

Development of Show Arts Industry in Indonesia

Mohammad Benny Alexandri

Padjadjaran University

Abstract: *Indonesia's creative economic statistics in 2016 state that from 2010 to 2015, the amount of creative economy GDP has increased by an average of 10.14% annually, namely from Rp 525.96 trillion to Rp 852.24 trillion. This value contributes to the national economy ranging from 7.38% to 7.66%, which is dominated by three sub-sectors, namely culinary with 41.69%, fashion 18.15%, and craft 15.70%. The contribution of the performing arts is 0.26% of all contributions from the creative economy. Performing arts are divided into 3 categories, namely dance, theater and music, all of which move in traditional spaces, commercial and artistic experimentation (which are varied and freely categorized into 'modern' and 'contemporary' terms or genres). Traditional performing arts are one of the categories that are inherent in culture and noble values in society. But now traditional performing arts experience a phase of decline in the product life cycle. technology improvement that is able to encourage creative industries, especially in the performing arts sector, business actors in this sector must be able to use technology wisely and package it more attractive without losing the cultural values that are the hallmark of this creative industry.*

Keywords: traditional performing arts, creative business, performing arts

1. Introduction

The creative industries in Indonesia are currently growing rapidly, one of which is performance art. The Indonesian Creative Economy Agency (Berkaf) has established 16 sub-sectors which are supported in the creative industries, including application and game development, architecture, interior design, visual communication design, product design, fashion, film, photography, craft, culinary, music, publishing, advertising, performing arts, fine arts, and television and radio.

Performing arts is one of the 16 creative economic sub-sectors identified by the Ministry of Tourism and the Creative Economy that has the potential to be developed. Creative industries have a role in improving the economy in a country, especially Indonesia. The creative industry is closely related to human creativity in which humans are considered as a driver of the economy.

Now in the era of globalization and the rapid development of technology and information have a positive and negative impact on several lines of human life and encourage businesses to compete in attracting consumer interest by offering products that adapt to their diverse needs. But the times are synonymous with the shift in the culture of society from traditional to modern influencing the public's attention to the existence of performing arts. Because the culture created in the community is a global culture that tends to refer to western culture.

Traditional performing art is experiencing a phase of decline (*decline*) when seen from the product life cycle, it is because of the low public interest in making businesses or new players are not interested in participating in the business. This would have the potential for traditional performing arts to enter the *abandonment* phase, namely the loss of products from the market. Moreover, the younger generation who, when confronted with traditional performing arts and music concerts, will tend to choose a music concert even though the ticket price is twice the ticket for traditional performing arts. In addition, currently the low interest of the community in general is a factor that affects.

From this problem it can be concluded that there is a gap between the government's expectations of performing arts which include traditional performing arts, as a commercial sub-sector with losses faced by traditional performing arts entrepreneurs because of the low demand for their products which threatens business sustainability.

After seeing the explanation above, it is necessary for us to know how the actual conditions both in the field and the conditions expected by the government, then we can find out what causes the gap between the two conditions. So that we are able to draw conclusions and find ways to overcome these problems.

2. Literature Review

Definition of Creative Industry which is currently widely used by those involved in creative industries, the definition of creative industries based on the UK *DCMS Task force* 1998 in Siti Nurjanah (2013)

"As for those industries which have their origin in individual creativity, skill & talent, and which have potential for wealth and job creation through the generation and exploitation of intellectual property and content".

3. Discussion

Analysis of the external environment, the environment of the traditional performing arts industry.

In a business there are many factors that affect mainly factors that cannot be controlled by business actors or also referred to as external factors. We need to know about the external environment that is capable of influencing a business. In the context of traditional performing arts there are several external environments that affect the sustainability of the business, namely:

External Environment

1) Social and Cultural

The shift of community culture from traditional to modern influences people's attention to the existence of traditional performing arts. Because the culture created in

the community is a global culture that tends to refer to western culture. This shift in values is a threat to the traditional performing arts industry. So it is not uncommon for people who do not know traditional performing arts.

- 2) Technology and Information
 - i. The development of technology and information is one of the factors causing social and cultural shifts as explained in the previous point. In addition, performers are required to compensate for developments with appropriate users. However, the obstacle is that some things, such as the maintained value, have the potential to be biased because the inclusion of technological elements then business actors have limitations on the use of technology and information such as minimal promotional media.
- 3) Politics
 - i. The role of the government in maintaining the existence of traditional performance art is one of the keys to solving this problem. We consider assistance in the form of funds not to be a solution, but assistance in other aspects that become obstacles for businesses is more effective than only assistance in the form of consumptive funds. Assistance in the form of promotions, development of the ability of business people in managing business, improvement in the appearance and quality of values delivered are problems that cannot be solved independently by business actors.
- 4) International

Foreign tourist visits to Indonesia are increasing every year, this is an opportunity for traditional performing arts to gain a market share of foreign tourists.

Industrial Environment

- 1) Consumers

The desire of consumers to be things that need to be accommodated, because it will affect the demand for traditional performing arts. The current condition of the low demand for traditional performing arts is very influential. In addition, consumers only gather at several points such as the cultural tourism area of Bali, Yogyakarta, and other areas that become national tourist destinations. It is inversely proportional to performing arts in other regions which are not national tourism destinations.
- 2) Labor

The availability of workers who are focused on the performing arts industry is still low due to the tendency of workers to choose to work in factories or offices because of clarity of salary or income and protection of labor. The traditional art industry has not been able to provide protection for the welfare of workers because of conditions that are not possible.

Internal environmental analysis

After we analyze the external environment, we discuss the internal environment of the industry using the *Business Model Canvas*

- 1) Key Partners

The government, community art groups become the main partners in traditional performing arts because the government acts as a regulator that supports community art groups as actors in delivery of traditional performing

arts value chains. Regeneration in community art groups has become an obstacle to business continuity and a shift in cultural values in the performing arts.

- 2) Key Activities

The process of creation and production is an activity that is carried out before the value of art performance offered to consumers. The process of creation from conceptual ideas to production processes such as choreographic training and preparation. An idea is an idea that cannot be judged permanently by the amount of material value so that there is an opportunity that the idea produced can be of very high value and can also be very low depending on the quality of the idea that will be conveyed to the consumer.
- 3) Key Resources

Manpower is one of the main resources because the form of product offered is not in the form of physical products but art products that can be enjoyed without being able to be owned. Skilled labor and dedication to this sector are still relatively low.
- 4) Value Proposition

The value of the product offered is the core of the value proposition. The development of ideas and values that will be conveyed through the media show is a press point. Often the values conveyed are considered irrelevant to the present situation, especially those related to myths, but the value of life delivered often reflects the current situation.
- 5) Customer Relationship

In this aspect, often business people do not pay attention to how they maintain relationships with consumers. So that consumers in continuing to consume traditional performing arts become short-term, this becomes important even though their management is still fairly traditional and unorganized
- 6) Channels

Traditional marketing of performing arts still uses ways that have not maximized information technology. But again adjusted to consumer segmentation. For performing arts that are in the upper middle scale, the staging of information is sometimes still not distributed evenly with marketing information.
- 7) Customer Segments

The segmentation of performing arts consumers is divided into 2, namely domestic and foreign consumers. Domestic consumers are the closest consumers who sometimes still cannot be reached while foreign consumers are the mainstay consumers but foreign consumers are only in a number of national tourist areas such as Bali, Yogyakarta and other regions.
- 8) Cost Structure

The costs to be incurred in 1 performance are player wages, place rental costs, completeness fees and a number of other things.
- 9) Revenue Streams

The reception of traditional performing arts comes from entrance tickets or from third party manager fees such as amusement parks and others.

The strength of performing arts in Indonesia is that the values conveyed are born from ideas that can be of very high value because the performing arts itself starts from an idea and can be created that continues and is more interesting.

The last one is the breadth of product sales that products should not be rigid or static in which the performing arts are not just a dance stage but many product lines.

While the weaknesses of the first Indonesian performing arts are still traditional management where it has not used a maximum technological system as in the case of promotional media because businesses have limitations on the use of technology and information. Next is Regeneration in the performing arts business where artists are now a little due to the low interest of the community to be involved in the business. The last is the expenditure that is not in accordance with income which to hold a show requires a cost and the income is not proportional to the expenditure due to the interest of people who are still low to see the performing arts.

Opportunity in performing arts in Indonesia is an increase in foreign tourist visits where Indonesia has tourist destinations that already cover overseas and globally so that there are many tourist destinations that slip into performing arts events such as those in Bali island. The second is the use of information technology for promotion in which many technologies can make a whole promotion. The third is government assistance to increase profits because the level of tourism has increased which has also led to increased state income so that the government supports performing arts activities that attract tourists while visiting Indonesia. The last is the protection of the welfare of workers in traditional performing arts.

Threat in performing arts in Indonesia is a social and cultural shift in which today's society prefers things that are western and cultural outside the country which considers outside culture to be contemporary and modern so that the culture that is native to Indonesia is less noticed. Next is information disclosure and technological developments where the performing arts can be copied and experienced video piracy.

4. Conclusion

Performance art contributions amount to 0.26% of all creative economy contributions. Performing arts are divided into 3 categories, namely dance, theater and music, all of which move in traditional spaces, commercial and artistic experimentation (which are varied and freely categorized into 'modern' and 'contemporary' terms or genres). Traditional performing arts are one of the categories that are inherent in culture and noble values in society. But now traditional performing arts experience a phase of decline in the product life cycle. This is due to the shift in socio-culture and the development of information technology which encourages businesses to anticipate these conditions even though business people are still dealing with internal problems such as business management that has not been effective and efficient. Welfare protection demands for the performing arts workforce and others. Even so, they are still trying to develop ideas and values to be able to increase consumer interest and improve management to reduce the threat to the business.

5. Recommendations

After learning about the problems and circumstances we recommend to the government by establishing an art center that is at the center of community activities and art groups to practice and perform. In addition, other impacts are aimed at making the people who are also consumers easy to get access to traditional performing arts. increasing community closeness with traditional performing arts and increasing the importance of traditional performing arts as part of community life. Then the development of business actors about business management Improving the quality of delivery content without having to change the value of existing values is something that aims for traditional performing arts to exist in the midst of changing times. In addition, with the increase in technology that is able to encourage creative industries, especially in the performing arts sector, business actors in this sector must be able to use technology wisely and package it more interesting without eliminating cultural values that are the hallmark of this creative industry.

References

- [1] Kurniawan, Irfan. 2016. "Contradictions of the Creative Industry Policy and Preservation of Tradition Arts (Case of the Luambek Performing Arts)". Journal of Art Design and Culture Volume 1 No.2 September.
- [2] Ramlan, Lalan. 2013. "Jaipongan: Third Generation Dance Genre in the Development of Sundanese Dance Performances". Recital Vol. 14 No. 1, June 2013: 41-55.
- [3] Ardipal. 2015. "Participant's Role as an Art Infrastructure Section in West Sumatra: Development of Talempong Kreasi Music Art". Recital Vol. 16 No. 1, April 2015: 15-24.
- [4] Kaunang, Ivan Robert Bernadus, Sumlat, Mareike. 2015. "Maengket Dance Packaging in Supporting the North Sulawesi Minahasa Creative Industry in the Era of Globalization". Journal of LPPM EkoSosBudKum Volume 2 Number 1.
- [5] Nurjanah, Siti. 2013. "Analysis of the Development of Creative Industry Business Programs Implementation through Higher Education". JMA Vol. 18 No. October 2 - November.
- [6] Kamal, Zahara. 2010. "The Existence of Luambek Performing Arts in Social Life of the Community of Nagari Head of Hilalang District 2 x 11 Wood Planting District of Padang Pariaman." Thesis. Padang State University.
- [7] Pangestu, Mari Elka. 2008. *Development of Creative Industries Towards Indonesia's Creative Economy Vision 2025*. Jakarta: Ministry of Commerce of the Republic of Indonesia.