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*Embracing Global Transformation:
Collaborative Innovations through
Social and Political Research*

7-8th September
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Faculty of Social Science and Political Science
Universitas Diponegoro

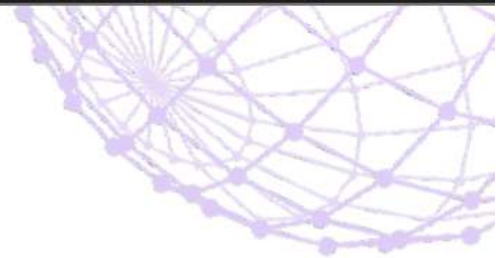
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INTERNATIONAL CONFERENCE ON INDONESIAN SOCIAL & POLITICAL ENQUIRIES
“Embracing Global Transformation: Collaborative Innovations through Social and
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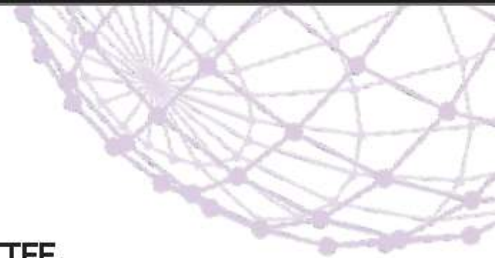
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The 7th ICISPE International Conference on Indonesian Social and Political Enquiries

"Embracing Global Transformation: Collaborative Innovations through Social and Political
Research
September 7th- 8th 2022


FOREWORD



Research should be a valuable tool for finding solutions to existing problems faced by a country. This belief is reflected to ICISPE 2022 conference. Our world is constantly being challenged by global, massive, and fast changes, starting from the development of the digital era which causes disruption in all aspects of the industry until the world suddenly stops due to the Covid-19 pandemic. But humans continue to show their ability to overcome all these problems by implementing new ideas so that problems can become opportunities. Collaboration in innovation is the key to success in the connected era. We realize that we cannot work alone, we need help from others to achieve the objectives quickly and effectively. Therefore this year's ICISPE is here to accommodate collaborative innovation ideas from various parties to accept the ongoing global transformation.

The 7th ICISPE Proceeding is a summary of the research results presented at the 2022 ICISPE Conference by academics and researchers. This activity was carried out with the cooperation of all committee members at the Faculty of Social and Political Sciences, Universitas Diponegoro. Carrying the theme "*Embracing Global Transformation: Collaborative Innovations through Social and Political Research*", this conference was held on 7th-8th September 2022 at the Orange Faculty of Social Sciences Campus.

Over 50 articles were submitted, this year we received some collaborative works of Indonesian authors and some authors from Russia, The Philippines, Germany, Malaysia and China. All were reviewed and refined to meet scientific work standards. We hope that the articles published through this conference will contribute to the improvement and development of society in various social aspects. We would like to thank all the speakers, writers, participants, reviewers, and committee members for their contributions to this conference.



On behalf of the Faculty of Social and Political Sciences, Universitas Diponegoro, we would like to thank all speakers, writers, participants, reviewers, and committee members for this conference.

Semarang, 8 September 2022
Dean of Social and Political Sciences Faculty
Universitas Diponegoro

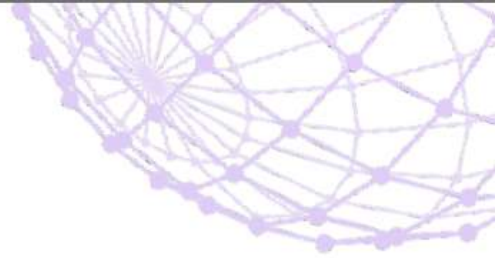
Dr. Hardi Warsono, MTP



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The Economy and People Development

Dissemination of Information and Community Participation in The Development of Culture Villages in Sumberwungu Kapenewon Tepus, Gunungkidul Regency

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Abstract. Kalurahan Sumberwungu since 2014 has been designated as a Culture Village Stub, but until now has not been able to rise to the rank of Culture Village. Improving the ranking of this program requires community participation. Participation to support this program will grow if local government tools disseminate program information through intense communication to the community. This study uses a descriptive method to describe the way local village officials disseminate information to foster community participation in the Culture Stub program. They communicate with the community using persuasive communication methods, using everyday Javanese that is easy to understand by the community so as to motivate people to participate in the "Culture Stub" program. Public rejection of information about Culture Stub is not carried out openly, but in the form of silence or not following the activities to be carried out. Local wisdom is always put forward to invite community participation in participating in the program, namely by not obliging the community, but arousing community awareness persuasively.

Keywords: Participatory communication, Dissemination of Information, Society Participation, Culture Village

1. Introduction

Gunungkidul Regency Yogyakarta Special Region Province is rich in beautiful beach tourist destinations and always attracts many people to visit. The potential of culture tourism consisting of arts, traditions, and customs, culinary also supports the development of tourism. The Government of Gunungkidul since 2014 has designated several villages as "Culture Stub Village" which every five years must be accredited.

The development program of socio-culture aspects of the government is considered to provide great benefits to the community directly or indirectly, taking into account the local wisdom that develops in each village, maintaining local customs, encouraging the creativity of the village community, empowering the economy of the village community. As a tourism support program, the Culture Village development program is considered a strategic program and will be integrated with the tourism village program. In terms of quantity, the number of villages in Gunungkidul that are considered to be designated as Culture Village has increased from the previous predicate as a Culture Village Stub. However, since the beginning of this program launched by Regent Hj. Badingah, it turns out that there are 3 Kalurahans that have been designated as Culture Village Stubs, but until now have not succeeded in rising to the rank of Culture Villages. One of the "Kalurahans" that according to the assessment has not been able to rise as a Culture Village is Sumberwungu, Kapenewon (Sub-district) Tepus, Gunungkidul Regency.

To achieve Culture Village requires broad support from the community in the form of active participation. Dissemination of Information about the Culture Stub Program that flows from the Government to the community (Top Down) which tends to be less smooth drives community participation to develop the potential of their villages. To foster participation, communication skills from local devices are needed so that the programs formed by the Government can develop and achieve the expected goals.

The dissemination of information about the Culture Stub Program from the government will be well received by rural communities depending on who conveys the information, how it is conveyed, the form of information conveyed, and who receives the information, and how to respond to the information. How to disseminate,

mobilize, motivate village communities, to participate in the Culture Stub Village program is a communication process that is not simple. How do community leaders communicate to convey ideas about Culture Stub that can foster participation and grow the potential of the people of Sumberwungu Village, Tepus, Gunungkidul as a support for increasing the title of Culture Stub Village to become a Culture Village?

2. Theoretical Foundations

2.1 Participatory Communication

Tufte and Mefalopulos define participatory communication as a dialogical approach that allows the exchange of information, perceptions, and opinions between stakeholders that can facilitate empowerment, especially for vulnerable and marginalized communities^[1].

There are four phases in the participatory communication-based development program proposed by Tufte and Mefalopulos, namely: (1) **Participatory Communication Assessment (PCA)**, a stage where two-way communication is used as a research tool to analyze related issues^[2]; (2) **Participatory Communication Strategy Design**, a stage for designing strategic development programs by taking into account stakeholders, types and levels of social change, communication approaches and activities used, SMART-based planning, partners, media, locations, target issues, and expected *outputs/outcomes*; (3) **Implementation**; and (4) **Supervision and Evaluation**.

Mefalopulos (2008) identified four forms of participatory communication levels in development programs as follows^[3]:

- Passive Participation, where the main stakeholders of the development project are only informed about the programs to be implemented or even those that are already running, and their participation is only seen through the attendance calculation system in the discussion sessions.
- Participation with Consultation, where the main stakeholders answer various research questions asked by experts or researchers and are used as input in preparing development programs.
- Participation with Collaboration, where the main stakeholders (development subjects) form a group that participates in the process of discussion and analysis of development programs, as well as collaborating with facilitators or experts who design development programs.
- Empowerment Participation, is the highest level of participation where the community as a subject of development is the party who initiates and is responsible for the entire process of implementing the development program, and outside parties only act as inputs or additional knowledge.

Rahim (in Satriani *et al*, 2011) describes four concepts that can encourage empowerment in Participatory Communication, namely:

- Heteroglossia, is a concept that shows that in a development system consists of various groups with different culture variations, economic levels, languages, levels of activity, to different ideologies.
- Dialogue, which is a two-way (transactional) communication process that involves the sender and receiver of messages interacting with each other and sharing meaning over a certain period of time.
- Polyphony, is the highest form of dialogue, where the opinions or aspirations of participants who were not previously combined eventually become open, clear, do not cover each other and are realized collectively, thus giving rise to bonds that can strengthen the process of participatory development.
- Carnival, is an informal concept that presents various distinctive traditions such as legends, festivals, games, culinary, humor and other entertainment in the process of participatory communication.

2.2 Community-Based Tourism Development

The concept of Community-Based Tourism Development is an alternative to development that is usually intended for marginalized communities or disadvantaged communities and is often associated with issues of empowerment, sustainability, social justice and independence." *Community Based Tourism Development* is synonymous with sustainable tourism development and is often associated with alternative tourism. This development concept wants to balance natural resources, social and community values, so that it is positively beneficial for local people and

^[1] Tufte, Thomas; Mefalopulos, Paolo. 2009. Participatory Communication : A Practical Guide. World Bank Working Paper ; no. 170. © World Bank. <http://localhost:4000/entities/publication/80173051-fb97-5104-a2ed-63782e3fb24e> License: CC BY 3.0 IGO. 17

^[2] *Ibid.* 20

^[3] Mefalopulos, P. (2008). Development Communication Sourcebook: Broadening the Boundaries of Communications. Washington DC: The World Bank.

tourists. This form of tourism that aligns with natural, social and civic values allows hosts and tourists to enjoy positive and valuable interactions and share experiences with each other."^[4]

In the development of community-based tourism, local communities are considered the main actors because they are more aware of the potential of the region, including local wisdom owned by the community. Using this development concept, the results of tourism development are expected to be in accordance with the needs and desires of the community.

3. Research Methods

This research will use qualitative descriptive research methods. *Cosmas Gatot Haryono* explains qualitative research as research that seeks to find out a condition in a natural state through analysis, tries to interpret a condition, and understands the meaning of the condition or object of research^[5]. Then referring to *Morissan's writings*, the descriptive research seeks to explain a social situation with specifics through careful observation of the object of study and explaining its findings^[6]. Information Dissemination Research In the development of Culture Village Sumberwungu, Kapenewon Tepus, Gunungkidul Regency, it was conducted with in-depth interviews and interacted more closely with the research subject, so as to be able to see various kinds of realities, as well as the experiences gained by the research subject. Through the use of the Post-Positivist paradigm and qualitative approaches, researchers aim to describe and explain the process of disseminating information for the development of the Sumberwungu from the Culture Stub Village to the Culture Village.

Research Informant:

1. Formal leader: Village Head and his apparatus, Young Figures, Culture Village Stub Companions
2. Informal Leader: Villagers who have the potential to be involved in spreading and mobilizing community participation in the pioneering of Culture Villages.

4. Summary of Results and Discussion

The following writing is a summary of the results of in-depth interviews with established informants, namely: Before there is a Culture Stub Village program, the DIY Provincial Government has formed a Culture Enclave Village and Culture Village which is self-initiated and supported by the District Government, while the Culture Village is initiated and supported by the DIY Provincial Government. Because all of these Culture Enclave Villages wanted to become Culture Villages, but the allocation of Culture Villages was limited, while determining the criteria for Culture Villages experienced difficulties, the "Dinas" at the District level formed the Culture Stub Village, in preparation for the Culture Village. The Culture Stub received coaching for development to be promoted to Culture Village. The Culture Stub Village received a program from the District Culture Office in the form of traditional ceremonial facilities, activity facilities.

Meanwhile, Culture Village is supported by the DIY Provincial Office through Special Financial Assistance (BKK) for culture development with certain criteria. There are 5 culture aspects of Culture Stub Village, namely:

1. Customs
2. Traditional Arts and Games
3. Culinary, crafts and traditional medicines
4. Language, literature and script jawa
5. Spatial layout and culture heritage as well as traditional buildings.

The five culture aspects are the standard criteria for assessing Culture Stubs determined by the Culture Office of Gunungkidul Regency to get the title of Culture Village. In these five aspects, there are indicators to assess Culture Stubs. Sumberwungu since 2014 has been designated as a Culture Stub Village has not been able to increase to become a Culture Village, due to low scores on the criteria of Javanese Language, Literature and Script, as well as on Spatial Planning and Culture Heritage and Traditional Buildings. Literary arts activities did not develop because there were no groups of people who studied literary arts, especially the "mocopat" art group, nor had there been a place to learn Javanese language and script even though the practice of Javanese was used as a daily language. In terms of spatial aspects, culture heritage and traditional buildings, there is no spatial mapping, for example, mapping areas for traditional culinary centers, craft centers. Administrative system to culture arts activities does not exist. The administrative system of culture aspects to organize the development, preservation

^[4] Amerta, I. M. (2017). Community Based Tourism Development. *International Journal of Social Sciences and Humanities*, Vol. 1 No. 3, 97-107.

^[5] Cosmas Gatot Haryono (2020). *Ragam Metode Penelitian Kualitatif Komunikasi*. Sukabumi: CV Jejak. Retrieved October 19, 2021

^[6] Morissan. (2013). *Teori Komunikasi Individu Hingga Massa*. Jakarta: Kencana. Retrieved October 10, 2021

and utilization, so that the Government can protect, legalize, with the regulations of the Kalurahan Government made.

The Government makes regulations about Culture Village, a derivative of that is the regulation of Lurah about customs and traditions e.g. "Rasulan" traditions. This "Rasulan" event is carried out once every year after the rice harvest period, each "pedukuhan" carries out this event at a different time, although there are supporters who carry out at the same time. In Sumberwungu there are 19 "padukuhan", with 13 days of "Rasulan", the activities are "kenduri", enlivened by the spectacle of entertainment. The activities of the "Rasulan" are regulated in the Village Government rules, for example, what the day do "Rasulan" in "padukuhan Pakwungu", what the day do "Rasulan in padukuhan Ploso". Likewise, the performance of Sumberwungu art is regulated in the Regency Government regulations in the form of SK-Sidaya.

The development of information flow in Sumberwungu regarding culture activities takes place from the center of government to the community. There are socialization activities about the Culture Stub, more specifically through meetings with community (formally not all community member, but represented by the "Kepala Pedukuhan"), as well as several "key persons". Socialization is routinely carried out every year related to the Village Government revenue and expenditure budget (APEBEKAL). In this socialization, the allocation of the Government Budget and programs that will be implemented in a year was conveyed, including culture programs. When going to "nyadran", residents get socialization related to the activity. After socialization, residents communicate with other members of the community, and develop until more community members know the program of the Government to be implemented (Javanese: Getok tular).

Information (Decision Letter) regarding The Culture Stub Village first conveyed by the Culture Office of Gunung Kidul Regency in 2014 to "Penewu" (Sub-District) of Tepus. From "Penewu Tepus" the information to Sumberwungu was received by an Apparature Village Government (Javanese: Kamituwo). Then the Apparature (Kamituwo) appointed a board of culture figures without going through deliberation. Since 2014, when the Decision Letter was accepted by "Kamituwo Sumberwungu", activities as a Culture Stub began to be carried out, although the development was not fast due to various reasons. Examples of culture arts that showed the excitement at that time included like "reog, jathil, iromoyo, irengan, ketoprak", starting to often perform at the Regency level.

After the regeneration of the management of the Culture Stubs which is now handled by the field of "ulu-ulu" (people's welfare apparatus) culture activities show development. The movement to disseminate information about the Culture Stubs began to gain the support of young people. But the acceptance of information regarding Culture Stubs by the community has been slow, people tend to wait for information from the District Government, which is received not directly by the community but through the "key people" in Sumberwungu. Culture figures from each village also have a role as "key people" for disseminating information about the "Culture Stubs Village" in their region.

The way of the Apparature Government device communicates with the community adapts to local wisdom. Information on local culture empowerment such as "culture stubs" is not formally presented to the community, but uses a way of communicating "persuasion" using the everyday Jawa language, motivating by showing that now Sumberwungu has become a "Culture Stub Village". This method is considered to be able to move the arts in Sumberwungu to improve again preparing for the performance. Even though the majority of people perceive culture as limited to traditional arts and ceremonies, but after being explained by "Pamong Ulu-ulu" who is in charge of Culture Stubs, they began to open their minds to accept the 5 aspects of Culture Stubs. The challenge faced by Pamong is not only "dissemination of information" but education, motivating the public about culture knowledge more broadly.

The dissemination of information about Culture Stubs by a few citizens is not done openly, but by not participating in intense activities. This is not because of differences in ways of thinking, the member of community who refuse to do activities in the Culture Stub program have a busy life that is impossible to leave behind, such as residents who work outside the village. The Local Wisdom is always put forward to invite community participation in the program, by not requiring the community n but arousing community awareness persuasively. People who are willing to participate in a Culture Stub will get an explanation of the broader culture, not just about the arts, or about traditional ceremonies.

The implementation of the Culture Stub program still requires a strong push to achieve the goal of being a Culture Stubs. From year of 2014 when information about the Culture Stub Village was initially conveyed, it did not immediately arouse the enthusiasm of the device and even the community to immediately improve. The receipt of information about the Culture Stub was conveyed by the "Penewu Tepus" (Sub-District) received by the Sumberwungu Village Head which was then conveyed to the administrators. For the next 5 years, the movement to build Sumberwungu from the field of culture did not progress, this was more due to the passive attitude of the administrators of the Culture Stub at that time (the incomprehension of the administrators regarding the concept of culture), lacking the support of the Government encouraging intense activities. The culture activity that has been going on since 2014 is "Rasulan" which is a routine activity of Sumberwungu Government.

In the 2019 year, the District Government through the Culture Office submitted a Decision letter on the Culture Stub Village to Sumberwungu, so that culture programs began to be institutionalized. The change in structure at the village level to carry out the responsibilities of the Decision Letter was carried out by handing over the management of the Culture Stub program to the Apparature People's Welfare (Ulu-ulu) field, led by Sutino, a young person who had a fairly progressive view.

Intense socialization of Culture Stub programs was carried out starting in 2020 by utilizing "Karawitan (Uyonyon) Traditional Music activities, which are routinely carried out in Sumberwungu. The Culture Startup Budget was used to invite "Karawitan" Music groups from several villages to hold performances at the Village Government House. This "Karawitan" performance event is to commemorate the birthday (weton) of Sumberwungu Village, which is every "Kliwon Thursday Night", attended by administrators and community members voluntarily, so that it can be used as a social media for culture programs. Other media used for socialization usually use meetings to prepare for a traditional event or during events such as "Rasulan" in each "Pudukuhan". On this occasion, the Apparatures of Village Government was asked for a speech, so that they could deliver Culture Stub programs.

Since the establishment of the Gunungkidul Culture Villages, the annual culture title has been held in Wonosari, Gunungkidul Regency. The Programs to provide space for creativity in each Villages are routinely carried out in The Gunungkidul Culture Park by obtaining facilities and funds from the District Culture Office. This opportunity was used by Sumberwungu to organize activities (event organizing) to show the potential of Village as a Culture Stub from 5 aspects of Culture Stubs which were packaged in art festivals, culinary exhibitions, photo and video exhibitions that lasted for several weeks.

The support of the Sumberwungu community after several Culture Stub performances at the District level continues to increase. The active role of the management and the Village Government Apparatures intensely provides a spirit of community participation, where the Sumberwungu community is very open and supportive. An open attitude by accepting Culture Start-up activities and having the motivation to move forward. An important aspect that still has to be equipped to support the spirit of the community is the facilities of the District Office, especially the budget which is considered to be still limited. Village Program such as "Rasulan", customs and traditions using the cost of self-help, but funds for "Karawitan Music" activities come from The Village Government which is used to buy consumption. Starting in 2022 in the provision of operational funds for Culture Stubs has increased in number and is used to manage the Culture Stub.

The idea of a Culture Stub for the Sumberwungu people is very much in line with its characteristics. The potential of traditional culinary specialties of the village and crafts has been going on since before it was designated as a Culture Pioneer whose activities are still carried out individually. Sumberwungu has not been able to meet the aspects of the Stub Budaya indicators, namely in the aspects of Javanese Language, Literature, and Script, spatial planning, traditional buildings. In spatial planning indicators, the lack of meeting the criteria is more due to the lack of administrators and residents understand culture terms, so the understanding of spatial planning has not found a formulation. For example, the Javanese script is just written (honocoroko). There is a nameplate, and the official letterhead in Kalurahan is not all written using Javanese script, but is written as a companion to latin script. In Sumberwungu there is not yet a formal teaching place for the jawa script, there are no community groups that form "mocopat" activities that are part of the Javanese literary arts.

The Culture Stub Movement will develop faster if it involves artists in building and developing Culture Village, they are the driving force that works without having to be motivated by civil servants. Kalurahan Sumberwungu lacks the number of professional artists, as well as the decreasing number of support among young people who are starting to be oriented towards other fields. They prefer to play games or like modern art rather than traditional art or develop traditional art in their village. Civil service work has multiplied to move the community in addition to having the function of government bureaucracy as well as conducting education, motivating the community in Culture Pioneers

The decision about Culture Stubs for Sumberwungu triggered a surge in community activity in culture. In the activities of the apostles before him, it was carried out with "kenduri" only and the participants wore daily shirts, during the implementation of the apostles there was no art performance. After the Culture Pioneer, there was a significant change, the participants who performed the apostleship used the traditional clothes of Jawa, there was an art performance, performed kirab (carnival-like parade). The use of Javanese script in some places and people began to learn Javanese script again, the use of Javanese at official events at the level of education and kalurahan. However, administratively, the culture activities that are starting to squirm have not been legalized in the form of rules to protect these culture activities.

The Culture Stub Program has gone through the accreditation stage, before determining accreditation requires 3 important things, namely planning, implementing, evaluating, so that community participation is needed to support it. The coordinator of the Rintisan program appointed to prepare for accreditation is Sutino, which is a civil servant for the Kesra (Ulu-ulu) field. This coordinator figure is the only person who really understands culture issues conceptually and practically. Planning for the specific culture sector has not been well organized, so the preparation for accreditation feels very sudden, limited in time because of the face of PPKM rules during the

Covid-19 pandemic. Community involvement in this program is limited to civil servants, administrators, culture figures, PKK, but does not involve Karang Taruna at all because it is very sudden.

The position of the younger generation through the "Karang Taruna institution" is related to the Culture Stub in the field of art. Currently, the art tradition of "ketoprak" has been formed, whose followers are the younger generation under the age of 40, who have experienced several performances at the District level. So since 2018 there have been art activities that regularly hold rehearsals and stagings, namely karawitan (uyon-uyon), kethoprak of the younger generation with a touch of the present, and karawitan children who hold rehearsals every Wednesday night. The proposal to develop art for the younger generation includes plans to present more professional accompanying coaches, in addition to maintaining enthusiasm as well as to build more advanced artistic creativity. Through art, a broad understanding of culture for the younger generation will be easier to instill, so that their thinking does not stop at understanding the mindset of the past. Because there are 3 principles, namely preservation, development and utilization. For example, the preservation of the art of the ketoprak tradition, how to develop it so that the younger generation likes it, so that it will grow in expediency.

The participation of the Sumberwungu community for traditional activities is also quite large in the form of funding. For example, when holding a wayang kulit performance, the Village community voluntarily (self-help) contributes 100-200 thousand rupiah per head of family. In the form of input or opinions, the community is also actively conveying various input opinions, especially figures giving input related to government policies on culture, the number of inputs usually varies, so it cannot all be implemented due to the limited number of Culture Startup administrators. One aspect of Culture Stub is culinary, there are several MSMEs that play an active role by including them in exhibitions in the Regency. A type of krupuk food called Patolo, made from cassava, is a typical food made by Sumberwungu which has been marketed at "Beringharjo Market", Yogyakarta City. In addition, there are crafts made by Sumberwungu residents which are also included in exhibition activities, so that they can be known to the public, and get good marketing. Also in the field of traditional medicinal materials that are included in the exhibition activities, it is now getting a good market outside the area. The benefits of Culture Stubs for traditional artists economically, although not great, but enough to make them get awards from the government, every performance in the District each artist gets enough honors.

5. Conclusion

Before being designated as The Culture Stub, traditional activities, traditional arts have been carried out regularly. These types of community culture activities take place complementary. The spirit of supporting the Culture Stub by the community is shown by changes in several factors, they starting every education holds traditional events accompanied by art events with a more complete series of events (run down).

The flow of information flows from The Government Apparates to the public through socialization. This dissemination of information began to gain the support of young people, although the admission process was slow. The way government officials communicate to the community is in accordance with local wisdom. Information about cultural stubs is presented persuasively using everyday Javanese, so that it is easy to understand and motivates the public to participate.

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