



## District of Art – Performing Arts Events in Ringinanom Village, Kediri City, Indonesia: A Performance Studies Perspective

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### **Abstract**

Performing arts are a manifestation of the culture that exists in society which is reflected through behavior, and is learned through complex social interactions. Cultural uniqueness is a legacy of one of the areas in the city of Kediri, namely Ringinanom Village. Various art activists gathered and fused in an event performing arts and local culture so as to increase the spirit to be more creative in improving the existence of culture, especially in this region. However, the performing arts event titled District of Art (DoA) is still managed under conventional art management. Through this activity, DoA is developed and realized to be more modern and more collaborating with various art groups in this region in a single series through the process of creating art in an event. Activities that examine performing arts reveal other possible factors that have an impact on the existence of Ringinanom's distinctive art, namely from the aspect of the art creator, the aspect of performance, the aspect of the audience, and the aspect of management. A qualitative approach is carried out to produce a more extensive phenomenon. Data was collected using observation, documentation, and interviews. The data were analyzed using the 6P simultaneous stages proposed by Winarno and Robfiah, namely approach, excavation, deepening, matching, interpretation, and presentation. The results of the activity show that each of the existing art creators contributes positively to the overall role of the art group. From the aspect of the DoA performance, a systematic patterned process is carried out which is carried out before the show, during the show, and after the show. The views and influence of the public (audience) on DoA highlight the motivation of young artists who dare to work and perform through DoA's performing arts events. The management which was originally limited to incidental events turned into coordinated management and became a communication medium to inform local culture through an event. The results of this activity are expected to make DoA not only limited to art, but also the identity of the community that owns it.

**Keywords:** *Performing Arts Events; Management; Performance Studies*

### **Introduction**

A culture is a shared way of life that develops over time and is passed down from one generation to the next within a particular community of people (Tubbs, Stewart L.; Moss, Sylvia: 2000). Examples of the significance of culture in human life include the transmission of traditions, indigenous

knowledge, and virtuous values from one generation to the next. One interpretation of culture is that it is the identity of a group. The community of Ringinanom Village is a great example of a place that has a substantial creative and cultural presence and has been given the title of Art Village as a result of this.

The Ringinanom Village may be found right in the middle of the bustling city of Kediri in East Java. This village's culture has the potential to become a regional arts community, and it now has that potential. Because of its diverse artistic capabilities, including those in theater, dance, visual arts, and music, Ringinanom Kelurahan touts itself as an art village. There are a significant number of young people who are artistically talented and interested. They are receiving help from a wide variety of sources, which is contributing to their progress. The members of the Ringinanom community have come together to form an organization that is founded on the expertise and credentials of its participants. They already have an art and cultural movement organization that is active in a variety of fields, such as music bands, theater, karawitan, jaranan dance, and ganongan dance. The well-organized administration and organizational structure contributed to the successful management of the group. The culinary and gastronomic customs that have been passed down through the generations in Ringinanom Village constitute an extra form of cultural heritage. The town excels in the preparation of many types of food. Bakpia Menara, Wijaya Flower Chips, and Al Rindu Bolu Bread are three examples of home-based businesses that generate a respectable amount of revenue. In addition to these products, the people who live in Ringinanom Village also produce a wide variety of edible goods, such as cakes, snacks, and wet snacks, among other things. The culinary and gastronomic skills possessed by the residents of Ringinanom Village contribute significantly to the village's overall potential.

The history of the Ringinanom Kelurahan and the city of Kediri itself are intimately connected to the various forms of culture that are already present in this location. This community dates back to the days when it was a kingdom and has a deep historical and philosophical legacy. Ringinanom Village is situated in close proximity to the Brantas River, which is associated with the well-known local legend of Ande-Ande Lumut, which is associated with the city of Kediri. The folklore that is associated with this area lends a symbolic air to the community, which is one of the distinguishing features of the area in which the Ringinanom Village is situated. The historical significance of this small town offers the possibility that it could one day become a popular tourist attraction. Ringinanom Town is home to a number of arts and culinary production groups; as a result, the area has the potential to become an arts and culinary tourism village.

The environment in "Kampung Seni" aims to increase community welfare through the creative economy, increase participation and encourage community empowerment in the village's development, and foster community economic independence through activities economy based on the local superior potential of the subdistrict. This is in accordance with the Decree of the Mayor of Kediri number 188.45/289/419.033/2021. In cooperation with the Community Empowerment Program (known as Prodama), the Mayor of Kediri has initiated 10 Outstanding Villages in the area. It is hoped that the community will become more resourceful and self-reliant as a result of this initiative, which will in turn strengthen the villages' regional characteristics, as well as its beauty, culture, and potential for economic growth. The fact that Ringinanom Village is itself artistically talented contributed to the fact that it was chosen as one of the 10 Outstanding Villages in the category of art villages.

According to the previous line of reasoning, the best course of action would have been to make Ringinanom Village a destination for artistic and gastronomic tourists. To achieve the goals outlined above, efforts are being made to support culinary production by enabling micro, small, and medium-sized enterprises (MSMEs) and to enable groups interested in the arts to express themselves through performances with commercial value. Naturally, by providing them with a location and processing facilities till such time as they are in a position to benefit on the opportunities presented by their region. Discovering and educating local cultural diversity in an effort to increase capacity is a community-wide

endeavor. Multiple events have been staged to support the existence of the kelurahan as an art hamlet under the moniker "District of Art." Involving a significant portion of the Ringinanom Village's populace, these events aim to support the existence of the kelurahan as an art hamlet. A variety of organizations with an emphasis on the arts were established to educate the general public about the culture of the area in order to study the potential of the town. Music, karawitan, and theatrical organizations, among others, have been established to meet the requirements of the community as part of an initiative to increase community empowerment. The best possible education is provided by a collaborative effort between youth and their communities. A number of ensembles, such as the Anom Budoyo Karawitan group, the Jaranan Satrio Anom Budoyo Arts group, and the White Lights Music Band, were founded specifically for the purpose of performing at these events.

Studies of art are not limited to a narrow scope (incidental cultural events), but instead look at large-scale and long-lasting cultural events as well. This is done in order to uncover new alternatives that either help or even hinder the implementation of activities. In order to successfully complete art studies, it is important that the activities take place on a regular basis, and not simply during particular times of the year or in conjunction with particular occasions. The study can be described as exhaustive or comprehensive. It sheds light on more than just the components and steps involved in the production of an artwork at an event. As a result of this, it is probable that additional elements may have an effect on the viability of carrying out artistic endeavors in the Ringinanom Village. Both from an audience and an economical, political, historical, normative, and religious point of view.

These in-depth examinations are also known as performance studies, performance studies, or performance studies, i.e. performance studies in some circles. The art performance known as "District of Art" can be found at Ringinanom Village, which is located in Kediri City in the province of East Java. Ringinanom Village and a group of students from Malang State University collaborated on the performance that you are about to see.

The word "performance" comes from the verb "to perform," which can mean to carry out, execute, or be responsible for anything. The term "performance" can also be rendered literally into Indonesian as "performance." Performance is an expression of talent that is based on various elements, such as motivation, knowledge, and attitude when executing a task, according to Fatah (2000). Performance is an expression of skill that is dependent on multiple factors. According to this definition, performance is a record of activities that took place during a particular period of time. Rivai and Basri (2005), on the other hand, define performance as the willingness to carry out an activity by increasing responsibility in order to achieve the intended or expected results. Performance is defined as the motivation to perform. According to the two definitions that were offered by the aforementioned professionals, performance can be defined as the manifestation of one's capabilities, motivation, attitudes, and knowledge in the process of carrying out one's obligations.

There are two separate sorts of standard features, namely quantitative aspects and qualitative aspects, as stated by Anwar Prabu (2005). The quality and correctness of the job, the level of work ability, the capacity to assess data and utilize equipment, and the capacity to address complaints or difficulties are all examples of qualitative aspects. Other qualitative aspects include the ability to work with complaints or concerns. In addition, there are quantitative aspects to consider, such as the nature of the service and the volume of the job, the number of mistakes made while doing the labor, the total amount of time spent working, the process, and the atmosphere of the workplace.

Timple's research, which was published in Sastrohadiwiryo (2003), reveals that a number of factors, both internal and external, can have an effect on performance. The characteristics and traits that make up an individual's character and personality are examples of internal factors. In this context, the term "internal influences" can refer to a variety of factors, such as a person's natural work ethic, a strong desire to advance that originates from inside, previous experience, and so on. Ineffective performance

can also be caused by a number of other issues, such as intellectual and psychological deficiencies, a lack of self-motivation, improper value orientations, and so on. The factors that are considered to be part of an individual's external environment are known as environmental influences. A few examples of external effects include, but are not limited to, the nature and personalities of the people who live nearby, the climate of the surrounding environment, and the infrastructure of the neighborhood. In addition, there are a number of factors that can hinder the effectiveness of performance, such as the system and climate of the environment that surrounds the individual, the socioeconomic circumstances, the legal conditions and social values, the unaccompanied advances in technological advancement, etc.

Performance studies, which are prevalent in the fields of performing arts and anthropology, frequently emphasize the significance of intercultural performances as an alternative to traditional performing arts. These traditional performing arts are continually created with performance management that is suitable for contemporary event management. It is common practice to give credit for the conception of performance studies to the collaborative efforts of director Richard Schechner and anthropologist Victor Turner.

In light of the fact that the objective of communication is to disseminate information, it is necessary for performances of art to also disseminate ethical, social, political, and other such themes. In addition to their role as a source of entertainment, Yuniar (2021) argues that the performing arts also have the potential to impart knowledge to their listeners. As a consequence of this, art performances are capable of serving not just as exhibitions but also as vehicles for carrying out social and political actions. When attempting to convey messages through the performing arts, Yuniar emphasized the importance of having a communication strategy in place. The communication strategy that is used in the performing arts is to know the audience or audience as the target market segment, design messages by seeing the audience's situation clearly in order to increase the success of artists in communicating their art, determine methods for conveying the core message of the art performance, and sort out the use of media as Messaging tools that selectively adapt to the audience's circumstances and conditions.

It is not sufficient to simply pay attention to the creative aspects of a performance of art; one must also pay attention to the performance as a whole. When putting on a performance of their work, artists are need to take into consideration a variety of other aspects. It is essential to give careful thought to the organization of a show's backstage operations, since competent event management may provide the organizer with support in effectively accomplishing the show's goals. In this article, "event management" is defined as a system that manages the activities of an event in accordance with predetermined tasks in order to accomplish the goals and objectives associated with the event. Because the success of an event is also dependent on its management, event management includes regulating the effective use of resources and the appropriate administration of cash. Event management needs to be carried out in a logical and organised manner if it is to achieve a balance between the three facets of management that are planning, directing, and regulating. (Alfiro, 2014).

The management of tourism is yet another important aspect that has to be taken into account while organizing an event. The administration of an event's associated earnings and expenses is a primary emphasis of tourism management. This "event fund" is comprised of both of these categories. The scope of tourist management is not limited to the management of event funds because the circulation of money will also have an effect on the local economy. Rather, the scope of tourist management is broad enough to include the management of tourism funds in the area where the event is being held because the money will also have an effect on the local economy. The level of satisfaction of tourists is another factor that is investigated by tourism management. From the point of view of the traveler, this factor can be evaluated by contrasting the feelings that were anticipated prior to attending an event with the actual emotions experienced after attending the event. If the event is to be judged a

success from the point of view of tourism management, the level of satisfaction experienced by attendees is, as a result, the single most important consideration.

"Information and traffic," "cleanliness and security," "service items," "art culture," "socialization," and "infrastructure" are the six factors that Pivac (2011) highlights in his research as having the potential to influence the level of pleasure experienced by visitors. If visitors have a positive experience and take away positive impressions of the area they visited, this will have a positive impact on the social and economic well-being of the community.

## **Method**

The author employs a qualitative technique when conducting research on the issue highlighted. This qualitative method is a research method that focuses on more detailed and in-depth investigation, resulting in a more extended phenomenon for qualitatively-based studies. According to Gill et al., data collecting entails the following steps: al. (2008), qualitative research employs a variety of data collection methods, including observation, interviews, and documentation. In partnership with Ringinanom Village and a team from Malang State University, a qualitative approach is utilized to photograph occurrences at the art performance event "District of Art."

There are two types of data sources utilized for this study: primary data and secondary data. Primary data is information obtained via the actual examination of items. This information was collected via interviews and video recordings. Secondary data are data collected indirectly through study, i.e., from other sources obtained by researchers. This data was acquired from literature reviews of art village-related publications or books, as well as images that can provide information pertinent to the current research issue.

Observation, documentation, and interviews will be utilized to collect data for this investigation. Observational data collection is a strategy for collecting data on subjects highlighted by direct field observation of research objects by researchers. As in this instance, observational study was conducted on the performing arts activities of the 'District of Art'. Interview-based data collection is a data collecting approach used in research involving issues expressed through verbal and unidirectional question and response activities between the interviewer and the resource person. The parties involved in the 'District of Art' performing arts activities were interviewed discussing the activity. The data collection technique employing documentation study is a technique used when research is to collect data by collecting and examining documents, whether they are written, electronic, or graphic, Sukmadinata (2000) explains (2007). Documentation studies pertaining to the mentioned topic, namely the performing arts activities of the 'District of Art', can be conducted by analyzing connected records.

There are various types of analytical procedures used to process research data when conducting research, particularly on the subject at hand. One of them is through Winarno's planned 6P simultaneous stages (2020). Approach, excavation, deepening, matching, interpretation, and presentation are the simultaneous stage techniques for the 6P simultaneous stage. In terms of research planning, the approach is the phase that places the most attention on strategy. The excavation stage is performed when conducting research to comprehend, explain, and provide solutions for a proposed issue. In the deepening phase of research, you narrow your focus and look for more specific and comprehensive information. Matching is a stage in research used to alter or match research results with previously expressed hypothesis. Interpretation is a stage in the research process that consists of activities or processes that give meaning and relevance to the research analysis performed, explain descriptive patterns, and seek connections between the many accessible descriptions. Presentation is a stage in research that is accomplished through exposure after or before research activities have been conducted.

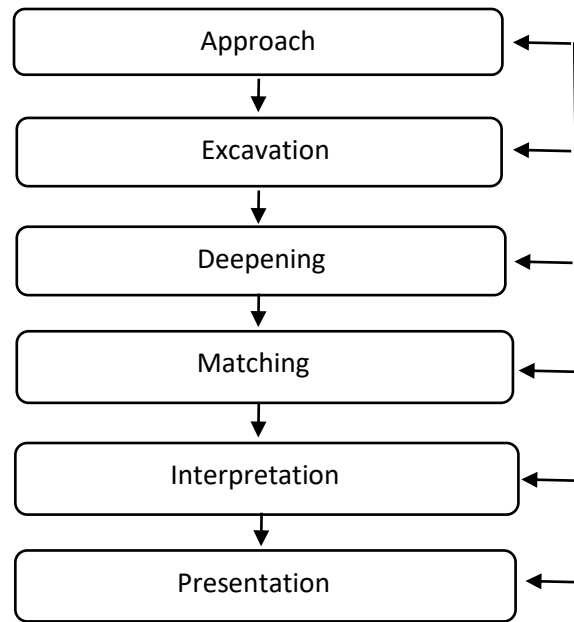


Figure 1. 6P Simultaneous Process

### ***Findings And Discussion***

The subdistrict of Ringinanom is home to various art organizations that specialize in their particular professions. Some of these art groups are sponsored by LPMK (District Community Empowerment Institute) and POKDARWIS (Tourism Awareness Group), including the LPMK Band, which focuses on keroncong music, the Jaranan Art Satrio Anom Budoyo, which focuses on traditional jaranan dance, and the Karawitan Anom Budoyo, which focuses on art. traditional karawitan music. The White Lights Music Band, founded by the Karang Taruna group of Ringinanom Village, concentrates primarily on modern music. Lampu Putih even composed their own songs, with "Merah Putih Kediri" being one of their most frequently sung pop tunes. In addition to these art groups, there are a lot of art activists who do not have an art group by default because their membership is still very small; the ganongan dance, which once appeared at the 'District of Art' event, is one such example.



Figure 2. Anom Budoyo Karawitan Group



Figure 3. Lampu Putih Band



Figure 4. Buto Dance

Art organizations in Ringinanom Village are accustomed to putting on art performances with the aid of traditional administration. This is evidenced by the fact that every time they have an event, they do not have a normal committee composition, there is no event schedule, and artists and event attendees are subject to arbitrary changes. The Ringinanom sub-district is making efforts so that the arts organization in the sub-district can host an event that can be administered using modern management techniques. In this initiative, the Ringinanom urban village cooperated with the Malang State University implementation team to host an event called "District of Art." The collaboration between the implementation team and the Kediri city government consists of a number of initiatives designed to assist Ringinanom Village in enhancing its position as an Arts Village.



Figure 5. Poem Recitation of Ringinanom

All art activists in the subdistrict of Ringinanom have had a significant impact on their individual art groups. During the 'District of Art' event, Lampu Putih were able to perform their song in a highly captivating manner since the vocalist, violinist, bassist, guitarist, and drummer were able to perform at their best and sync well with one another. Karawitan players are also able to perform songs and accompany the buto and ganongan dances because to their excellent coordination. The dancers are also able to gracefully move their bodies to the karawitan music. The success of the staging of the drama scripts 'Naked Child' and 'Bawang Merah Bawang Putih' was also attributable to the performers' ability to perform their characters effectively, meticulously follow the director's instructions, and coordinate with other players on stage without compromising the plot.



Figure 6. *Bawang Merah and Bawang Putih* Drama

In addition to the staging, the success of the "District of Art" event was bolstered by effective management and cooperation between partners. One of the keys to the success of the 'District of Art' event was the cooperation and coordination between the committee and the implementation team from Malang State University, the Ringinanom subdistrict, community leaders, art advocates, and even the surrounding community. The response implies a rational understanding of the stage and an awareness of the performance's impact.

The primary need for a performance to be considered a show is an audience. What is observed and what is observed require communication as a mutually supportive factor. This contact may take place both directly and indirectly. How effectively the message can reach the audience will be revealed by the audience's reaction.



Figure 7. 'District of Art' Event



Several attendees responded favorably to the success of the 'District of Art' event. The event 'District of Art' was praised by Calula, a youngster from the Bangsal subdistrict, who was one of the viewers. Even though the 'District of Art' event was hastily organized and using homemade equipment, according to Calula, it was a very cool and comprehensive art performance. In addition, he stated that the committee appeared to have excellent cooperation and work ethic.



Figure 8. Interview with the audience

Several art activists also attended District of Art. Mr. Puguh, one of the art advocates, expressed his gratitude for the success of the 'District of Art' event. Mr. Puguh remarked that the performing art groups were fantastic, especially considering that the main performers were children and it was their first public performance. In addition, he stated that the management of the 'District of Art' event was quite successful, despite the fact that it was staffed by young people with limited material and conceptual understanding, and not a specific group of art activists.

Mrs. Sagita, the leader of Ringinanom village's RT 04 RW 01 and an art activist, also responded to the art performance wrapped in this new concept. She stated that the advent of the State University implementation team gave the Ringinanom art village a new hue because it could encourage young artists to produce and present their works at huge events such as 'District of Art'. The 'District of Art' event had a beneficial impact on the Ringinanom community in both the artistic and economic fields, as evidenced by the engagement of the younger generation in art performances and the implementation of the UMKM marketplace by the Ringinanom community itself.



Figure 9. Interview with the artist

## Conclusion

Artists, performances, event management, the economy surrounding the event, and spectators are just a few of the numerous facets of an art performance that must be taken into consideration. These issues were also considered in the development and execution of the 'District of Art' event, which was a cooperation between the State University of Malang's implementation team and Ringinanom Village, Kediri City. The implementation of the 'District of Art' event contains benefits and drawbacks that cannot be separated from the artistic process and event implementation in general. Even though 'District of Art' lacks event equipment and is prepared in a relatively short amount of time, the event can run smoothly and successfully due to the good cooperation between artists from various groups, the village, the community, and the State University of Malang's organizing committee. This demonstrates that cooperation and organization are crucial to the success of any event, especially those involving the performing arts.

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