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Globalization Of Tourism Industry Toward Culture Of Local Wisdom In The Existance Of *Pseudo Traditional Art* Case Study of the Commodification of Bengkulu Traditional Arts

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The influence of globalization toward cultural context is a transaction of cultural things through industrial process affected by modernization. Tourism industry is one of the globalizations which produces cultural things to be commercialized financially and purposefully. One of cultural things to be commercialized in the era of globalization is traditional art. The issue coming up is how to develop patterns so that the supporters of traditional art as the subject of local wisdom are maintained, but hopefully it can, on the other hand, accommodate globalization demands, for both economic and sociocultural aspects which have commodified culture? With the aim of synergizing the existence of traditional art as cultural identity of supporters in sociocultural way and the demands of tourism industry that commodify culture, through field research using qualitative method, it can be concluded that. *First*, commodification of culture is inevitable in the era of 4.0 which develops in modernity, which can be seen from more developed tourism industry. *Second*, commodification of culture toward local wisdom can actually be solved with some strategies without marginalizing the supporters of the local wisdom and culture. *Third*, the space of traditional art as cultural identity can be maintained and revitalized from commodification of culture as long as the conceptual pattern can synergize the perception and responses of the supporters with the demands of tourism industry. *Forth*, one of the most relevant concept to accommodate the demands of commodification of culture is what is known as *pseudo traditional art*.

Keywords: tourism industry, traditional art, globalization, cultural commodification, pseudo

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Introduction

The modernization of today's information technology has changed the culture of most people around the world, whether the dwellers of cities or villagers. Nowadays, worldwide people transact and get information within the short period of time owing to satellite technology and computers. Culture in the era of globalization is not responded only as all behavioral pattern, knowledge, and fixed mindset of a social group. Moreover, culture is not seen as a reality of fixed material, but this era of economic globalization has shaped another reality which is usually produced and continually reproduced, so it results in a variety of new identities (Irianto, 2009: 31-64).

An identity in this era is not one thing which existed from the beginning and has lasted eternally. On the other hand, in aspect space, it is not one or single thing, but it consists of a variety of identities. They depend on roles played, objective states faced, and the way to respond both the roles and states. An identity is not the one that is completely finished and final, but it is much a condition which is so readjusted, renewed, and continually negotiated that its form will usually depend on the processes that shape it. Today's identity fades away because of some interests standing out. Smith (2001: 214-232), said social development at this time is fundamentally surpassing modernity thinking (which is marked by the emergence of the industry of goods and services), facing postmodernity thinking which tends to be organized by everything related to the consumption of mass-media cultures and plays.

Economic globalization in the case of Indonesian people today grows with the development of the consumption of culture. This kind of development creates capitalism transformation which can be seen from the proliferation stylish shopping centers such as *shopping mall*, leisure industry, mode or *fashion* industry, beauty industry, culinary industry, consulting industry, gossip industry, luxury residence, apartment, the advertisement of luxury goods, *fast food*, and the reproduction and transfer of lifestyle through advertisement and media.

One of the issues coming up in this era is the emergence of the term commodification. Commodification is a process of change of goods and services which followed non-market rules into subjects following market rules, (Gleick, 2002: 1-5). In addition, Adorno and Horkheimer (1979: 12-17), said that commodification is one of the forms of global capitalism accumulating capitals, and commodification has commercially transformed use value into exchange value. In correlation with the number of the previous descriptions, economic globalization has challenged cultural development in Indonesia.

Economic globalization triggers each of the cultural products to compete openly and creatively. The effect of economic

globalization is also distributed to a variety of related social lives, including the existence of traditional art which has, until now, been considered a cultural identity of its supporters. Traditional art which has become an expression of its supporters to create a harmony between humans and their surroundings should openly compete with other cultural products. Traditional art has been considered cultural thing which is produced by mass industry for financial profit. Traditional art, which was first a subject of knowledge, and local wisdom of its supporters, now changes to an object which is something to transact through a process of cultural production. This results in the transaction of cultural things which are traditional art. Through industrial process that demands financial profit, the existence of traditional art is packed as cultural things which follow market rules and needs.

With the flow of globalization in Indonesia, more specific in Bengkulu, traditional art faces global challenge, because globalization is also a form of penetration of different values bringing practical sets. The practical sets coming up which are based on information, communication, and technology result in industrialization which is always market-oriented. With the practical sets, producing and reproducing as many cultural expressions as possible in the era of globalization are inevitable. With the industrial and capitalism forces, the massive production including the production of traditional art cannot be denied.

With the absence of sacred values inherited from generation to generation, traditional artists should meet buyers' need. Then massive art products which are not based on ideas and values attached to the traditional artists come to pass. Massive art products are sold cheaply and fast. For example, technologies such as television, smart phones, and social media on internet give an effect to performance form of traditional art from complete and sacred one into compact, concise, and entertaining one.

Starting from the inevitable movement of commodification of traditional art in Indonesia, more specific Bengkulu, one of the priorities resulting from the flow of globalization is tourism industry. The demands of tourism change perspective and behavior of traditional artists toward the existence of traditional art. This not only is responded as cultural identity which accommodates ritual demands of its supporters but also hopefully becomes commercially. Thus, the existence of traditional art in the era of economic globalization shows a picture of clash between harmonic, conforming, mystical traditional values and modern capitalism values. Therefore, ideally, tourism industry should be able to synergize with the existence of traditional art. As Swarbrooke said that tourism industry should have not only economic dimension but also environmental and social integration.

The issue coming up is how to synergize global demands, especially commodification of culture of tourism industry with the development of traditional art as one of the tourism performances? How to maintain traditional art as cultural identity and subject of local wisdom of the supporters while it can hopefully accommodate the demands of economic globalization which has commodified culture?

In the aim of solving those problems, it has been done field research in Bengkulu Province. The reasons of choosing the location of research are. *First*, Bengkulu as a Province of Indonesia will develop because it has assets of many tourism aspects including traditional art and its beautiful nature. *Second*, Bengkulu Province has many assets of unique and distinctive cultures, due to the number of races and ethnicities, for example; *Rejang, Serawai, Melayu, Lembak, Pekal, Mukomuko, Kaue, Semende*. *Third*, it has many kinds of traditional art of each race that until now have been maintained and developed. Bengkulu City, for example, has annual social celebration “*Tabut Ritual*” which has been known internationally and many other kinds of traditional art of Bengkulu.

Research Method

The aims of this research are, *first* to give new knowledge about strategy and development of traditional art in accordance with the demands of tourism aspect. *Second*, to find alternative models in protecting traditional art as cultural identity of its supporters, but it still synergize with the demands of economic globalization which is expressed in tourism aspect. To support those activities, field research is done to comprehensively study the perception and response of the supporters of art toward the existence traditional art and the demands of art performance in tourism aspect. Through field research, the new models of development of traditional art in accordance with tourism aspect can be found without marginalizing traditional art from its supporters.

This qualitative research tries to deeply and holistically comprehend a number of phenomena studied and not to examine a presented hypothesis based on statistical patterns. To obtain the data, this research is done using observation, deep interview, and *Focus Group Discussion* (FGD). Observation is to describe real pictures in the field related to condition of traditional art and tourism place in the location. On the other hand, interview and FGD are done with the informants to comprehensively have pictures of their perception, response, view, attitude, and hope toward the existence of traditional art and tourism industry. Some of the informants are practitioners of tourism, public figures, religious leaders, and other important people.

Observation result, deep interview, and FGD are analyzed through model category, comparison, and contrast; and

then interpreted, (Creswell: 1994: 153-154). Interpretation of data is done systematically by understanding a fact/ data while measuring other related factors. Beside that, to understand related factors of the data, the research is based on social mindset and not on the researcher's mindset.

Analysis And Data Interpretation

Based on the result on the research done, it can be defined that Tourism Industry toward Culture of Local Wisdom in The Era of Globalization, Case Study of Commodification of Traditional Art in Bengkulu Province, results in some descriptions and findings. The descriptions are: (1) the common picture of in the location of research; (2) perception and paradigm of its supporters toward traditional art and tourism industry; and (3) the strategy of developing traditional art and tourism industry. To explain each of the descriptions, it can be described, (4) it is found that one of the traditional arts dominates in Bengkulu Province.

1. Common Picture of Tourism Industry and Traditional Art in The Location of Research

Bengkulu Province is located in the west coast of Sumatera Island. Its neighbours are West Sumatra Province to the north, Lampung Province to the south, South Sumatra Province and Jambi Province to the east, and Indian Ocean to the west. Bengkulu is a Province that has small area compared to other Provinces in Sumatra.

Geographically, Bengkulu is not placed in a strategic area or even in a remote area. In this case, Bengkulu is not located in the traffic line between Provinces. This means the comers should intently come to Bengkulu. Moreover, coast location which directly faces Indian Ocean and there is Bukit Barisan to the east causes its location to be even more remote and difficult to access by bland route. This condition causes Bengkulu not to be a main destination, both for trading and for.

Bengkulu has many tourism destinations like Pantai Panjang (Lonng Beach) which is located about 3 km from Bengkulu City. The 17 km beach has 50 m width from main road. Public transport much supports the access to Pantai Panjang. Another destination, which is a landmark of Bengkulu, is Giant Rafflesia Arnoldy that is the biggest flower in the world with 100 cm diameter which was first found Sir Thomas Raffles and Dr. Arnoldy in Dusun Lubuk Tapi in 1818 during British occupation in Bengkulu.

Another richness of flora in Bengkulu is Bunga Kibut (*Amorphopalus Titanuum*). This flower has no stem, but looks attractive and beautiful with 3 m high and it is very strong. This flower can be found in Rejang

Lebong around Kepahiang, North Bengkulu, dan South Bengkulu. Similar destination is water orchid, Vanda Hookeriana. According to the botanists, this orchid type can only be found in Danau Dendam Tak Sudah which is located 5 km from Bengkulu City. Other wild orchids can naturally be found in Bengkulu Province as well.

Bengkulu also has cultural tourism and historical site, Benteng Fort Marlborough which was built by a company of East India under the ruler, Governor Joseph Callet. Benteng Fort Marlborough faces south and is 44.100 square meters. This turtle-shaped building is a fortress built in the eighteenth century. The main door is surrounded by large ditch which can only be accessed using a bridge. People said that this fortress has an underground exit which was used during past wars.

Another historical site is Rumah Pengasingan Bung Karno (Soekarno's house of exile) in Dutch colonial era (1939--1942). In his exile, Bung Karno lived in a house in Anggut Atas which is now known as Jalan Soekarno-Hatta. Some household appliances, such as an old bike, a library with a collection of books, and others which were owned by Soekarno are kept well in this housed. During his exile in Bengkulu, Bung Karno designed a mosque which is now known as Mesjid Jamik (Jamik Mosque) in the center of Bengkulu City.

Another historical site of Bengkulu is Parr and Hamilton Monuments, Parr Monument which is located in front of Pasar Barukoto benteng Fort Marlborough, while Hamilton Monument is located in Jalan Soekarno-Hatta. These monuments were built by English to commemorate their defeat in Bengkulu. Similar tourism destination is Museum of Bengkulu Province located in Pembangunan street in the south part of main road of Bengkulu City.

Melayu, the most dominant race in Bengkulu, has their own peculiarity such as legacy of tradition of Batik. Data obtained from Museum of Bengkulu show this legacy of tradition of kriya batik with calligraphy, *Kaganga* (Lampung alphabet), and the images of local flora and fauna. There are also a collection of historical objects and a handmade batik of Bengkulu called *Kain Besurek*. In addition, art and culture are two sides related to one another. Art is an application of culture and gives peculiarity to one specific region. There are many local culture of Bengkulu Province, including. (1) *Rejang* race with traditional art of *Kejei*, (2) *Serawai* with traditional art of *Bedindang*, (3) *Lembak* with traditional art of *Serambah*, (4) *Pekal* with traditional art of *Gandai*. and (5) Bengkulu *Melayu* with traditional art of *Bimbang* and music *Dol*. They are the five most dominant races that still maintain local wisdom of their traditional art.

2. Perception And Paradigm of The Supporters of Local Wisdom of Traditional Art And Tourism Industry

Based on the result of field study, although many races in the location of research which have various tourism destination and also are rich in traditional art which is maintained until now, it is not equal to the benefits they obtain. It is worsened by weak bargaining power of local society as traditional artists and traditionalists who are the main performers compared to the producers of tourism industry in the area. This phenomenon is caused by some things, *first*, the number of producers of tourism industry is more limited than the number of the traditional artists. *Second*, many traditional artists or organizations of traditional art compete unfairly. *Third*, the arts created by an traditional artist or an organization of traditional art are relatively the same, and it rare to find those having unique and hard to imitate. *Forth*, the producers of tourism industry are easy to choose and change an artist having the same quality without any consequence. *Fifth*, the producers of tourism industry have relatively complete information about traditional art and its market, whereas the artists do not.

There are some types of attachment to norms and rules of the tradition, one of which is expressed through their perceptions and responses toward the existence of traditional art. The perception and paradigm of the supporters toward the existence of traditional art are basically understood as a response, idea, and meaning related to their knowledge.

Response, idea, and meaning related to the knowledge of the supporters will determine the development and growth of traditional art. As long as the supporters who are actually farmers, fishermen, and plantation workers think that traditional art can accommodate their integrative wholeness, the existence of traditional art can be maintained. Integrative wholeness is basically to meet biological and social need of human. Integrative wholeness is also known as symbolic need. This need represents humans as cultural creatures which can be understood from their basic traits as creatures that think and have both moral and taste. Integrative wholeness play a role of integrating various needs into one system morally accepted, well understood, and tasted, (Turner: 1986: 50-52). Art is a kind of integrative wholeness to develop and maintain a standard of living. How simple a human life is, in his meeting biological need or primary need, he tries to find a way to be grateful with the beauty of art. Besides, the existence of traditional art is shaped through a tradition of certain society to support and maintain social collectivity. If art is shaped through a tradition to maintain the social collectivity of its supporters, it contains cultural meanings and values. Those cultural meanings can be an idea, abstraction, attitude, belief, and experience of the supporters. As farmers, fishermen, and plantation workers, they express meanings of belief related to farming or oceanic world. Farmers, fishermen, and plantation workers (people who work in plantation in middle of forests far from home that creates clusters) believe that yields and

fish will be plentiful if they do rituals that symbolize fertility and blessings of nature given by the God. One of the rituals that symbolizes loyalty to the nature and its belief will be expressed in an traditional art performance.

In rituals, traditional art performance will obey rules and norms agreed on a hereditary basis. For example, appropriate time to hold the performance should be carefully chosen. With the background of farming, ocean, and plantation, the time should be chosen in a specific day or season that is appropriate.

Annual coastal communities' party, *Tabut* ritual with sacred processions and *Musik Dol* as music ritual becoming a main tourism icon and cultural identity of Bengkulu Province, for example, is held on 1 to 10 Muharram (one of Arabic months). *Barong Landong* showing a couple of giant dolls with a man in each (like Ondel-ondel from Betawi) is another sample that is a party showing gratitude of rice yields of Lembak Delapan race in Bengkulu City and Bengkulu Tengah Regency. This starts with eating together and praying before *Barong Landong* is performed as a farewell to the spirits so that they do not annoy the performers and it ends with *Barong Landong* performance in the crowd.

Today *Barong Landong* is almost extinct and it is not performed in the party of gratitude of yields. There are some reasons, *first*, the harvest period does not occur simultaneously. In past harvest occurred once every 6 months because Pasirah (clan leader) used to decisively set a time to cultivate the land, plant, and harvest and it had to be obeyed by people. It resulted in simultaneous harvest and people were grateful for it. Now harvest time can occur once every 3 months and people cultivate their land as they want so the harvest time will no longer simultaneous and the party cannot be held anymore. *Second*, it is difficult to find people, especially the young, who want to develop this tradition.

Serawai race in Bengkulu Selatan and Seluma Regencies still maintain and develop their traditional art, *Gegerit* which means relieving fatigue, a party held when someone marries off her daughter or called *Bimbang Numbak Kebau*. In Bengkulu Selatan, marrying off daughter, *Bimbang Adat Cara Ulu*, starts with *bijau ading-berading*, a 2-to-3-day discussion among brothers to choose a core committee because the family should be involved to make the wedding succeed or to do something hard and impossible to leave to others like taking bamboos or woods to build *atar-atar*. It is followed by *bijau adik sanak* a discussion involving *raja penghulu* and other relatives.

In other case, *Rejang* race in Rejang Lebong, Lebong, Kepahiyang, most Bengkulu Utara regencies has *Tari Kejei*, a traditional dance. It was classified as ritual dance based on its primary function of performing arts because it is performed in groups with minimally 3 couples (*anak sangei*) the ancestors

of *Rejang* said odd numbers are chosen because they will be fulfilled by Gods. Now it is only performed in big events, such as wedding, circumcision and others. This dance has a pattern and line around *penei*, a symbol of fertility Rejang people. It is intended that hopefully Rejang people will always obtain fertility in their lives. Those cultural meanings will always be inherited from hereditary as long as the orientation of their lives departs from sociocultural and social institutions.

Traditional arts which are understood as ritual processes and contain cultural meanings and prestigious values are not performed only in special events. Traditional arts containing such meanings that are related to society and nature and performed in wedding and other events are believed to bring goodness and benefits. From this, they change from a kind of special performance in specific rituals related to farming, ocean, and plantation to a commercial one such as weddings' performance. Thus, even they are more often performed in events held by government, political party, a campaign of a candidate, and others that have no relation with cultural meanings. This makes them more popular as entertaining performances rather than ritual procession. It encourages some groups of farmers to create art groups that make money from their performance and it changes traditional arts into commercial ones. To sum up, even though traditional arts are assets of local wisdom that are packed as media of tourism industry in the era of globalization 4.0, it is still important to maintain prestigious meanings and values in the supporters to have *sense of soul* and *sense of belonging*.

3. Strategy to Develop Traditional Arts And The Demands of Tourism Industry

Based on some explanations above, traditional arts both have a chance and face a challenge. They have more numbers of performances as market demands and it encourages the practitioners to be more creative and dynamic to develop their works for more income. Although producing traditional arts massively through social media/internet or *hardcopy* has decreased sacred values, it is actually an effective promotion of them for wider range of people. It is worsened by a fact that traditional arts, especially in Bengkulu as developing Province, are easier to forget after performed. They are totally different from fine arts whose beauty can still be enjoyed after performed and even stored in unlimited amounts of time.

The development of traditional arts in the era of tourism industry which affects more on cultural identity and local wisdom of the supporters is a kind of challenge. The effects of globalization, especially in the era of tourism industry, have affected on local cultures and created existential crisis for the supporters. Even many villages change into cities' civilization but they still accommodate traditional nuances. The effects of tourism industry toward local wisdom in a region become "*an agent of cultural changes*", both for tourists' knowledge and cultural aspects of local people. Both

relate each other in accordance with the demands of the era of globalization 4.0.

The interaction between traditional arts and tourism industry is fundamentally inevitable. Moreover since planned by government in 1986, traditional art has been one of the commercial tourism attractions. President Soeharto at that time prioritized non-oil and gas sector for more foreign exchange, so tourism industry has been government's dependable program. This interaction resulted in tourism performance as one of attractions. The existence of traditional arts in the era of tourism industry must openly compete with other cultures.

Traditional arts which have been the supporters' expression to create a harmony between human and nature should adapt to market demands in line with tourism industry. This creates commercial commodities whose consequence commercially makes commodification of culture good /work produced, bought, and sold. On the other hand commodification is an image of the process to produce goods and services instantly based on market demands. The demands of tourism industry as logical consequence of economic globalization have placed the existence of traditional culture as commodified commodity.

Those problems related to the protection of traditional arts as cultural identities and local wisdom should be solved with some strategies. Beside that the strategies should accommodate the demands of economic globalization. Based on the results gotten from field research in some regencies in Bengkulu Province, it is found that traditional arts do not meet the demands of tourism industry. It is caused by the absence of appropriate quality standard in the production process of tourism industry. Thus, it needs strategies to create quality standard of traditional arts, related to the recomposition, reconstruction, recoreography, and revitalization in line with the demands of tourism industry. Tourism industry is expected not to ruin traditional arts. If it really occurs, it should hopefully protect the essence of traditional arts as cultural identities and local wisdom of the supporters. This kind of strategies is often called *pseudo traditional art*, a concept of developing traditional arts by creating a pseudo-art in the theory of transformation that is easily defined as changing sacred arts into *profan*.

Those strategies are also applied in many other places that finally succeed in the field of tourism industry based on traditional arts such as Bali in which there are activities standing out in the dynamics of local society. Tourists coming to Bali can see pseudo-art of a ritual. This can protect the authenticity of traditional arts. As what is known, there are three types of art performances in Bali: *wali*, *bebali*, and *balih-balihan*. *Wali* is a ritual for Gods and ancestors' spirits, *bebali* is a ritual for humankind, and *balih-balihan* is an entertaining performance for people.

Whit this concept, the synergy between the demands of economic globalization through tourism industry and the development of traditional arts can be applied. Beside that, it both protects the existence of traditional art as cultural identity of the supporters and accommodates the demands of economic global as an entertainment of tourism attraction. Anyway, this concept can do best when supported by holding traditional art festival. It can be a concrete way to accommodate the demands of the era of tourism industry toward the existence of traditional arts.

On the other hand, Bengkulu Province has no traditional art that meets the demands of tourism industry and appropriate quality standard but at least it can be solved by the festivals. Festivals held periodically can hopefully be a positive way to support the development of traditional arts. With the hand of artists, academics, and practitioners of tourism industry, festivals will give creativity space to traditional artists to meet quality standard in line with tourism industry. This also solves the unfair competition because of un-uniformity of the prices and not accommodated performances of art groups far from tourism place. This creates creative competition, supports evenly show, and creates not monotonous expressive creativities of arts.

4. Domination of One Traditional art As an Identity

The strategies of the development of traditional arts and the demands of tourism industry that are not packed well will bring up domination in one point of tradition. Gramci, (2001:34) said domination and determination in the term of ideology, perception, norms, values, and myths, or even in the cultural customs of the community. Some groups' views, especially the rulers, which can dominate become cultural norms of public without coercion. This domination has both positive and negative effects in sociocultural area.



Figure 1. Music Dol domination of Traditional art As an Identity in Bengkulu
(Source B. Parmadie 2019)

Some researchers find that music *Dol* as part of Tabut ritual dominates and is legitimated as an identity of local wisdom of Bengkulu shifting popularity and sacredness

of Tabut ritual as “*Heritage of The World in The Trust*” of a party of cultural art of Bengkulu people and other traditional arts of other regencies in Bengkulu Province.

Conclusion

Raymond Willams said the emergence of various perspectives about cultural industrialization including popular culture needs understanding of some related basic concepts. They are (1) mass culture, attractive to common people, (2) low-level works, (3) produced to entertain people, (4) a culture that is created for the creator himself (dalam Storey, 2004:10). It can generally be concluded:

1. Commodification of culture is one of contemporary issues developing with globalization thinking in the era of modernity. It is a picture of process of producing goods and services instantly as market commodity. In the era of global economy, there is a need to make cultural element commodity bringing term commodification of culture. In other word commodification is a process of producing cultural things as commercial commodity following market demands.
2. Commodification of culture develops more in Indonesia, especially in Bengkulu, that can be seen from the emergence of tourism industry. One of the cultural things that is commodified in the era of globalization is traditional art. Traditional art which was first subject of knowledge and local wisdom of the supporters become an object thing, because of tourism industry, that is sold and bought through the process of cultural production. Thus the existence of traditional art is packed as cultural thing following market demand (sacred to *profan*)
3. With the flow of globalization in Indonesia, especially in Bengkulu which is developing, traditional arts face global challenge, because globalization is a form of penetrating new values bringing practical sets. The emergence of those sets based on information, communication, and technology (Internet) results in capitalism-oriented industrialization. With this orientation the process of massive production cannot be denied including commodification of traditional culture which used to be cultural identity and local wisdom of the supporters.
4. Through field study in Bengkulu Province, it is found that Bengkulu has no traditional art that meets the demands of tourism industry for the absence of appropriate quality standard in the production process of tourism industry product and this should be a concern of Bengkulu government, especially related institution. Thus, it needs a new strategy to create quality standard of traditional arts related to the recomposition, reconstruction, recoreography, and revitalization in line with the demands of tourism industry, so the existence of traditional arts as cultural identities can be protected from commodification of culture. When a concept can synergize between perceptions and responses of the supporters and the demands of tourism industry without marginalizing local wisdom.

5. One of the relevant concepts to accommodate the demands of commodification of culture toward the existence of local wisdom is *pseudo traditional art*. This is one of the strategies in developing traditional arts by imitating the original form with eliminating sacred values, shortening the duration, and cutting. With *pseudo traditional art*, the existence of traditional art as cultural identity of the supporters and accommodates the demands of economic global as an entertainment of tourism attraction.
6. *Pseudo traditional art* can work best with the cooperation between the leaders of traditional art group, artist, and government. This should be done without any political interests but with pure intent to develop industry of traditional arts based on local wisdom. If this is done appropriately, it can solve not accommodated performances of art groups far from tourism place without identity domination.

This research will be continued by next study about the art condition of local wisdom during pandemic Covid-19.

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