

THE ALMOST-BASED OPERATIONAL METHOD OF PROGRESSIVE MOVEMENT FOR BANGKALAN FOLK ARTS DEVELOPMENT

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Abstract

The purpose of this research is to find the best formula related to The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement for Bangkalan Folk Arts Development. This research started by getting data from stakeholders. To obtain the information, the researchers interviewed Bangkalan arts stakeholders, both in the government (Department of Tourism, Local Government, etc.) and in the community (arts council, folk artists, etc.). Information collected from the field then will be processed. All similar and different information is included in the tables to ease observation and evaluation. Scattered information obtained through interviews transformed into a coherent narrative, so that the description of problems and solutions are easily understood. After several stages are completed, The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement can be finished. This method has four elements called GOALs (Goal, Organizer, Authority, and Local society) and four stages, including Challenge, Collaboration, Consensus, and Campaign (4C). This method is handed over to the organizer (folk artists) in Bangkalan to be implemented for Bangkalan folk arts development.

Keywords – *ALMOST, folk art, karapan sapi, method, movement, traditional dance*

Introduction

Madura folk art is one of the embodiments of Madura folk culture. Each branch of art has a certain role in society. Thus, folk art can be reviewed in its cultural and societal context. In the context of culture, this type of art occurs because of the layers of culture that accumulate over time. A type of art also occurs because of the existence of various cultural environments that coexist in a certain era. In a societal context, a type of art has its support group. Art also has different functions for different groups of people.

Related to Madura folk art, many types of art exist and develop in Bangkalan, for example, *Karapan Sapeh*, Madurese *Campur Sari*, traditional dance and others. Various folk arts that developed in Madura are the result of collaboration from various cultural elements and have undergone an evolutionary process. In its current development, folk art is increasingly thick with elements of religiosity, especially Islam. This is inseparable from the gait of the da'i when introducing the religion of Islam to the people of the previous religion. Through media such as folk art, the da'i includes teachings, recommendations, and invitations to fix moral decay, seek the essence of truth, understand the meaning of life, establish a virtuous and cultured human being. So that Folk arts can support the development of *halal* tourism villages in Madura.

From the initial observations in the field, the daily life of Bangkalan folk artists, who are the central figures of Bangkalan cultural conservation, is quite concerning. Besides, they cannot depend on their fate from art activities because most of their main professions are

farmers, stonemasons, manual laborers, or even unemployed, in addition, the potential of folk arts event in the Bangkalan region began to develop significantly. The way they organize art activities, whether alone or collaboratively, still does not seem to have a clear direction. This is because they do not have a method that can be used as a guide in the implementation of activities both in their area and across their area. These are the main problems in this research.

In accordance with the problems posed above, the main purpose of this research is to find the best formula related to the ALMOST (alternative movement solidarity)-based operational method of progressive movement for Bangkalan folk arts development. This research started by getting data from stakeholders. To obtain the information, the researchers interviewed Bangkalan arts stakeholders, both in the government (Department of Tourism, Local Government, etc.) and in the community (arts council, folk artists, etc.). The benefit of this research is for Bangkalan folk arts development.

Methods

This research used development research. The focus of this research is anyone involved in the development of Madura folk art potential in Bangkalan. The units of analysis used in this research are institutions and individuals. The institutions that are used as analytical units in this research are the Department of Tourism and the Arts Council. While the individuals who are used as units of analysis are community leaders, local society, and folk artists. The locations in this research are Bangkalan, Madura, East Java. The data in this research were collected through observation (questionnaire), documentation, and in-depth interviews. Examination of the validity of data using data source triangulation techniques is carried out by comparing the results of observational data with interview results and interview results with related documents, and data analysis through data reduction, data presentation, and conclusion.

Findings and Discussions

The following table is to show respondents' identity:

Respondents Identity	Bangkalan
Sex	
Male	-
Female	3
Age	
18-25 years	1
26-36 years	1
> 36 years	1
Affiliation	
Department of Tourism	1
Folk Artists	1
Local Society	1

The following table shows the agreement, disagreement scale of answers

Questionnaire	Bangkalan			Avg
	D	A	S	
Folk Arts existence/ events				
Folk art events are often held	4	4	4	4
Many types of folk art	4	4	4	4
There are obstacles	4	3	4	3,6
Locations is adequate	2	3	4	3
Enthusiastic Society	4	4	4	4
Folk art events routinely held	2	3	4	3
Folk arts management and development				
The campaign by the government	4	4	4	4
Formed folk arts organization	4	4	4	4
Government influence	4	4	4	4
Held in tourist attractions	2	3	3	2,6
Improve road access	4	4	4	4
The impacts and benefits of folk art events				
For the economy of society	4	4	4	4
Conductive security	4	4	4	4
Tourist increasement	4	4	5	4,3

Descriptions:

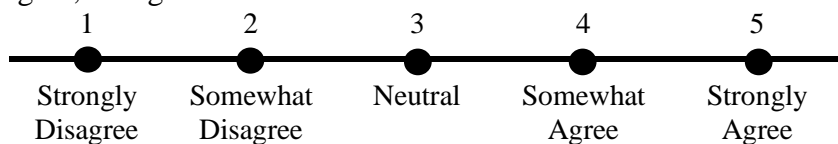
D : Department of Tourism, Local Government

A : Folk Artist

S : Local Society

Avg : Average

Agree, Disagree Scale:



The following paragraphs contain the information of interview responses

Bangkalan Folk Arts: Traditional Dance, *Kerraban Sape*, *Campur Sari Madura*

Folk art performances in Bangkalan Regency are usually carried out both regularly every year such as on Bangkalan's birthday, Tera' Bulan, and Independence Day on August 17, or incidentally such as welcoming important guests from outside Madura. The main obstacle in the last 2 years is the existence of covid-19 which reduces the activities of the campaign to reduce and even avoid crowds. The locations used for art distribution there are several places including Skep Stadium which is specifically for *karapan sapi*. In addition to Skep Stadium, art performances are sometimes held in Pendopo. Welcoming guests also take place in Pendopo. In addition, human resources in Bangkalan Regency have been supported by someone who is an expert such as in the field of dance there is *Sanggar Tarara*. Sanggar is a place to learn as well as practice dance for the performing arts.

The role of the government in Bangkalan Regency strongly supports every art campaign that is carried out. One of the government's support includes holding traditional dance competitions and *karapan sapi* competitions every year. In terms of promotion, the Department

of Tourism has a Head of Marketing who among his duties is to campaign and promote art shows or competitions held by the Local Government either through print media in the form of pamphlets, posters, or invitation letters or social media in the form of Instagram, Facebook, or other social media. For promotion, the Regional Government also helps maintain security through cooperation with relevant parties such as the police chief, military district commander, and social security. This collaboration aims to make the art show run smoothly and safely.

The positive impact of art performances is also felt by local society. With the performance, local society can watch and know what characteristics of Bangkalan Regency art. In addition, the local society can sell around the art venue. So that in addition to enlivening the atmosphere of the surrounding community gets additional income. As a result, the economy of local society is going in a better direction.

Result

As the result, this research found a method for Bangkalan folk art and halal tourism village development. This method is called The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement. The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement is a solidarity movement organized by a group or an organization that shares the same field and objectives by making positive changes to government institutions and involving everyone in the organization to realize a common goal. In this method, solidarity is required in an organization where all members must be involved in a forum discussion. In addition, the role of government institutions is also very important to support the organization in every activity. In addition, the role of government institutions is also very important to support the organization in every activity. This method has four elements called GOALs (Goal, Organizer, Authority, and Local society) and four stages, including Challenge, Collaboration, Consensus, and Campaign (4C). The four elements that contain in this method:

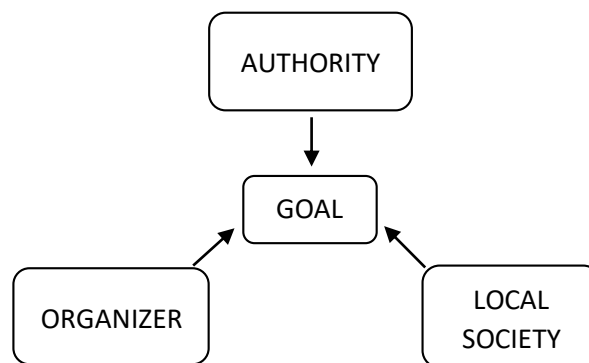


Figure 1 The four elements found in ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement

1. Goal (Common Goal)

The Common Goal is started by problems those trigger collaboration between authorities and organizers or agreements between implementing organizations and local society. In this research, the intended goal is the development of Bangkalan folk art and halal tourism villages in Madura. To achieve this goal, it is necessary to establish a Focus Group Discussion (FGD) that brings ideas together to achieve common goals.

2. Organizer

Organizers are at the forefront of *the progressive movement*. In practice though representatives, this organization must actively initiate activities or events related to common goals. The role of the implementing organization is to collaborate with the relevant authorities to carry out activities to achieve the goals. In addition, organizers play a role in making agreements with local society so that local society does not feel harmed by activities carried out as a result of collaboration between organizers and authorities.

In this research, the organizer is folk artists in Bangkalan. This organization contains artists who has diverse and varied folk arts.

3. Authority

The relevant authority is a government agency that has the authority to manage everything related to a field to achieve the common goal. Achieving the goal requires support from the relevant authorities. The authorities that have the authority referred to in this study are the Department of Tourism and Local Government in Bangkalan.

4. Local Society

Local people are a group of people who occupy the same area so tend to have the same habits and culture. If there is an art show that feels the impact for the first time, the community around the art show includes increasing tourist visits, improving the economy of the citizens, and others.

Progressive movement operational methods based on alternative movement solidarity have several stages that must be considered, including:

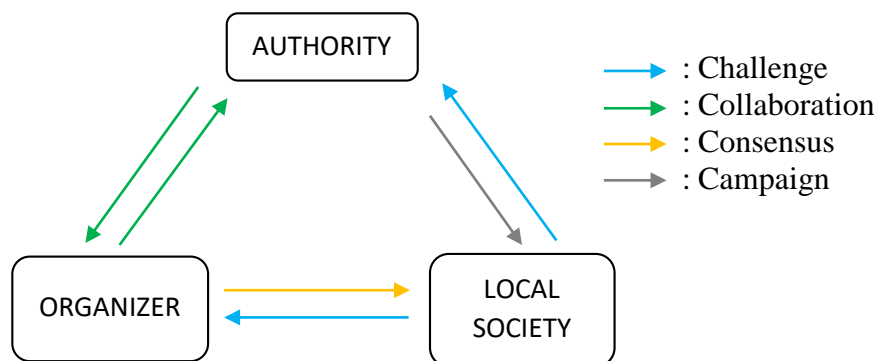


Figure 2 Progressive movement operational methods

1. Challenge

A challenge is something that requires effort to be solved successfully. The challenge starts with the desire of society to achieve a goal that is in the common interest. For example, for the development of folk art in the Madura region. Challenges can contain positive demands, criticisms, suggestions, or expectations of the organization or authority. The form varies depending on the creativity of the local community. This challenge can be accommodated by folk art organizations to be discussed at the FGD (*Focus Group Discussion*) together with the authority institutions.

2. Collaboration

Collaboration between organizers and authorities is at the core of this method. This stage involves all members of the organizer and stakeholders in related fields. For example, in this research, the organizer members are all folk artists in the Madura region, while the authorities/stakeholders are the Department of Tourism and Local Government.

Collaboration media is online media such as *Whatsapp Group*, *Telegram*, etc. At this stage organizers and local governments must answer the challenges that come from local society. The challenges discussed here must be related to the common goal. So that what is discussed in the discussion forum is all things related to the common goal. In this research, the goal is to develop Bangkalan folk art. The focused points are how the art event can be implemented, event obstacles, supporting facilities, human resources (HR), impacts on local communities, campaigns/promotions, the anticipation of the unexpected, and others. With this collaboration, folk artists as organizers can preserve folk art in their respective regions. In addition, the local government does not need to be confused looking for performers for routine events such as regency birthdays and independence day. The result is that this cooperation can benefit both parties.

3. Consensus (Agreement)

Consensus is something that must be agreed upon between groups or individuals for decision-making that benefits both parties. After the collaboration stage, art activists as organizers make agreements with local society in response to challenges posed to achieve common goals. This deal can be a trade permit around an art venue. Instead, folk artists can ask the local society to cooperate to succeed in the art show. The enthusiasm of the local society is also needed to enliven the atmosphere at the venue of the art performance.

4. Campaign (Campaign/ Promotion)

The last stage of this method is the campaign/promotion stage. Local Governments, especially the Department of Tourism, play an active role in promoting folk arts. Campaigns can be invitations or calls to attend and participate in art events. The media used also varies. Local governments can use print media in the form of newspapers, magazines, and pamphlets. Besides, social media and other media can also be used for promotional purposes such as television, radio, Instagram, Facebook, websites, and others. With promotion as the spearhead, art performances can be carried out great and smooth.

Like other methods, this method also has advantages and disadvantages because there is no perfect method. The advantages of using this method are:

1. It is easy to implement because it is a solidarity movement and without compulsion.
2. There is direct involvement from authority institutions so that the goal is easier to achieve.
3. Agreements with local communities can develop the area and improve the economy of the area.

In addition to the advantages, this method has its disadvantages. The disadvantages of this method are:

1. If the demands of the local society are too complex, then the common goal tends to be slow.
2. There is uncertainty that the authorities will fully support it, very dependent on FGD (*Focus Group Discussion*).

Conclusion

After several stages are completed, The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement for Bangkalan Folk Arts Development can be finished. The ALMOST (Alternative Movement Solidarity)-Based Operational Method of Progressive Movement is a solidarity movement organized by a group or an organization that shares the same field and objectives by making positive changes to government institutions and involving everyone in the organization to realize a common goal. In this method, solidarity is

required in an organization where all members must be involved in a forum discussion. In addition, the role of government institutions is also very important to support the organization in every activity. This method has 4 elements called GOALs (Goal, Organizer, Authority, and Local society) and 4 stages, including Challenge, Collaboration, Consensus, and Campaign (4C).

This method is handed over to the organizer (folk artists) in Madura to be implemented for Madura folk arts development. In addition, this research has an output for teaching material (module) that contains folk arts in Bangkalan Regency.

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