

The Role of Stakeholders in Addressing Cultural Commodification in Puri Saren Agung Ubud Gianyar District

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Abstract:- The impact of cultural commodification tends to refer to negative patronage issues and little attention is paid to discussions of social adjustment. Puri Saren Agung Ubud as a cultural heritage landmark which then commodifies its culture. This research examines the role of stakeholders in responding to cultural commodification. Based on qualitative research with hermeneutic phenomenological analysis, the results show that this cultural commodification is responded to in a form by stakeholders, in this case ARCGM (Academy, royals, community, government, media). The roles of ARCGM stakeholders are: 1) academy as drafter; 2) royals as policy creators and facilitators; 3) community as implementer; 4) government as coordinator; 5) media as an accelerator and mediator. This study proposes that stakeholders build tourism mobility with innovative local values to strengthen socio-cultural identity. This study makes it possible to provide a better understanding of socio-cultural consequences as a basic framework in formulating policies, regulations and collectivities.

Keywords:- Cultural Commodification, Impact, Puri Saren Agung Ubud, Role of Pentahelix Stakeholders, Phenomenology.

I. INTRODUCTION

The tourism industry is treated as a symptom of a business economy and one of its products is culture that lives and develops in society, which is then made into a commodity within the scope of culture-based tourism or what is called cultural tourism. If you look at it from a community development perspective, cultural tourism is one of the issues which then becomes the impact of cultural diversity, namely cultural commodification. Commodification is a process of cultural composition that can become goods of economic value, with the masses being led towards art and spectacles that are easy to understand and create attraction and charm produced through the capitalist mode of production (Widiastuti, 2008). Various acts of cultural commodification are actualized in the hope of solving economic problems and improving social welfare.

Talking about the island of Bali as a tourist destination known for its uniqueness, authenticity and cultural diversity.

Regarding the concept of the cultural tourism industry in Bali, the Regional Government hopes that the industrialization of cultural tourism will be visualized in various tourism sectors, both in travel packages, transportation, restaurants, accommodation/hotels, performing arts, souvenirs, and so on. As has been done by Puri Saren Agung Ubud which is undergoing a process of industrialization or what is known as commodification. Commodification does not only concern the issue of producing commodities for the economic motive of being bought and sold, but more than that concerns how these goods are distributed and consumed. Then, based on innovations developed by the Balinese people, they produced a tourism product, namely "puri tourism".

Talking about involvement, tourism cannot be separated from the role of stakeholders in maintaining the existence of their culture, of course this is a fundamental concern as a form of group consequentialism. Reported by MediaIndonesia.com (2020) that:

Puri Saren Agung Ubud as a cultural tourism attraction needs to pay attention to all tourism activities such as attractions, amenities and accessibility. There needs to be continuity, understanding, coordination between stakeholders to maintain the existence of Puri Saren Agung Ubud. The Ministry of Tourism and Creative Economy is facilitating Ubud's Saren Agung Palace with the 'We Love Bali' farmtrip program to rebuild the castle's image as a cultural tourism attraction. (Quoted September 29, 2023).

It is interpreted that the roles of stakeholders need to be actualized in line with the development of tourism at Puri Saren Agung Ubud, including in responding to cultural commodification. What about the form of role that is carried out in accordance with regulations in tourism activities in Ubud, especially at Puri Saren Agung Ubud, which is adjusted to the issues or impacts that have been explained previously.

For this reason, this research was conducted to examine the role of stakeholders in terms of spatial rules and regulations regarding cultural commodification at Puri Saren Agung Ubud. This research is important because this topic examines perspectives on the impacts resulting from cultural commodification, which is in line with the description of the relationship situation between stakeholders in the space of tourism activities.

II. LITERATURE REVIEW

A. Stakeholder Roles

Research conducted by Setianingsih et al (2022) aims to analyze the pentahelix tourism development model in the city of Palembang, using qualitative descriptive. This research method is descriptive qualitative. This research concludes that the indicators in tourism development in a model refer to the five main supporting lines, abbreviated as ABCGM (Academy, Business, Community, Government, Media) for tourism in the city of Palembang. The roles and duties of each field stakeholder are in synergy, such as: academics as drafters, the private sector as facilitators, the community as accelerators, the government as regulator and controller with regulations and responsibilities in the business development process, and the media as extenders.

B. Cultural Commodification

Research conducted by Pratheep (2017) produced several findings regarding the arrival of tourism using Indian cultural genetics. It needs to be underlined that cultural commodification is seen as a negative direction that changes social order. Tourism can foster many undesirable social and cultural changes. Tourism sometimes causes the breakdown of the social fabric of a community, the more tourists come to a place, the greater the perceived risk of that place losing its identity. Another negative impact of bionomic imports on tourist cultural centers is the subversion of value systems, that is, the overthrow of norms, customs and traditions leading to enormous moral and social problems. The most important negative impact of tourism on Indian culture is the transformation and decline in religious, social and moral values. Tourism has a major influence on traditional ways of life: on art, music and folklore; about habits and customs; in everyday life. Values can be changed through the coming together of different groups of people, even if sometimes only very briefly. This is commonly known as the 'demonstration effect'. Tourism is held by some observers to have a detrimental influence, caused by the cheapening of artistic values or the commercialization of local traditions and customs, for example, the performance of religious or historical ceremonies on demand, out of context and for monetary reward.

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D. Socio-Cultural Impact

Research compiled by Charag et al (2020), community perceptions of the impact of tourism in Kashmir, this research aims to understand residents' perceptions of the impact of the social, cultural and economic environment in the development of tourism in Kashmir. The findings show that the positive and negative impacts of tourism development are felt by the people of Kashmir. This research uses a mixed-method survey approach to collect data on public perceptions regarding the environmental, socio-cultural and environmental impacts of the current level of tourism development.

E. Phenomenology

Written by Kuswarno (2009), this book offers a way of thinking from philosophy to methods that include procedures or operational steps. Phenomenology is used as a way to express reality with a purely qualitative paradigm. Natural conditions of reality arise reflexively by reflecting the actual situation; and authentic reality because the data is obtained from the first source and the perpetrators who experienced it. The phenomenological view (interpretative or constructivism) reflects objective conditions.

III. RESEARCH METHODOLOGY

Referring to the formulation of the problem and objectives in this research, the approach used is a qualitative phenomenological approach, by trying to get a picture, know and understand, and be able to provide an explanation of the social phenomena that occur. Where the qualitative approach is from the perspective of people who experience it directly or is related to the natural characteristics of human experience, and the meaning attached to it (Kuswarno, 2009: 35). In this research, the researcher uses phenomenological research by carefully and thoroughly describing the reality of the phenomenon of cultural commodification as a textual issue. By obtaining an overview, knowing and understanding, and being able to provide an explanation of the phenomenon of cultural commodification, the qualitative phenomenological approach seeks to examine the role of stakeholders regarding attitudes towards the consequences of cultural commodification at Puri Saren Agung Ubud. By using data collection techniques including: in-depth interviews; observation; documentation; and literature study:

➤ *Research Location*

This research was conducted at Puri Saren Agung Ubud which is on Jalan Suweta No. 110 (8°30'23.9"S 115°15'45.3"E) Ubud District, Gianyar Regency, Bali Province. In the DPD, Ubud District has become a cultural area, this is marked by the Puri which is the residence of the upper class/aristocratic strata with a building landscape that has historical, philosophical and aesthetic value. Not only in terms of buildings, the Puri itself is part of the center for the development of Balinese arts and culture, including performing arts, which the Puri then commodifies its culture into a tourism commodity. Tourist interest in relation to special interests related to culture will be relevant to Puri Saren Agung Ubud products as a cultural tourism attraction.

IV. RESEARCH FINDINGS

The quantity of tourism at Puri Saren Agung Ubud has accelerated, based on tourism mobility. The development of a cultural tourism attraction is seen by the Puri family as main stakeholders. Ideally, apart from the government, the stakeholders who can be involved are other stakeholders (Muliawan, 2020), tourism in Bali, especially in Ubud, is populist, centered on the people and towards the people, so that the core strength of tourism in Bali lies with the people or is called development tourism (Wibowo, 2022).

The pentahelix design is a guideline provided by the Ministry of Tourism regarding tourism development in Indonesia. Regulation of the Minister of Tourism of the Republic of Indonesia (Permen) Number 14 of 2016 concerning Guidelines for Sustainable Tourism Destinations (Luturlean&Se, 2019). The aim of the Ministerial Regulations is to ensure the quality of facilities, hospitality, activities, products, produce experiences and tourism values and benefits. Tourism development studies have found that tourists often do not get optimal experience due to a lack of coordination between various stakeholders. The importance of collaboration between shareholder interests consisting of business (business), society, government, media and academics (Maturbong & Lekatompeppy, 2020).

In Al Amin's study (2021) on the implementation of the Pentahelix model as an innovative development model that connects the dimensions of business, society, government and media to produce knowledge and creativity-based aggregations/groups, and concept support that is directed at targets to answer various problems in the field of innovation and creative (Sari et al., 2020).

Synergy or cooperation of various elements in a collaborative management model that connects 5 stakeholder activity interests in the context of tourism management, namely: government, academics, media, society and business (Sari et al., 2020). In the context of a culture and media-based society, elements of society provide the implementation of network configuration and inclusiveness to carry out the role of rational decisions and economic goals, but also society includes creativity as part of the production, knowledge and innovation process (Muhyi, Chan, Sukoco & Herawaty, 2017). The media element, because in the context of Indonesia's

creative economy development, both social and traditional media play an important role, even though these elements remain independent and are not influenced by other elements, based on maneuvering parts or functions (Rahu, 2021).

In fact, empirical facts prove that, in the context of cultural commodification at Puri Saren, Ubud, it is not consolidated with business elements, seen from the record of genetic construction which does not involve the role of business in tourism development at Puri Saren Agung Ubud, in this case the correct explanation is when the palace has developed its tourism on its own authority or self-mobilization. An interesting fact was discovered that there is a new stakeholder as a crucial stakeholder in Puri Saren Agung Ubud, namely the castle or in this research called Royals/Pseudo business. Elements of society and royals have been limited by several rational and functional reasons. The royals element from the start became the holder of power relations based on configuration opportunities and interdisciplinary networks as well as decision and policy holders in the context of cultural commodification at Puri Saren Agung Ubud by maneuvering and following changes by freeing the concept of innovation from rational decisions and economic motives, in addition to responsibility the role of the castle element as providing interdisciplinary configuration and networking opportunities to liberate the concept of 'innovation' as well as see how rational and functional views operate.

So far, the role of the castle is to maintain Balinese cultural landmarks and cultural tourist attractions. Puri's positioning is reviewed by taking into account the existence of Puri's role itself, based on the construction that has been described as how genetics creates gerontocracy. In controlling this, Puri strives to become leading in an interdisciplinary manner (Sukawati, interview January 2024). Meanwhile, society becomes an element capable of implementing goals and incorporating creativity as part of the production, knowledge and innovation process.

The forms of stakeholder roles involved in the context of cultural commodification at Puri Saren Agung include: 1) academy as drafters; 2) royals as policy creators and facilitators; 3) community as implementers; 4) government as coordinators; 5) media as accelerators and mediators. Relationships among stakeholders are found in eleven forms: individual evaluations, transfer of material resources, transfer of non-material resources, interaction, movement, formal roles, kinship, activity, communication, and coordination.

Supporting factors in addressing the impact of cultural commodification at Puri Saren Agung Ubud include communication and coordination relationships within the tourism attraction, involving all relevant stakeholders. Coordination and cooperation have been actively implemented through communication among stakeholders according to their respective roles.

Furthermore, organizational values manifest in communication and coordination relationships in addressing cultural commodification at Puri Saren Agung Ubud; individual values are reflected in the leadership role of Penglingsir Puri as the bearer of tourism mobility relay and a respected role within the Hindu community system at Puri Saren Agung Ubud; familial values refer to interpersonal relationships representing each stakeholder, where closeness or kinship among stakeholders can conceptualize power interests, urgency, and legitimacy; professionalism values are visualized in performing roles related to the impact of cultural commodification at Puri Saren Agung Ubud. The government needs competency based on knowledge in planning strategies and programs, while the palace also needs a visionary view regarding cultural tourism dynamics and political decisions made.

V. CONCLUSION

- Form the role of stakeholders involved in the context of cultural commodification in Puri Saren Agung includes: 1) academy as drafter; 2) royals as policy creators and facilitators; 3) community as implementer; 4) government as coordinator; 5) media as an accelerator and mediator. Relationships between stakeholders are found in eleven forms, namely individual evaluations, transfer of material resources, non-material transfer, interaction, movement, formal roles, kinship, activity, communication, and coordination.
- The role of stakeholders in responding to cultural commodification at Puri Saren Agung Ubud is carried out by modifying the Pentahelix model which is adapted to empirical facts consisting of: Academy, Royal, Community, Government, Media or called ARCGM.
- The analysis that shows the results of stakeholders is divided into four categories of analysis based on their influence and interests, namely as key players (Puri/Royals), as subjects (DISPAR & DISBUD Gianyar Regency), as contest setters (Puri & Sekaa Gong community), and as crowd (Ubud Tourism Development, Ubud Janahita Mandala Foundation, ISI Denpasar, Influencer/content creator).
- Meanwhile, inhibiting factors include trust, for example media stakeholders who appear to still be independent in carrying out their roles and functions. Royals should be able to synergize and involve the media in efforts to review the impact of cultural commodification. Furthermore, in terms of interest and influence, in the role of royals as a leading sector, so far it appears that cultural commodification products at Puri Saren Agung Ubud have stagnated and even decreased in terms of quality. It can be said that royals are only in their comfort zone, royals should be able to renew or create innovative, demonstrative, and educational tourism programs or products.

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