and performed *angklung* music regularly. However, since

2020 when pandemic Covid-19 have attracted Indonesia, all performing arts activities have been stopped.

According to Gianna Moscardo (2008), community participation is one of aspects of community-based tourism (CBT) concept. Oliver Mtapuri & Andrea Giampiccoli (2016) discussed about CBT as a strategy of community development through tourism sectors. This concept of CBT was implemented in Ciater and Cibuluh Villages of Subang. Local community actively participate as performers and facilitators in Wisata angklung Sunda and Rampak Buluh, even though these performing arts events are still low economic income benefit. Ayuningsih, et. al. (2019: p. 8) states that the concept of tourism village emphasizes sharing profit system rather than business oriented. The events in Ciater and Cibuluh have meaningful sosial and cultural benefits for tourism development.

CONCLUSION

The process and the result of creating performing arts as local arts tourism events in Subang is the evident of community participation. The ownership aspect of the production of arts tourism event are individuals who are passionate about the performing arts and willingness to manage the event and to share profit with the community. Therefore, local government support is important for managing arts tourism event in order to have economic benefits for community welfare. The other benefits about community participation in tourism village development can reduce urbanization from the villages to the cities and provide jobs for the community.

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