

Cultural Industry in Wakatobi Tourism

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Abstract: Cultural industry is strongly believed to contribute to the national economy of the country. Therefore, various sectors in this industry have potentials to develop. There are two reasons for this: (1) Indonesia has capable and creative human resources and a rich cultural heritage. It certainly can be an added value to the product in establishing the value for individuals and community. The knowledge and achievement intensive, creating work opportunity and prosperity and (2) cultural industry is such an important tourism infrastructure that its existence is important to manage optimally as a tourism attraction. The study uses multi-vocal dialogic model beside observation method and document analysis

Wakatobi Regency in Southeast Sulawesi is a tourist destination area in the last view years has gone international attracting a lot of people from other countries to visit the regency. The only purpose is to enjoy the undersea beauty. In fact, the interest of the place goes beyond undersea view, it is a exotic cultural tourism supported by the unique local ethnicity.

The result of the study reveals that there are four communities in 4 islands: Wang-wangi, Kaledupa, Tomia, and Binongko of which has its own ethnic culture, tradition, rituals, art, performance, handicraft, and culinary which will be interesting as tourist attraction activities.

Keywords: Cultural Industry, Tourism Anthropology, Wakatobi Regency

1. INTRODUCTION

According to *World Tourism Organization* (WTO) the future of tourism industry as a travel industry will be very bright because tourism sector has become one of the prime movers in the economic development. Similar optimism has been expressed by *World Travel Tourism Council* (WTTC) that being aware or not the world tourism has transformed into “a Mega Industry” estimated to be one of the economic movers of the 21st century. WTTC has even predicted that tourism industry will mobilize tourist all over the world in the next ten years.

To Indonesia, the role of tourism is getting more important particularly since the weakening of oil and gas. What is more, the visit of international tourists is rising in the last few decades. At the moment the government is focusing on managing the international tourists. In 2010, the international tourists in Indonesia reached 7.002 millions people or rising about 10.74% compared to the one in 2009.

The tourism data of 2012 from Tourism Ministry showed that 8 million people visited Indonesia. In 2013 the visit increased to 8,802,129 persons. This indicated an increase of 9.42 per cent in the year of 2014, the international tourists reached 9,435,411 persons. Expert staff members of Tourism Ministry, Han Wintoro claimed that this year the tourists will visit Indonesia would rise to 10 million (Kompas, 14 November 2015). It was expected that the international tourists who would visit Indonesia in 2019 would reach 20 million people.

WTO also predicted that the world tourism growth would reach 4.2 per cent per year for ten years ahead (2000 – 2010). One of the regions undergoing a great growth of tourism are Asian countries including Indonesia.

The increase of international tourist visits in Indonesia will provide positive impacts on foreign exchange. From year to year the contribution to the economy of the country from the exchange of tourism increased from 8.5 billion US dollars in 2012 to US 9.8 billion US dollars in 2014. This

means that stock exchange from tourism sector becomes the greatest contribution of foreign exchange to the balance sheet of services whose amount increases to 2.2 billion US dollars in 2014. This also means that tourism provides an important contribution on employment as result of being a tourist destination region and investment which also increases more. The increase of tourism as well as investment has become a key factor in income through export, employment opportunity, and business as well as infrastructure development causing tourism continuously expanding and diversifying. At present tourism has become one of the largest economic sector, the fourth in its growth in the world. Despite several global crises occurred in the past, the number of international tourists consistently grow positively.

Related to that, Central Bureau of Statistics (BPS) recorded that the expenditure of the international tourists in Indonesia in 2010 reached 7.6 billion dollars or rose to up to 20.63 % compared to foreign exchange in 2009 only 6.3 billion dollars. This is possible due to the increase of the international tourists' expenditure as a consequence of economic improvement and cheaper flight industry.

Indonesia which is in East Asian and Pacific economic constellation with high economic growth, should be able to utilize tourism opportunity by means of preparing each regency to become Tourist Destination Region (TDR). This is possible because regional autonomy allows the local government to plan, develop, and manage tourism so that the process will be much simple and fast.

What is more, when regional sources of income from the sectors of forestry, agriculture, and plantation, tend to be stagnant, the tourism industry needs to be developed as an alternative effort to diversify regional economy in terms of the development of integrated area to support the sustainable development. In line with that, at this very moment, there is a shifting of tourism market in which motif, interest, taste, demands of the tourists are constantly changed that these matters have to be responded by developing natural tourism objects, cultural tourism objects, and agro-ecotourism.. through tourism development, it is expected that tourism will be a superior project becoming a means to improve the regional original revenue (PAD).

The increase of international tourists coming to this country should be responded quickly and seriously by the regional government of Wakatobi to transform the region into an interesting tourist destination region. The tourist destination region optimally developed will certainly attract tourists in significant numbers which would allow the region to benefit from economic gains hence it will accelerate regional development and will increase the community's welfare (Sani, 2016).

2. LITERATURE REVIEW

2.1. Tourism Concept

In the Law No.10 of 2009 article 1 paragraph 3, it is mentioned that tourism is various travelling activities supported by various facilities and services provided by business community, central government, and local government. The tourism concept related to such kind of services is in line with Waluyo's definition (2007:5) that tourism is service business catering for travelling needs of a person or group of persons to a tourist destination places.

Spillane (1991:21) states that tourism is a travel from one place to another, temporary in its nature, performed by one person or a group of persons as an effort to find balance and happiness with the environment in the dimension of social, cultural, nature, and science.

According to Murphy (in Sedarmayanti, 2014) that tourism is a total of related elements (tourists, tourism destination area, travelling, industry and others) as a consequence of touristic travelling to tourism destination area as long as the travelling is not permanent. Sukardijo (2000:2) explains that tourism concerns with activities in community in relation to tourists. While according to Usry (in Fandely and Mukhlison, 1990), that the essential meaning of tourism is to travel and to find something different with someone's routine and daily life.

Recently, tourists coming from urban area prefer new atmosphere in the rural area in the nature far from hustle and bustle of the city life. Meanwhile the tourists from overseas originated from industrial countries wish to conduct a meaningful travel by visiting a region which is very different with the one he/she is familiar with. So the essence of tourism is the travel someone conducts to find something different from his/her ordinary life and the journey allows him/her to expand his/her knowledge and world view.

The tourism development in Indonesia was carried out based on the concept of cultural tourism as stipulated in the Law No.9 of 1990. This matter refers to the basic principle of tourism prioritizing not only the landscape but the product quality, uniqueness, authenticity, originality, and cultural diversity. In this case, the objectives of tourism development program are to develop and expand the product diversification and improve the quality of tourism based on the community empowerment by preserving cultural sustainability, particularly in arts, tradition, sustainability of life environment and always to develop product and tourism market much more serious.

Setting off from our understanding of cultural exotics, the development of cultural tourism gains accentuation from the Law No. 25 of 2000 about National Development Program (PROPENAS) particularly Chapter VII of Social and Cultural Development. This legislation confirms that the development of culture and tourism is carried out through a program called Cultural Development and Preservation Program to instill the nation's cultural value in the effort to create understanding and appreciation of the community on the cultural heritage, the variety of cultural traditions, to increase the quality of cultural life of the community, to make the community more critical on the cultural value and to strengthen the cultural defense of the nation (Sedarmayanti, 2005:2).

Development program in the field of culture and tourism stipulated in TAP MPR-RI of 1999, particularly for art and tourism development program, it said (1) to develop freedom to create pieces of art to attain a target as a source of inspiration, to be sensitive to the totality of life with reference to the ethics, moral as well as aesthetic value, and religion, and to provide protection and appreciation on the copyright and royalty to the art and cultural workers. (2) to develop Indonesian movie domain healthily as a creative mass media broadcasting various types of art to improve religious morality and intelligence of the community, to shape public opinion positively and to improve economic added value of the community, (3) to preserve the aspiration of art and traditional cultural value and to promote and introduce art centers to stimulate the development of national. (4) to make the art and traditional culture of Indonesia as vehicle to develop national tourism and to promote it to the world consistently.

2.2. Cultural Industry

Economic crisis experienced by Uni-European countries was supposed to be a momentum to develop domestic economy as a trigger to foster economic growth in Indonesia. The country has an abundant various natural and biological resources and a variety of local culture. All these become a major capital to explore creative ideas to support cultural industry as an inseparable part of creative economy.

This kind of industry basically emphasizes on the skills to manage creative ideas of individuals directed toward continual economic development. Therefore, cultural industry as part of creative economy should deserve an attention by the government, scholars, business persons, and the community as an effort to become a dignified developed nation. For that reason, the development of cultural industry in Indonesia is an embodiment of optimism and an overflow of aspiration to support the attainment of Indonesian vision to become a developed nation in which there are ideas, ideals, imaginations, and dreams to be a society with an excellent quality of life, prosperous, and creative (Pengestu, 2005:31).

Cultural industry in many countries in the world today is expected to be able to contribute significantly to the economy of its nation, Indonesia has started to see that in every sub-sector in cultural industry, there is a potential to be developed because as a nation, Indonesia has creative human resources and a rich cultural heritage. The cultural industry consequently could add product value and create values for individuals as well as community. Cultural industry is full of work and knowledge. It creates work opportunity and possible prosperity and cultivates creativity as the raw material and pushes it further to production processes and commercialization. At the same time, cultural industry has a vital role in developing and preserving the cultural diversity in the country and allowing democratic access to it. The multiple cultural and economic nature will form a specific profile of cultural industry.

In 1990s, this industry developed very quickly to create job opportunities, and larger contribution to GNP. What is more, recently globalization offers new challenges and opportunity for this kind of industry (Arjana, 2016:221).

3. RESEARCH METHODOLOGY

The research method used to study cultural industry prospect in Wakatobi Tourism is a qualitative research. Therefore, the role of the researcher as a research instrument is crucial. In collecting the data, the researcher uses dialogic multi-vocal model in which the researcher can conduct interview freely. Observation and documentation techniques are also used.

4. DISCUSSION

4.1. Wakatobi: Tourism Destination in Banda Sea of Southeast Sulawesi.

Wakatobi, a regency in the region of Southeast Sulawesi Province in the last few years has been global as a prime tourist destination area in Indonesia. The region lies in eastern and western cruise line of the country and is between Flores Sea and Banda Sea. It is in a strategic position with a potential diversity of biological resources such as coral reefs of various species, and fish. This is so because Wakatobi is in the center of World Coral Triangle. Wakatobi was earlier known as Blacksmith Island (Pulau Tukang Besi) is in the region of Buton Regency in the form of island groups consisting of 34 islands: 4 bigger islands (Wang-Wangi, Kaledupa, Tomia, and Binongko (WAKATOBI) and 34 small islands (Latarima, 2015:75).

Most part of the region of Wakatobi is sea. Out of 19,200 km², only 823 km² is land or 3.00%. the rest is sea (18,377 km² or 97.00%). It is normal if the area has a great potential in the marine and fishery sector as well as marine-based tourism to be a prime sector. Wakatobi Regency has 8 districts and there are 2 districts in every island and the capital of the regency is in Wangi-Wangi Island consists of Wangi-Wangi District and South Wangi-Wangi District. Kaledupa Island consists of Kaledupa District and South Kaledupa District. Binongko Island consists of Binongko District and South Binongko District.

Wakatobi waters have a variety of coral reefs. In a tour guide book, it is mentioned that 90% of all the coral reefs in the world a total of 850 species, as many as 750 species exist under Wakatobi (2012:21). Beside that, in this area, there are various types of marine biota including 942 types of fish. According to Wallace a research institution based in London from those type of fish, several of them are *Cephalopholusargus*, Takkasang (*Naso unicomis*), pogo-pogo (*Balestoide vindescens*). Napoleon (*Cheilinus undulates*). Redfish (*Lutjanus biguttatus*), Baronang (*Siganus guttatus*), *Amphiprion melanopus*, *Chaetodon speculum*, *Chelmon rostratus*, *Heniochus acuminatus*, *Lutjanus monostigma*, *Caesio caerularea* and others.

Wakatobi is also home to several types of sea birds like Brown Angsa Batu (*Sula leucogaster plotus*), Cerek Melayu (*Charadrius peronii*) and King of Prown Erasia (*Alcedo attis*) nests in the area. Several types of turtles make this marine park as their home, for example Hawksbill turtle (*Eretmochelys imbricate*), Loggerhead (*Caren caretta*), Olive Ridley sea turtle (*Lepidochelisolivace*). However turtle has lost its earlier generations. From the 30 generation now it is only 6 generations left of seven species. In the area of Wakatobi, there are 3 types of turtle to appear to lay eggs in this region the green sea turtle, leather back sea turtle, and hawksbill turtle and so are dolphin and whale, they become tourist attraction in Wakatobi beach. These rare and endangered species are well maintained in National Sea Park of Wakatobi.

A well-known beach for tourists in Wangi-Wangi Island is Patuno Beach Resort which has a four-star hotel. Not far from this resort, there is a beach called a Hundred Fountain frequently visited by yang people/teenagers that it is often called the beach of mates. Beach tourism is also available in Matahora Village called Sousu Beach. Enclosed by preserved coral reefs, the beach is considered the best place for snorkeling and diving, the beach has white sand, with pine trees encircling the island. The beach is in the Waha Village.

Kapota Coral is coral reefs ecosystem lie constituting island tourism object in the district of Wangi-Wangi. Tourists can dive and snorkel while enjoying the underwater view of coral reefs and coral fish and the culture of the local people. The peak panorama of Wanginopo is situated in Wanginopo Village of Wangi-Wangi District in which the view around Wangi-Wangi is open sea, Kapota island, and sunset, are the scenery in this place. The mangrove forest is in Liya Village of South Wangi-Wangi. There are several types of mangrove among others are sonneratia sp., Rhizophora sp., Excoecaria sp., xylicarpus sp., avecennia sp, and associated mangrove forest, among others is pescaprea, sea fern, pongamia sp. Several birds are also available Trinitil, Cekakak Suci or Todhirhampus sanctus, and raja udang biru (Blue King of Prawn) are also in this area.

Few recent years, Bajo people in Mola Village are getting popular. This is caused by the pressing wish of the tourists to witness the profile of Bajo people known as 'sea people' having nomadic life earlier, normally called sea gipsy. In Mola village, the vicinity of Bajo people still exists. The houses are built above the sea water but some have built their houses on the ground. They have even been so developed that they build their houses on the ground with the material bought from the store. They also build house -store (Ruko). Those people have also been involved in trading that you could see souvenir shops that sell Bajo woven fabrics and several other items of home made by Bajo people (Sani, 2016:119).

Kaledupa is the second island in the region of Wakatobi which has a lot potential of marine tourism. There are three beaches for tourist destinations: Hoga Beach having underwater beautiful panorama beautiful and various coral reefs and coral fish very close to the divers. It become s an attractive show. Tourists can dive in deep sea or snorkel in shallow water. Meanwhile on the beach the tourists can sunbath. Hoga Island as a tourist destination has been equipped with guest houses, lodging houses, and small inns.

Sombano Beach has a white sand and it is in Sombano Village. It has some tourism facilities like, post guard and shelters enabling the tourists to enjoy the panoramic view when sunbathing or doing beach sports. Perora Beach which has also white sand becoming an alternative to enjoy natural view or to relax to feel the sun shining in the morning. Similar thing can be experienced in Berawa Island also called Raja Ampat in Wakatobi.

The settlements of Bajo Sampela and Bajo Mantigola in Kaledupa have an interesting potential in Wakatobi tourism because their settlements are built on the water with their lives as fishermen. They are excellent sailors and they often go far away reaching the border of Australia. Tourist destination in Tomia Island has been recognized globally due to tourism region of One Moba'a managed by PT. Wakatobi Resort (PTWR). This region is well known for its maritime tourism region with the charm of various coral reefs and beautiful beach panorama

4.2. Cultural Industry in Wakatobi Tourism

According to *Study on International Flow Cultural Good* performed by UNESCO (in Alonso Cano, et.al, 2005:6), the trading of cultural artifacts grows tremendously in the last two decades between 1980 and 1998 the annual world trading of printed items, literature, music, visual arts, movies, radio, television, games, and sport equipment increase from 95,340 million US dollars to 387,927 million US dollars. However most of the trading only occurred in a number of small countries. In 1990, Japan, United States, Germany, England, and France, made 47% of the total import. In 1999 the focus of export and import of cultural items in several countries started to diminish but no significant changes.

At this moment cultural industry handled by Creative Economy Agency has contributed 7.6 per cent of the total gross domestic product (GDP) or Rp. 104.7 trillion. The target set by the General Director of Export and Creative Economy Development of Ministry of Commerce of 2014 can reach 8.1 per cent of the total value of GDP (Kompas, 18 November 2011). This target will be attained when the community takes part in recognizing and developing the industry as a product prospering its community and making the nation proud. The importance of developing the cultural industry was revealed in the Human Development Report UNDP of 1999 (in Alonso Cano, et.al, 2005:12) that two third of the people do not get any advantage of the new model of economic growth based on international trading expansion and new technology development as well as at least of the information community structure.

It is quite different with cultural industry, an industry which makes use of someone's creativity, skills ,and talent of an individual as an effort to improve the community's prosperity can open new employment opportunity to create something to be used by the community. Furthermore, this industry is not enough only to see it from economic point of view but from cultural point of view. The creative ideas that appear are cultural product and they are expected to become the national pride. Furthermore, cultural industry creates new competitive power of 6,7 per cent of business opportunity, 7.7 per cent job opportunity far higher that mining sector only 0.9 per cent (Kompas, 22 November 2011). This industry will develop more because of cultural commoditization. As a cultural industry in the form of performing art, music, design, crafty arts and lately culinary art, it becomes an important part in recreative and supportive plant in the tourism sector.

Indonesia is famous for the beauty of its nature and high cultural heritage therefore it has very great potential to attract tourists from different countries. But today, tourists still prefer to visit other countries in Asia. In this case, cultural industry can play an important role in fixing the image of tourism in the country. With the ability to promote local culture in a new context, it is expected that the foreign tourists will gain new experience to bring home. The new experience can be created from the hotel architecture, landscape of the city, interesting culinary experience, souvenir, performing arts, music, and movies. Wakatobi Regency in Southeast Sulawesi Province being in economic constellation of East Indonesian Region with relatively high economic growth should be able to make use of the economic opportunity available in this region, including cultural industry development in order to support the growth of tourism. This is possible because local autonomy allows the local government authority to plan, develop, and manage development in their respective regions. Cultural industry and tourism can provide significant economic contribution and it is also expected to stimulate an atmosphere to reconstruct image and identity of the nation/region.

Along with the strong flow of globalization, the culture of the local community demands its rights to express itself. This happens in the context of cultural industry, as part of the creative economy which takes over creation forms and distribution of traditional culture causing a change in the cultural practice. Performing arts, particularly of the tradition is categorized into heritage tourism which is part of the cultural tourism briefly telling the tourists about the characteristics of the culture in the past of a community. Therefore, this tourist group is categorized as *new unity of everyday life*, doing a travel to enjoy and experience cultural heritage in different places which are different from their everyday life. This is conducted in order to understand a simple traditional way of life, natural and for gaining new experience and personal enrichment.

This tourism segment grows all over the world, performing arts has become a promising touristic attraction due to its uniqueness and its follow-up impact i.e. it could mobilize the local people's economy. The role of tourism stakeholders in this case is crucial in mobilizing the community's participation to develop and preserve the traditional arts, then arrange them for tourist attraction. Wakatobi community has various rituals and traditional dances which can be an asset for touristic attraction. To tighten the social relationship among the community, there is a tradition of the Wakatobi community, particularly in Tomia Island, community party called *Palombesi* is held by the community. In this community party, young people from another village come to fulfill the invitation in the other village which invited them. In the *Palombasi* activity various dances and singing are performed and community games are played. (Hadara Ali, 2013:123).

Manga lewu-lewu is also a community party of Tomia people performed as an expression of grateful feeling after completing a certain activity for the benefit of the public, like the building of a mosque. This community party is normally conducted in the afternoon in the Idul Fitri day. This party is attended by children and young girls.

Several other traditional parties are:

4.2.1. Traditional Party of Sapara

The traditional party of *Sapara* is conducted every Syafar month (Islamic Calendar) aiming at expressing gratefulness to Allah for HIS greatness and all the luck He has given to man. For Tomia people, to express gratitude to Allah for all HIS blessing means always place themselves as servants obeying all the time to Allah. The function of traditional party is a means to build togetherness, strengthen brotherhood, and to express solidarity among the community. This ritual is started by the head of the ceremony, normally one of the traditional elders who will recite some prayer, then taking a bath together flushing with each other.

4.2.2. Bose-Bose Tradition

Bose-Bose tradition is the tradition of people on the island conducted by parading to bring ceremony equipment to the beach and rowing *bose-bose* (boat) already decorated with colorful ornaments. During the ritual, a traditional cuisine is presented while a drum, brought from Patipelong harbor to Usuku Harbor and to Onemoboa Strait is beaten. The ritual aims to wash away the sins into the sea. The traditional dance normally performed is *Mborita* Dance performed to welcome those who went away and now return to their home. Tomia people are known as inter-island sailor and trader community, who are also a traveler. This dance is performed by six young girl dancers. One of the dancers will be chosen by the home comer.

Sajomowine is a dance and song performed in group of adult women (*wowine*) on the night of a wedding, celebration, expressing gratefulness, courtesy and others. This dance aims to entertain guests and the spectators. *Sajomoane* is a dance with song performed in group by 16 male teenagers (*moane*). This kind of dance is performed in the event of welcoming visitors and taking them to Tomia Island. *Saride* dance is a tradition dance which means unity and togetherness in completing an activity related to public need. *Saride* dance is actually traditional dance expressing unity and togetherness in finishing an activity intended for public. *Kadandio* is another traditional dance performed by 12 young girls wearing special attire of Buton customs. This type of dance was accompanied by musical instruments like gong, *tanda-tanda*, *ndenyu-ndenyu*, and drum (*gendang*). The song to be sung is in the form of lyrical poem which is called *banti-banti*. The other dance is *Ahonda* dance performed by 12 female and male dancers accompanied by music and the dancers wearing Buton traditional clothing and a scarf. The aim of this dance is to entertain guests, beside to introduce Tomia. *Manari Banda* (Banda Dance) is a dance with a song performed by a group of mothers and usually to be followed by the fathers with *ngiwi*. It is a dance movement performed by the fathers to circle around the mothers while raising right hand and circle around the mothers. Normally at the end the fathers will give money to the mothers as tips for the dance. A song in the form of poetical lyrics (*banti-banti*) is sung along.

Judging from its name, this dance comes from Banda to be made popular by the mothers and the fathers in Tomia Island. *Manari Banda* (Banda Dance) is a kind of dance performed in group but individual in its nature because each dancer's style is not bound to any other dancer's style. The attire worn by the dancers is free but normally the dancers wear *kebaya* (the country's national traditional garment). The dance is conducted in the evening of a wedding or celebration. The purpose of this dance to entertain oneself or the community who attend the event. The musical instruments used are drums and violin and *Banti-Banti* is sung. One of the traditions having a national recognition from the country is traditional dance of *Lariangi* which originally developed in the community of Kaledupa. Now, this dance becomes an icon for cultural tourism in Wakatobi Regency. *Lariangi* is an old tradition normally performed in the palace of Buton Kingdom, but later on experienced diffusion with the outside. The dance developed and was performed in several local kingdoms under the reign of Buton Kingdom, and the same case is applied to Kaledupa.

According to Munafi (in Asrif and Usra, 2007: 67), before Buton Kingdom is found around 14th Century, in several islands around Buton Island had lived several communities, even local kingdoms, among them were the community who inhabited Kaledupa Island located in Tukang Besi island cluster which is now named Wakatobi. One of the closes of Martabat 7 Constitution (7 local wisdoms) asserts that Kaledupa is Barata with other three islands: Kolencusu, Tiworo, and Muna. These four Barata function as the defense center of the sultanate of Buton situated in Wolio.

In the sultanate era the traditional dance of *Lariangi* was the aristocratic dance only displayed in the palace and even the dancers were not any women but from royal families *Kaomu* and *Walaka*. Therefore, the dancers of *Lariangi* should be pretty, has a character, and is still a virgin. According to Kamaruddin (2014:55) being pretty is not merely measured from the physical appearance. Beauty should also be reflected from inside through the voice contour, pleasant and calming, having polite manner. Virginity is essential because *Lariangi* contains spiritual values therefore the dancers should be pure to keep the sacred atmosphere in the dance.

Performing arts such as dances could change into an arena of political rally, the legitimating of power which should be respected and maintained. Virginity is purity. Purity is wisdom in facing something/someone living in life and in community. The community should be pure, pristine, wise so they could understand how heavy to rule and to make the community prosperous. Through artistic performance and ritual the king maintained his political life. That is the best way because beside it is subtle, it is also a civilized way. The process of *Lariangi* dance was a momentum for the king to enter into the unseen world which was considered the greatest and sacred. The dance in this case became a medium for the supernatural power to communicate with the king so as to become a good statesman, being just, the head of the region and capable of providing prosperity for the people. The writer thinks *Lariangi* was created to demonstrate the greatness of the king because he is the symbol of the kingdom capable of unifying the worldly potential and the supernatural power causing him to possess power to influence his people.

Kamaruddin (2014:54) says, *Lariangi* in oral tradition of Wakatobi community refers to self-image of woman and as a tradition of the king's offering, as well as the costume's name for such activity. Today, *Lariangi* undergoes continuous transformation. It also becomes a cultural symbol and identity of Kaledupa community even though they live in other areas. *Lariangi* becomes an emotional means to connect those who live in their hometown to those who left and lived elsewhere. Such phenomena indicate that *Lariangi* dance has been going through a transformation. For that reason, the function of the dance in the era of kingdom has also undergoes transformation. There are functions that survive there are also functions that have changed. *Lariangi* dance has even been become commodified in which the dance is prepared to entertain tourists or even people in the area for celebration, wedding, people's party. The dance has been awarded by the state as cultural heritage of non-material. It becomes more popular and is made into a tourism commodity by the government of Wakatobi. The government is fighting for the recognition by UNESCO as the world heritage.

Several types of local dish of Tomia can be introduced to the tourists who come to the tourism region of *One Moba'a* such as:

- *Kasuami*: the basic ingredient is cassava, could be an alternative staple food.
- *Kapusu*: another type of staple food using corn as the base ingredient added with redbeans. This dish is normally presented with barbequed fish or *Padende* Fish, or warm shellfish.
- *Parende*: one of the side dish using sea fish cooked with spices. This dish is is presented in hot/warm condition in the form of boiled fish with sauce.
- *Kerang-kerangan*: (shellfish) can also be presented as side dish Tomia people consume this kind of dish through a process wash to clean them and cook. But some people eat the raw only by soak them in lemon or lime first.
- *Kurasi*: a kind of crackers whose main ingredient is rice powder is made into a dough is made first, and the dough is made into crackers.

Family home Industrial sector of Tomia community can be a supporting means of tourism (tourism supporting superstructure) functioning not only to support the primary means and secondary ones but also in economic sector to motivate the foreign and local tourists to spend their money buying gifts. The result of family home industry of Tomia community that can become a gift is *Homoru*, a traditional woven *sarong* (hand woven clothing) with different motifs: *wama-wami*, *leja*, *katamba*, *aandkasopa*. There is also handy crafts made fro cocnut shell can be used to decorate room in a house.

5. CONCLUSION

Cultural industry is basically a supporting element (*Tourism Supporting Superstructure*), that is a means needed by tourists and has functions of not only to complement the main means and facilities but also to keep the tourists stay longer in the area and will spend more money. Cultural industry is expected to present an impressive touring image to the tourists particularly foreign ones. touring image

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