



Arts, Academics, and the Tourism Industry to Create a Destination Focused on Cultural Preservation in the Kandri Tourist Village

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Abstract

The main focus of this study is to formulate an integration model between artists, academics, and tourism industry players in managing local culture-based tourism in the Kandri Tourism Village, Semarang. The research method employed a qualitative approach, with data collection techniques including participatory observation, in-depth interviews, and documentation studies. Analysis was conducted using a descriptive-analytical approach to explore the roles of each actor and their synergy in developing a sustainable tourism destination. The results indicate that (1) local performing arts and traditions of the Kandri community have significant potential as tourist attractions with educational and cultural value; (2) academics play a role in providing scientific guidance, research, and innovation in tourism product development; and (3) the tourism industry serves as a link between cultural attractions and the tourist market through promotional strategies and packaging. The integration of these three elements results in a tourism management model that emphasizes not only economic aspects but also cultural preservation and environmental sustainability. This research is expected to provide theoretical contributions to the development of culture-based tourism management studies and serve as a practical reference for local governments, tourism village managers, and stakeholders in developing sustainable tourism in Indonesia.

Keywords: arts integration, academics, tourism industry, cultural preservation, environmental sustainability.

INTRODUCTION

Tourism today is not only a recreational activity, but also a strategic means to preserve culture and build local identity. The challenges of globalization and modernization often suppress the existence of traditional arts and local values. In this context, collaboration between the arts, academia, and the tourism industry is key to creating destinations that not only sell tourist attractions but also prioritize cultural preservation. Kandri is a village located in the city of Semarang, specifically in the Gunungpati District. Kandri Village is one of the tourist villages launched by the Semarang City Tourism Office in 2012. The reason the Semarang City Tourism Office designated Kandri Village as a tourist village is due to its abundant tourism potential that can be sold through tourism packages. This potential includes nature, cultural activities, community traditions, and art.

Tourist destinations are not just places of entertainment, but also guardians of the richness of the region's cultural heritage. To preserve local heritage, it is important to incorporate cultural aspects into tourism destination management. This not only enhances the tourist experience but also helps maintain the unique identity of the place (Utina, 2015). The importance of preserving local heritage: Local heritage reflects the history, traditions, arts, and values of a community. It bridges the gap between the past and the present, shaping collective identity and contributing to the richness of global culture. However, as the tourism industry grows, this local heritage is often threatened by unregulated commercialization and excessive modernization. Therefore, preserving local heritage must be a priority in tourism destination management (Prasetya, 2022)

In a period of approximately thirteen years, Kandri village has experienced rapid development in managing tourism. The tourism potential in Kandri village, which was originally natural, was then transformed into educational tourism. Educational tourism emerged through the management of natural areas in the form of rice fields and plantations into educational tourist destinations. One evidence of this management is seen in the involvement of farmers and tourists who provide education on

how to cultivate (rice), and care for plants, harvest fruit (durian and rambutan). Tourists can directly involve themselves in planting rice, harvesting rice, harvesting durian and rambutan fruit. In the scope of culture and community traditions, tourists are treated to cultural activities and traditions in the Kandri community that were previously annual activities that became routine local communities and became traditions, for example, sedekah bumi (earth offerings), ritual nguras sendang (river), and sesaji rewanda (ceremony to give alms to the monkeys that inhabit the Kreo cave). These annual traditional ritual events are presented to tourists in their original form. Over time and with the demands of developing tourist destinations, dance performances emerged (Utina, 2015)

Dance performances emerged to meet the needs of tourists to enjoy cultural rituals and enhance the attractiveness of Kandri village's tourism potential. Examples of dance performances included in ritual events include the Nguras Sendang ritual, which included the Matirto Suci Dewi Kandri dance, initiated by Mr. Haryadi, an employee of the Semarang City Tourism Office. Initially a cultural parade, after being designated a tourist village, the Matirto Suci Dewi Kandri dance was incorporated into the cultural performance. The Maharkarya Legenda Goa Kreo dance drama was performed on the grounds of the Jati Barang reservoir, located across from Goa Kreo. The Semarang City Government, through the Semarang City Tourism Office, built an open-air stage as a tourist attraction, which can be used for performances (dance, music, theater, and other artistic performances). Every year, during the month of Syawal, a cultural performance is held, titled "The Masterpiece of the Goa Kreo Legend" (Mahakarya Legenda Goa Kreo). Furthermore, the Sesaji Rewanda cultural parade also includes a Wanara Parisuko dance performance.

The Kandri tourism village has developed remarkably well thanks to the support of various parties, including the Tourism Office, academics through community service programs from various universities in Semarang, and artists and the arts themselves. These three elements play a significant role in advancing tourism management in Kandri village. To date,



Kandri village is well-known among tourists, both local and from outside Semarang.

This research is crucial to understanding how tourism management in Kandri integrates three main pillars: arts, academics, and the tourism industry. This integration is expected to strengthen local cultural identity, support experience-based education, and encourage economic growth without damaging the environment. Furthermore, sound management will create a tourist destination that serves not only as a recreational space but also as a center for cultural and environmental education. From an academic perspective, this research plays a role in filling the gap in research related to arts-based tourism management models.

METHODS

The research method used is a qualitative approach. Qualitative research methods produce descriptive data in the form of written or spoken words from observable individuals or actors (Moleong, 1994). The researcher chose a qualitative approach because it aligns with the research problem and objectives, which utilize extensive analysis of words. This allows for a clear, concise, and flexible description of the issues in the field regarding the relationship between art, academics, and tourism management. This approach is based on social processes and assumptions. The approach used is comparative ethnographic, with the problems revealed being more comprehensive and in-depth, and emphasizing the meaning and process of the research.

This research was conducted in the Kandri tourist village. The distance from Semarang State University to Kandri tourist village is approximately 5.5 kilometers. Travel by land takes approximately 15-20 minutes. The data sources in this study consist of: (1) informants, namely people who are competent or involved directly or indirectly in developing traditional arts in the Kandri tourist village, artists, and academics (2) documents related to this research, such as: photos of arts and cultural performances in the Kandri tourist village, the research location, performing arts training activities, and performance production venues. Observations of arts activities in the Kandri tourist village are also supplemented by

interview methods conducted by holding conversations with the speakers who serve as informants. The techniques used are recording techniques and note-taking techniques.

The research subjects and their roles in this study are dance experts/artists who provide information on how dance plays a role as part of supporting arts and cultural tourism in Kandri village. The second research subject is the Kandri tourist village manager who explains the principles of managing a tourist village. The third research subject is academics, especially those with a scientific background in the performing arts, who provide views on the challenges of integrating performing arts in supporting the development of cultural tourism in Kandri tourist village.

Data analysis was conducted in three stages: data reduction, data presentation, conclusion drawing, and research verification, which were intertwined with the data collection process (Moleong, 1994). The analysis model used was interactive analysis. This means that the four components of analysis—data reduction, data presentation, conclusion drawing, and research verification—were conducted simultaneously during the data collection process (Miles, Huberman, 2019). The aspects analyzed in detail were:

1. Descriptive-Qualitative Analysis: Describes in detail the performing arts elements that can be used to support tourism in Kandri Village.
2. Interpretative Analysis: Interprets the meaning and relevance of dance elements in tourism performances.
3. Implementative Analysis: Develops a strategy for implementing integrated performing arts management based on sustainable culture and the environment.

Data analysis using the Miles and Huberman method consists of three stages:

1. Data Reduction: Filtering data from interviews, observations, and documentation, selecting relevant information related to performing arts management, academic involvement, and its impact on the tourism industry.
2. Data Presentation: Organizing data in tables, matrices, or concept maps to understand the interrelationships between arts, academics, and the tourism industry.
3. Conclusion Drawing: Interpreting the findings based on theories relevant to culture-based

tourism management and sustainability (Miles, Huberman, 2019)

RESULTS AND DISCUSSION

Art: Globalization and the commercialization of tourism often shift the role of traditional arts from the sacred to mere entertainment. This has the potential to weaken cultural identity and diminish the philosophical value inherent in art. Therefore, an integrative strategy is needed that connects art, academia, and the tourism industry in managing tourist destinations.

The main objective of this article is to examine how these three elements can synergize to create tourism destinations that are not solely oriented towards entertainment and economics, but also focus on cultural preservation and socio-art sustainability. Art, particularly performing arts, crafts, and traditional rituals, represents the identity of a community. It serves not only as entertainment but also as a symbol of local knowledge, values, and history. By making art the core of tourist destination development, cultural attractions will be more authentic and differentiated from purely commercial destinations. Art also provides a space for local artists to express themselves productively while preserving the sustainability of cultural heritage.

The development of the existence of local arts in Kandri village in this study is a form of active preservation, where in its implementation it is an action to maintain the existence of existing local arts by maintaining the continuity and developing these arts in the community, including as local arts tourism assets in Kandri village. According to (Zamora, 2023) as a form of preservation and utilization of cultural heritage, it needs to be followed by actions or actions. In this action, what needs to be studied are: (1). The implementing components and their roles, namely the government, the private sector, educators, the general public, because cultural heritage belongs to all of these components if we look at interactions in socio-culture. (2). Preservation activities which include inventory, research, recreation. (3). Utilization activities related to government implementation, development planning and implementation, gender issues, education, human resource development,

conflict resolution, tourism, and scientific development in various fields.

Cultural Preservation Through Tourism Promotion

Dance Performing Arts as a Tourist Attraction in Kandri Tourism Village

To preserve arts and culture in the Kandri community, various efforts have been made, including providing a space for local artists to express themselves by producing dance and music in Kandri Village. The dance and music performances produced by these artists are important assets in adding color to existing cultural products and developing them into tourist attractions in Kandri Village. Therefore, if new artistic products emerge, cultural preservation efforts will be focused on tourism promotion. Activities that have been carried out include:

- The creation of the Gunungpati Market Dance to depict the Gunungpati market and its people. The musical instruments used are gamelan. The Gunungpati Market Dance was created by Paksi, an alumnus of UNNES and also a co-manager of Kandri Tourism Village. The Gunungpati Market Dance was created to welcome tourists to the Kandri Tourism Village and also serves as entertainment at events held there.

- Gambang Suling, a dance specifically created to welcome tourists to the Kandri Tourism Village. The Gambang Suling Dance was created by Paksi and is intended to entertain and welcome tourists to the Kandri Tourism Village. The Gambang Suling Dance has no underlying meaning or story; it was created solely for entertainment.

- Gubug Rembug Dance, similar to the Gambang Suling Dance, was created to welcome tourists to the Kandri Tourism Village. The Gubug Rembug Dance depicts the togetherness of the Gubug Rembug community. It was created by Paksi to welcome tourists to the Kandri Tourism Village.

- The sacred Matirto Dance of Dewi Kandri, created by Mr. Haryadi. Mr. Haryadi, an employee of the Semarang City Tourism Office, initiated the creation of the Matirto Suci Dewi Kandri dance as a new dance product to



complement the cultural rituals of the nguras sendang or nyadran kali traditions in Kandri village. Over time, the Matirto Suci Dewi Kandri dance underwent changes in its movements and costumes by Ms. Juju due to the many demands of tourism promotion that had to be met to further the development of tourism in Kandri village.

- The Wanara Parisuko Dance was created specifically to complement the cultural parade tradition in Kandri village, specifically in Talun Kacang hamlet. The cultural parade, known as Sesaji Rewanda, is a Talun Kacang tradition held annually to honor the monkeys that inhabit the area around Goa Kreo, believed by locals to be Sunan Kalijaga's troops. This tradition takes place in the month of Shawwal. Several events during Sesaji Rewanda, including the Wanara Parisuka Dance, are performed for tourists, adding a unique touch to the cultural parade and providing engaging entertainment.

- The Masterpiece of the Goa Kreo Legend is a dance drama performed separately from local traditions. This performance was developed based on the tourism needs of Kandri village. The Semarang City Tourism Office responded positively to the program, utilizing the strategic location on the edge of the Jati Barang reservoir, offering a panoramic view of Goa Kreo. An open stage was then built to accommodate performances, including the Masterpiece of the Goa Kreo Legend. Initiated by the Tourism Office in collaboration with the Tirang Community, the Mahakarya Legenda Goa Kreo performance has become a tourism asset in the Kandri tourist village, attracting the public's interest in this major performance.

The emergence of many new dances demonstrates the importance of cultural preservation through arts promotion for tourism. The involvement of artists as a strategic element in the arts community has a positive impact on the sustainability of arts and tourism in this digital era. The Kandri tourist village management has even incorporated art as a digital tourism attraction to provide excellent service to dance enthusiasts, especially in the village.

As a tourist attraction, the presence of cultural performing arts and mass dance performances encourages cultural preservation

efforts. Dance performances are presented as vital objects to add color and appeal to tourists, enhancing the appreciative value of this tourist destination. The presence of existing art forms encourages the emergence of new performing arts that meet the needs and tastes of tourists in the Kandri tourist village.

Various studios and communities are involved in making real contributions to the sustainability of traditions and culture, which then gives rise to new art forms that can become an integral part of tourism needs and destinations, as an effort to preserve local culture. The Juju Studio is one such institution targeted by the Kandri tourism village management to directly contribute to the development of tourism in Kandri Village.

Traditional folk arts, both performances and rituals, serve as the core attraction of a destination. The presence of art strengthens the authenticity of the destination, enhances local pride, and raises tourist awareness of the importance of cultural preservation.

The Role of Academics and Studio Groups as Drivers of the Sustainability of Performing Arts and Tourism in Kandri Village

The advancement of the arts in Kandri tourist village involves the roles of other institutions such as the Tourism Office and the Semarang City Government, Semarang State University, the Juju Studio, and the Tirang Studio/Tirang Community. These three institutions play a crucial role in the development of arts tourism in the Kandri tourist village. The Community Service Program (KKN) is a concrete example of the collaboration between the Kandri tourist village management and academic institutions, such as the campuses/universities surrounding the village. Since 2012, Mulia Kandri has received KKN programs from various state and private universities in Semarang City, as part of the collaborative relationship between educational institutions and the Kandri tourist village management. This collaboration is evident through various infrastructure development activities, such as the construction of a playground, dance performance venue, music venue, stilt-walking area, and others. This initiative was initiated to support the needs of natural and cultural tourism in the Kandri tourist

village. Meanwhile, other activities demonstrate the collaboration between the Kandri tourist village and universities, such as fulfilling the need for performances, such as traditional Kandri dance and music performances (interview with Sholeh, July 2025).

Some of these dances and music were created intentionally to complement tourism promotion needs, while others have been rediscovered for their continued existence. demonstrates the richness of culture and art in the Kandri tourist village (for example, Kempling (tambourine) music). The development of local arts in Kandri village, in this study, is a form of active preservation. Its implementation is an action to maintain the existence of existing local arts by maintaining their survival and developing them within the community, including as a local arts tourism asset in Kandri village. In this academic-themed community activity, mass cultural products are created for tourism purposes, including dances (Gunungpati Market, Gambang Suling, and Hut Rembuk). In terms of tourism management using digital tools, KKN students provide training to young tourism activists in Kandri village, utilizing social media such as Instagram, Facebook, and YouTube to promote cultural and artistic activities and the village's natural resources (interview with Sholeh, July 2025).

Meanwhile, the role of local studios and artists is demonstrated through their activities in creating and composing previously created art for tourism promotion. For example, the Juju studio has demonstrated its role in the development of tourism in Kandri village. The Juju studio, located in Kandri village, frequently participates in the management and packaging of dance performances, especially the Matirto Suci Dewi Kandri dance, created by Mr. Haryadi, then arranged by the Juju studio to fulfill the interests and tastes of tourists more interesting. The Juju studio has changed the movement and costume several times to suit the needs of tourists (interview with Juju, August 2025). The local values of Kandri village, such as the simplicity of dance work, are evident in the simplicity of the Matirto Suci dance movements. The meaning of the movements also adapts to the moral, spiritual, and ethical messages that are characteristic of the Kandri community. Likewise, changes in the costume provide a

picture of the rich taste of beauty possessed by Juju as the initiator and the Kandri community as the owners of this culture (Interview with Juju, August 2025)

Second, Sanggar Tirang, often referred to as the Tirang Community, is an arts studio in Semarang city that has partnered with the Semarang city government to promote arts tourism in the Kandri tourist village. This studio contributes to the performance of the Goa Kreo legendary dance drama, which is performed to the public at a specific time, during the month of Syawal, after a series of Rewanda offering ceremonies. It is held in the courtyard or open-air performance stage in the Goa Kreo tourist area. People from all walks of life flock to witness this legendary Goa Kreo masterpiece, motivated by various motivations, such as simply enjoying it, appreciating it, learning about the Goa Kreo legend, and so on (Utina, 2021).

Thus, universities and research institutions play a role in documenting, developing arts curricula, and developing culture-based destination management strategies. Academics also connect theory with field practice, creating an educational and reflective tourism model. Academics play a crucial role in bridging the arts and tourism industries through research, documentation, and the development of culture-based curricula. Academics can provide theoretical frameworks, conservation methodologies, and innovative strategies for sustainable destination management. This collaboration also opens up educational opportunities for the wider community and prepares human resources for tourism that are sensitive to cultural values.

The Role of the Tourism Industry in Tourism Development in Kandri Village

The tourism industry acts as a channel for promotion, distribution, and provision of tourism infrastructure. However, sustainability-oriented industry practices have proven more effective in maintaining a balance between economic profit and cultural preservation. The tourism industry serves as an economic driver, making art and academic knowledge accessible to the public on a wide scale. However, the industry must be directed beyond simply pursuing profit, but also integrating the



principles of sustainability and community-based tourism. In this way, the industry becomes a platform for marketing, promoting, and distributing cultural values to tourists in an ethical and dignified manner.

Visible products of the tourism industry include infrastructure development, such as the Jati Barang Reservoir, which later sparked the idea of building a performance venue on the reservoir's edge with the Goa Kreo cave as a backdrop. This building is then used for performances, both music and dance, such as the performance of the Mahakarya Legenda Goa Kreo dance drama. Rice fields are transformed into learning spaces for tourists visiting Kandri Village. Durian orchards are transformed into places to learn dancing, play traditional games like stilts, paint, and create Kandri village handicrafts.

The creative industry, in the non-physical form of buildings, is also engaged in the creation of new dances, such as the Pasar Gunungpati dance, the Gubuk Rembuk dance, the Gambang Suling dance, the Wanara Parisuko dance, the Mtirto Suci Dewi Kandri dance, and the legendary Mahakarya Goa Kreo dance. These new dances are then incorporated into the Kandri community's existing cultural performances. These cultural performances, incorporating creative industry products in the field of dance performance, are then formulated into attractive tourism packages.

Cultural and tourism attractions are designed to meet the demand for tourism packages in Kandri village. The following are the characteristics of cultural and tourism attractions, along with examples.

- Possessing unique attractions that cannot be found elsewhere (natural, cultural, or man-made uniqueness), for example, the Nguras Sendang or Nyadran Kali traditions, and the Rewanda offering procession.
- Providing tourists with experiences, which can be direct or spectator-based, such as watching the legendary Goa Kre Masterpiece dance performance, the Gunungpati dance, the Gubuk Rembuk dance, the Gambang Sulih dance, the Matirto Suci Dewi Kandri dance, and the Wanara Parisuko dance. Some of these newly created dances can involve the audience in learning and dancing directly, for example, in the Gubuk Rembuk and Gambang Suling dances. Cultural

attractions also include rice planting, durian harvesting, stilt-walking, and making traditional handicrafts from grass and leaves.

- Aesthetic and Entertaining Value: All tour package activities in Kandri Village, whether cultural products or new artistic products (dance and music), have high appeal, thus encouraging tourists to enjoy them during their visit to Kandri Tourism Village.

- Cultural products such as local dances and traditions, including natural resources, reflect local identity and have high market value in the tourism market.

- All facilities in the Kandri tourist village are easily accessible, with affordable tickets and easy parking.

- All tourism assets, including the natural resources, geography, culture, and traditions of the Kandri village community, are transformed into tour packages, sold to the tourist market with authenticity and some have been engineered, such as the *Nyadran Kali* procession featuring the Matirto Suci Dewi Kandri dance and the Rewanda offering procession featuring the Wanara Parisuko dance. Rice fields are open to the public during the planting season, allowing tourists to experience first hand how rice is planted. Similarly, during the harvest season, tourists can also participate in the harvest. Harvesting durian, playing on stilts, and making handicrafts from dry leaves, twigs, and grass have all shifted their function to become commercialized tourism assets.

- Several tour packages include educational attractions. Tourists can enjoy the natural beauty, cultural and traditional richness and get directly involved in learning about the arts and culture, such as learning to plant and harvest rice, harvest durian, learn to play stilts, learn to dance, learn to make handicrafts, learn to play the traditional music of Kandri village.

Judging from the tourism package development activities through the tourism and cultural attractions mentioned above, the characteristics of these attractions are unique, entertaining, have aesthetic/educational value, reflect local identity, are accessible to tourists, and contribute to the local economy.

The collaboration of these three elements – art/artists, academia, and the creative industry – produces tourist destinations that are not solely oriented towards tourist consumption

but also serve as centers for cultural education, art preservation, and improving the well-being of local communities. Through this integrative model, art maintains its essence, academia plays a role as a guardian of knowledge, and industry is able to expand its socio-economic impact. Art maintains identity and becomes the main attraction of the destination. Academia oversees the quality, research, and education of culture-based tourism. The tourism industry ensures sustainability by considering environmental, social, and economic aspects. Thus, the created tourist destinations function not only as recreational spaces but also as centers for sustainable cultural preservation. The collaboration of art, academia, and the tourism industry creates a more sustainable and culturally rich destination model. Art provides the substance of identity, academia maintains quality and educational value, while industry expands access and provides economic benefits. If these three elements operate in isolation, cultural preservation is vulnerable to being marginalized due to the dominance of commercialization. Conversely, when integrative collaboration is implemented, a synergy is created that not only produces attractive tourist destinations but also serves as centers for cultural preservation, community empowerment, and living laboratories for the younger generation. Building tourism destinations based on collaboration between the arts, academia, and the tourism industry can create authentic cultural appeal by ensuring the sustainability of knowledge and innovation, and a tourism industry that can strengthen distribution and economic aspects. The integration of these three creates destinations that are not only commercially attractive but also focus on cultural preservation, education, and community empowerment. This model can serve as a reference in the development of sustainable tourism in Indonesia and globally.

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