

CHAPTER I

INTRODUCTION

1.1 Background

Indonesia is a country that has a regional autonomy system, where each region or region in Indonesia is given the authority be able to manage and regulate all of its own government affairs based on its capabilities. This is regulated in Law Number 23 of 2014 concerning Regional Government, which is contained in Article 1 Paragraph 6 which states that "regional autonomy is the right, authority and obligation of autonomous regions to manage and regulate government affairs and the interests of local communities within the framework of the Unitary State of the Republic of Indonesia (NKRI) system.

The implementation of regional autonomy is not only based on legal regulations, but is also a response to the demands of globalization. This encourages the granting of more, real, broad and responsible authority to the regions, especially in managing, regulating, and exploring the potential and advantages possessed by each region (Hake et al., 2023).

The regional autonomy system is a positive step for a region in managing various assets and the potential of its natural and human in order to achieve optimal development. addition, this system also pays attention to various strategic sectors that have the potential to support regional progress, including the tourism sector (Wirakusumah et al., 2023).

Tourism is one of the sectors that has an important role in supporting national economic development. The sector is one of the main sources of foreign exchange for the country and has great potential to encourage economic growth. In , tourism also contributes to creating jobs and increasing investment (Azis et al., 2019). To develop this sector, of course, the government plays a role in formulating various plans and policies aimed at supporting the progress of tourism, one of which is by optimizing as much as possible the potential of tourist attractions and participating in their development. Tourism development is part of regional development which is generally focused on economic activities, with the aim of increasing community income, creating jobs for the community, being able to increase community income, and being able to increase local revenue (Soekadijo, 2002).

According to Koentjaraningrat (1994:204), there are 7 (seven) elements of culture, namely language, art, religious system, technology, livelihood, social organization, and knowledge system. Therefore, this culture can be developed and introduced more widely to other regions, so that in the end it becomes one of the superior potentials of the region. Since 1978, various efforts have been made by the government to develop tourist areas to become the leading potential of each region.

This effort is regulated in TAP MPR No. IV/MPR/1978, which emphasizes the importance of expanding and improving the tourism sector in order to increase foreign exchange earnings, create jobs, and promote culture. In the process In addition to developing and fostering tourism, special attention is also paid to preserving culture and maintaining national identity. The government's efforts in developing domestic tourism are more focused on the introduction of the nation.

culture and also the homeland. This is done by balancing planned regulations, including in the field of providing facilities, promotion, and improving the quality and smoothness of services.

Indonesia is a multicultural country, in addition to abundant natural resources but also has cultural wealth, consisting of various tribes, races, religions. The existence of this diversity is a special attraction for tourists, especially from abroad. They are attracted to new things, valued cultures, and unique art performances that they have never encountered in their home countries. Along with the times, the culture that exists in every region in Indonesia has now begun to erode, even some people feel embarrassed to recognize the culture as part of the nation's identity (Anandita Khifadlul Khilmi, 2024). This condition can slowly lead to the loss and fading of cultural diversity in various regions. Culture is the creation, work, taste, and spirit of an ethnic group or community in Indonesia, so the community should protect and preserve it so that it is not recognized or claimed by other countries.

It is important that local culture is legitimately recognized as part of the local wisdom that enriches national culture. In addition, there is a close relationship between art and culture, where traditional art is often a means of passing on cultural values from one generation to another. To the next generation (Sekar Ainaya Callula et al., 2022). Culture is one aspect that is very vulnerable to various threats, one of which is the impact of globalization (Jadidah et al., 2023). So that culture needs to be preserved, considering that culture contains values that have been by the community since ancient times Recognition of Indonesia as a country famous for its cultural beauty has been reflected through the designation of several cultural

elements as *Intangible Cultural* by the United Nations Educational, Scientific and Cultural Organization (UNESCO), including Keris, Wayang, Batik, Angklung, Saman Dance, Noken, three genres of Balinese Dance, and Pinsi. Therefore, cultural preservation efforts are very important to support the development of the tourism sector in Indonesia.

Indonesia is a country rich in history, where many historical relics are already known and many still need to be explored more deeply. This includes the struggles of heroes, the history of the independence struggle, local history, the development of culture in the community, and artifacts left by the ancestors. History can be defined as the reconstruction of the past, which involves exploring and appreciating everything that has been thought, done, spoken, experienced, and felt by humans (Kuntowijoyo, 1995: 17). Therefore, to remember and honor these events, there needs to be preservation efforts.

One of the efforts to preserve and care for cultural heritage is through the role of museums. Based on Government Regulation No. 19 of 1995 concerning the Maintenance and Utilization of Cultural Heritage Objects in Museums, museums is an institution tasked with storing, caring for, securing, and utilizing objects that are material evidence of human activity, nature, and the environment. This step aims to support the preservation and maintenance of our nation's cultural wealth. In addition, museums play an important role in the transformation process that supports the development of intellectual structures and improves the quality of life of the community.

This development is of course adapted to the conditions of the relevant society, both in their language and culture. Through the objects on display, the museum conveys the meaning it wants to explain to help visitors understand the society that supports it. One way to optimize the museum's function as a source of information is through collection management. Good management of collection objects is very important, including the arrangement and planning of their placement, so that they are easily understood by visitors (Directorate of Museums, Ministry of Culture and Tourism, 2008). The following is the number of museums in Indonesia per province that have been registered with the Ministry of Education, Culture, Research and Technology:

Table 1 Number of Registered Museums per Province 2024

NO	Province Name	Total
1	<u>D.K.I. Jakarta</u>	63
2	<u>West Java</u>	39
3	<u>Central Java</u>	63
4	<u>D.I. Yogyakarta</u>	35
5	<u>East Java</u>	62
6	<u>Aceh</u>	9
7	<u>North Sumatra</u>	21
8	<u>West Sumatra</u>	12
9	<u>Riau</u>	5
10	<u>Jambi</u>	4
	TOTAL ALL	442

Source: Ministry of Education, Culture, Research and Technology, 2024

The table above shows the distribution of the number of registered museums per province in Indonesia, with a grand total of 442 museums. This data reflects the diversity and cultural richness of each province, with some provinces having a significant number of museums, reflecting their efforts in preserving local history and culture. Provinces with the highest number of museums indicate a high commitment to the development of cultural tourism, while other provinces may still be in the development stage in terms of providing facilities and resources to establish museums (Thariq et al., 2022). With this information, it is important that the government and related institutions play a role in encouraging the development of museums in each province so that they can become places of education and cultural preservation.

One of the provinces that has the most museums is East Java Province, according to data from the Ministry of Education, Culture, Research and Technology, 2024 states that East Java Province has 62 museums that have been registered on the official website of the Ministry of Education, Culture, Research and Technology. East Java has various museums that store cultural and historical wealth. To be able to increase public interest in to visit the museum, more intensive efforts are needed in terms of promotion, improving service quality, and organizing interesting programs that can educate and entertain visitors. However, in East Javathere is interestingly the only museum that specifically promotes wayang culture, namely the Gubug Wayang Museum located in Mojokerto City. Wayang culture is one of the traditional performing arts that has long been an integral part of Indonesia's cultural heritage, especially in Java. Wayang is not only known as

entertainment, but also as a means convey philosophical, moral and spiritual values to the community. This performing art uses puppets or figures made of leather or wood, such as wayang kulit and wayang golek, which are told through dialog and gamelan music accompaniment. (Suswandari, 2021)

The museum is an important place to preserve and introduce various types of traditional puppets, such as wayang kulit and wayang golek, as well as other puppet performance tools. As a cultural center, Gubug Wayang Museum not only stores valuable collections, but also plays a role in art and cultural education for the community, especially the younger generation (Suswandari, 2021). With a unique collection and an atmosphere thick with traditional nuances, this museum is an attractive destination for tourists and art lovers who want to better understand the philosophy, history, and cultural richness of wayang which has become an inseparable part of Indonesia's cultural heritage. The following table shows that the Museum gubug wayang has been officially registered on the website of the Ministry of Education, Culture, Research and Technology, 2024 and the only Wayang Museum in East Java.

Table 2 Puppet Museums for Each Province in Indonesia

No.	Province	Number of Puppet Museum	Museum Name	Address
1	DKI Jakarta	1	Puppet Museum	Jl. Pintu Besar Utara No27, Kota Jakarta West,DKI Jakarta
2	AT Yogyakarta	1	Kekayon Puppet Museum	Road Yogya-Wonosari KM 7 no. 277 Bantul Yogyakarta 55197
3	Central Java	2	Banyumas Puppet Museum	Jl. Budi Utomo No.1, Banyumas, Sudagaran, Kec. Banyumas, Banyumas Regency, Central Java
			2. Museum Indonesian Wayang	Jl.Raya Wuryantoro, Village Ngebel, Wonogiri Regency, Central Java
4	East Java	1	Gubug Wayang Museum	Jl. R.A Kartini No.23, Mojokerto City, East Java

Source: Ministry of Education, Culture, Research and Technology, 2024

The table above shows that East Java has the only museum that raises about saving a variety of cultural and historical heritage, especially puppet culture. However, it often faces problems in terms of management and visitor interest. One of the main challenges is the lack of promotion and public understanding of the function and importance of museums as places of education and cultural preservation. In addition, many museums are in need of improved facilities and services in order to provide a better experience for visitors.

One of the cities in East Java, Mojokerto, is known as a cultural city rich in artistic heritage and tradition. The city has a variety of cultural treasures, such as wayang, music, and traditional dances, which are an important part of East Javanese culture. In addition, Mojokerto also has several historical sites and Dutch colonial-style buildings, as well as other important locations that reflect local culture. Mojokerto is also known as one of the cultural centers of wayang, which is one of Indonesia's most famous cultural heritages. The city has a long tradition of puppetry, with a number of traditional puppet shows held regularly. In addition, there are various places to learn and understand more about wayang culture, such as the Gubug Wayang Museum and art galleries. One of the museums that is less highlighted by the general public and is the only puppet museum in East Java precisely in Mojokerto City is the Museum Gubug Wayang Mojokerto, hopefully in the future.

The museum can serve as a home for the younger generation to learn more about Indonesia's identity through culture. Gubug Wayang Museum was inaugurated on August 15, 2015 and has a three-story building that displays various

works of the nation's children from various regions. Gubug Wayang Museum is a museum that focuses on art, culture, and ethnography, located at Jalan RA Kartini number 23, Mojokerto City.

Now the Gubug Wayang Museum is officially a City-Ranked Cultural Heritage building in accordance with PERWALI Decree No.188.45/417.101.3/2021 concerning the Designation of the Gubug Wayang Museum as a City-Ranked Cultural Heritage Building. The inauguration of the decree is one proof of the support and role of the Mojokerto City Government to preserve cultural heritage, which is the only Wayang Museum in East Java and Mojokerto City. According to Soerjono Soekanto (2009: 213), role refers to a concept that describes the type of behavior that can be carried out by individuals in society who function as an organization. Of course, with this decision, the building must be maintained and facilitated properly by the Government.

The Mojokerto City Government through the Department of Youth, Sports, and Tourism (Disporapar) plays a very important role in developing a tourist attraction considering that the Gubug Wayang Museum is one of the tourist attractions that has enormous potential in preserving culture and historical heritage. The beginning of the establishment of this museum came from several communities on the island of Java who were committed to preserving arts and culture.

On August 15, 2015, Museum Gubug Wayang was officially opened after the establishment of an art studio and cultural gallery. In 2017, the Art Studio and Cultural Gallery changed its name to Museum Gubug Wayang. The museum building is a historic Dutch East Indies heritage building built in 1912, previously

used to store fabrics and swallow's nests. Gubug Wayang Museum is owned by Sendjojo Njoto. The museum was established by Yensen Project Indonesia as a form of concern for the diversity of Indonesian art and culture. The museum's collection includes puppets from various regions in Indonesia, authentic Indonesian historical relics, traditional musical instruments, children's toys, masks, and much more (museum.kemdikbud.go.id).

Although the Gubug Wayang Mojokerto museum has a diverse collection, this museum still needs to be promoted more widely and needs the help of stakeholders to promote it. Pj Mayor Moh. Ali Kuncoro accompanied by Acting Education and Culture Office of Mojokerto Haryoyo to the President Director of Gubug Wayang Dea Putri and Marketing Director Deni Yusuf reported in SURABAYAPAGI.com news channel as follows:

"Museum gubug wayang with creative initiatives able to develop the wisdom of the nation's culture through the art of the archipelago that fascinates and combines the world of museums with the world of education, with a diverse collection is able to provide stimulation to every visitor to continue to preserve Indonesian culture. And I hope that the management of the Gubug Wayang Museum will work together to promote this museum so that it can be known more widely, of course with information and facts related to its collections, so that other regional stakeholders are willing to visit to see the collections in the museum. "

Source: <https://surabayapagi.com/news-246551-kunjungi-museum-gubug-wayang-pj-wali-kota-mojokerto-takjub-with-koleksinya>, accessed February 27, 2024)

Reporting on the news above shows that the role of government is very important in promoting Museum Gubug Wayang Mojokerto to be more widely known by people in various regions. As the policy holder and main driver of regional development, the government can utilize various communication channels and marketing strategies to introduce the museum, whether through digital

campaigns, organizing cultural events, or collaborating with educational institutions and the tourism sector. This support will not only help raise public awareness of the museum's existence and historical value, but also boost local economic growth through increased tourism visits. With synergy between the government, cultural communities, and businesses, Museum Gubug Wayang Mojokerto can become a cultural icon capable of enriching regional identity and attracting tourists from outside the region.

In 2018, the museum received around 500 visitors per month, but in early 2019, the number of visitors decreased to an average of 250 people per month. Until now, people are still not aware of the existence of the Gubug Wayang Museum in Mojokerto. For this reason, an effective promotional media is needed to introduce this studio to the public at large. The purpose of establishing Gubug Wayang Studio is to remind people about the importance of the nation's culture. Despite this, Gubug Wayang Mojokerto has not been widely recognized by the public. Based on visitation data, the majority of visitors come from outside Mojokerto, including cities such as Jombang, Sidoarjo, Gresik and Lamongan. Meanwhile, the rest of the visitors come from abroad, and from Mojokerto itself.

These results are obtained from ticket sales, which have reached around 200 to 300 tickets per month since the studio was opened to the public. Therefore, it is still important to introduce Gubug Wayang Mojokerto Studio so that people can get to know and appreciate the nation's cultural treasures so that visits from various regions will increase. This fact is proven by the table below, which shows that the number of visitors fluctuates every month.

Table 3 Number of Visitors to the Museum Gubug Wayang Mojokerto 2024

Month	Identity			
	Overseas	ts/Learne rs	Adult/General/Stude nt	Total
January	2	84	119	205
February	0	203	42	245
March	0	266	46	312
April	0	70	30	100
May	0	55	22	77
June	0	51	18	69
July	1	40	33	73

Source: Data from the Office of Youth, Sports, and Tourism (Disporapar) of Mojokerto City, 2024

The table above shows that the number of visitors to the Gubug Wayang Museum in Mojokerto City has fluctuated significantly, as reflected in the table. This fact shows that museum visitors have experienced a decline in numbers. Some months show an increase in the number of visitors, while other months show a sharp decline. The data illustrates that there are challenges that need to be faced to attract more visitors to the museum on an ongoing basis. In addition, the efforts made by the Mojokerto City Government, especially the Department of Youth, Sports, and Tourism (Disporapar) are to introduce the Mojokerto Wayang Gubug through art performances, this aims to make people more familiar with and feel that there are cultural arts that are passed down from generation to generation. As one of the pillars of Indonesian art and culture that represents the diversity of the archipelago, museums play an important role in educating the cultural characteristics of Indonesian society.

Museum Gubug Wayang Mojokerto has potential as a cultural heritage tourist destination and is the only wayang museum in Mojokerto city and East Java, but it still faces many challenges. The reason the researcher raised the topic of developing

the Gubug Wayang Museum is because puppets are part of East Java's meaningful and unique cultural heritage, efforts to preserve them and promote sustainability are very important to maintain local cultural identity. Based on the description above, the researcher wants to know more about how the role of the Youth, Sports, and Tourism Office (Disporapar) in the development of the Gubug Wayang Museum Mojokerto. In addition, researchers also want to know what obstacles are faced (Disporapar) in the development of the Mojokerto Gubug Wayang Museum. , given the importance of the role of government, especially the Department of Youth, Sports, and Tourism (Disporapar) in developing the tourist attraction of Museum Gubug Wayang Mojokerto. Based on Mojokerto Mayor Regulation Number 109 of 2020 concerning Duties and Functions of the Mojokerto City Youth, Sports and Tourism Office has the task of assisting the Mayor and Deputy Mayor in carrying out Government affairs and assistance tasks in the field of Youth, Sports and Tourism. is very important because it has one of the functions of fostering, supervising and developing objects of tourist attraction, as well as efforts to increase tourist visits. As a government agency responsible for the tourism sector, Disporapar plays a role in formulating policies, providing facility support, and promoting the museum as a center for education and preservation of puppet culture through various programs and activities.

In the implementation of the development of the Mojokerto Wayang Gubug Museum, the efforts made by the Mojokerto City Youth, Sports and Tourism Office (Disporapar) are to introduce the Mojokerto Wayang Gubug through art performances so that people are more familiar with and feel that there are cultural

arts that are passed down from generation to generation. However, the role of the government through the Mojokerto City Youth, Sports and Tourism Office (Disporapar) is felt to be lacking, as well as gaps that occur such as resource limitations, namely the government often faces limited resources both in terms of budget and labor. The development of Museum Gubug Wayang Mojokerto requires sufficient financial support for the development, promotion, and maintenance of facilities and artists.

In this study the authors use the theory of the role of government according to Iyas Yusuf (2014: 05) which has 3 (three) indicators, which include (1) Government as a Regulator, functions to establish rules, policies, and regulations that support the achievement of certain goals (2) Government as a Dynamist, the government as a Regulator, functions to establish rules, policies, and regulations that support the achievement of certain goals (2) Government as a Dynamist, the government encourages and mobilizes the community to actively participate in museum development, including educational activities and cultural promotion. (3) Government as a Facilitator, *the* government provides facilities, infrastructure, and resource support to support museum operations, so that they can contribute to the development of local tourism.

The three indicators have a correlation with the research topic that the author took, because the three roles are relevant in understanding the function of Disporapar as a government institution. This theory allows for a comprehensive analysis of Disporapar's contribution to the development of Museum Gubug Wayang. In addition, this theory provides a structured framework to see the extent

to which Disporapar has successfully carried out its role.

Based on the explanation above, the author is interested in analyzing and describing the extent of the role of the Youth, Sports and Tourism Office (Disporapar) in the development of the Gubug Wayang Museum. Through the theory of the role of government according to Iyas Yusuf (2014: 05), including (1) Government as Regulator, (2) Government as Dynamist, (3) Government as Facilitator. So that the author is interested in raising the title **"The Role of the Youth, Sports and Tourism Office (Disporapar) in Efforts to Develop the Mojokerto City Wayang Gubug Museum"**.

1.2 Problem Formulation

Based on the background that has been described above, the problem formulation of this research is "How is the role of the Department of Youth, Sports, and Tourism (Disporapar) in efforts to develop the Museum of Gubug Wayang Studio in Mojokerto City?"

1.3 Research Objectives

Based on the formulation of the problems described above, this study aims to determine, analyze, and describe the role of the Department of Youth, Sports, and Tourism (Disporapar) in efforts to develop the Museum of Gubug Wayang Studio in Mojokerto City.

1.4 Research Benefits

1.4.1. Theoretical Benefits

Based on the research objectives above, the implementation of this research is expected to be useful for many parties, both writers and other parties, especially

academics and the general public in order to find out the Role of the Youth, Sports and Tourism Office (Disporapar) in Efforts to Develop the Museum of Gubug Wayang Studio in Mojokerto City.

1.4.2. Practical Benefits

1. For Student

- a. Increase understanding of the role of the Department of Youth, Sports, and Tourism (Disporapar) in the development of the Mojokerto City Puppet Studio Museum.
- b. Application of theory or knowledge that has been obtained in the lecture bench of the study program Public Administration.

2. For UPN "Veteran" East Java

The results of this study can be a new source of reading and reference in the library and as a comparison material for other studies in conducting similar research in the future.

3. For Office of Youth, Sports, and Tourism (Disporapar) of Mojokerto City

It is hoped that the results of this research can be a contribution and insight as input to the Office of Youth, Sports, and Tourism (Disporapar) of Mojokerto City in an effort to develop the Museum of Gubug Wayang Studio Mojokerto City.

4. For Museum Gubug Wayang Mojokerto

It is expected that the results of the research will provide useful data and information for policy planning. This research will present relevant data on the state of Museum Gubug Wayang, the challenges faced, as well as the potential and opportunities for its development.