

Contribution of Community-Based Festival to the Development of Sustainable Tourism on Karimunjawa Island

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Abstract. Community-based festival is considered as a catalyst for developing sustainable tourism in the destination. This study explores the role of Festival Barikan Kubro as a community-based festival in Karimunjawa Island which contributes to the preservation of the culture and conservation of nature in the sustainable tourism destination. This study is a qualitative case study using ethnographic approach employing participant observation and in-depth interviews to gain a deep understanding on the management of the festival. The triangulation technique is used by comparing the observations, interviews, and documentation of the festival. The data were then thematically coded based on the dimension of festival attributes namely festival atmosphere, interpersonal interaction, cultural symbols, and festival activities. The result of the study showed that community-based festival provides a space for people to reflect on their identity and culture; second, it increases the sense of place and social cohesion; moreover, it increases the awareness to conserve the culture and nature of the destination; lastly, it promotes the destination image as an ecotourism area. In conclusion, the role of community-based festival is highly important in the management of sustainable tourism, and it contributes to the development of sustainable tourism on Karimunjawa Island.

Keywords: Community-Based Festival, Sustainable Tourism, Karimunjawa Island

1 Introduction

Community-based festival is considered as a catalyst for sustainable tourism development in the destination. It helps to increase local competitiveness and sustainable local development through the community participation in the festival [1]. The role of community-based festival to the tourism industry in the destination needs to be studied in order to understand how its impact contributes to the development of the tourism in the destination. Festival contributes not only to the economic aspects, but also socio-culture and environmental aspects. This article focused on the contribution of Festival Barikan Kubro (FBK) Karimunjawa as community-based festival organized in an island destination. FBK is projected as a strategy to diversify the tourism product in Karimunjawa in which the main attraction comprises of natural and underwater attractions.

Karimunjawa National Park is administratively located in Jepara Regency, Central Java. It consists of 27 islands with the land area of 1.285.50 Ha and Water Area of 110.117.30 Ha. Karimunjawa District has a total population of 9,784, with 4,931 males and 4,853 women. Karimunjawa Village has the highest population distribution (4,946 individuals), while

Nyamuk Village has the lowest (597 people). Karimunjawa Island has several attractions comprised by natural attraction in land area, underwater attractions, and cultural attraction. Nonetheless, most attractions in Karimunjawa Islands are dominated by natural attractions (55%), meanwhile cultural attractions (10%) in Karimunjawa are remain unexplored.

Local Karimunjawa people comprises of several tribes dwelling around 5 inhabited islands in Karimunjawa Archipelago, namely Javanese (81%), Buginese (8.5%), Madurese (7%), Sundanese (1.6%), Bataknese (1%), and other ethnics (0.9%) [2]. Historically, people who like to sail such as Buginese, Mandarese, Butonese, and Bajo People came to Karimunjawa to search for a living and then mingled with Javanese who had previously inhabited the island. Cultural acculturation through inter-tribal marriages on the island is unavoidable [3]. In order to spread the cultural values to a larger community, cultural traditions and community arts might be bundled into an event like a festival. Many event planners have used the festivalization of a community's traditions and culture as a method to maintain culture and promote destinations. One of which is the Dieng Culture that has evolved from a celebration of local customs into a tourist attraction [4]. This cultural customs celebration turned into an attraction is also held in Karimunjawa. Festivalization of customs and culture in Karimunjawa is an alternate way to promote Karimunjawa's culture while promoting the development of more sustainable ecotourism.

Festival Barikan Kubro (FBK) Karimunjawa is one prospective cultural tourism event organized by the local Karimunjawa community in response to the issues posed by the increasingly damaging nature of natural tourism. According to information from the Jepara Tourism Information Center website [5], FBK is expected to be one of the cultural tourism products that can attract tourists to visit Karimunjawa Island. The National Park Authority promotes tourism in conservation areas as one of its initiatives to enhance visitor numbers, and the FBK is listed as one potential tourism marketing tool to boost visitor numbers to the Karimunjawa Islands. The study concerning Festival Barikan Kubro has been conducted by Liesan, et.al. [6] which focused on festival design planning. Meanwhile, the culture and traditional values of the Karimunjawa community, as manifested in FBK are one of the key phenomena that must be examined in order to raise stakeholders' understanding of the need for more sustainable development in the future.

The previous studies on community-based festivals focused on community's sense of place [7], social sustainability [8], [9], social capital and population wellbeing [10], community participation [1], [11], participation in urban informal settlement [12], and place branding [13]. Meanwhile, the study addressing the contribution of community-based festival to the sustainable tourism development is rarely discussed. Therefore, this study attempts to fill the gaps in the studies of community-based festival particularly in the context of tourism in an island destination. Community-based festival such as Festival Barikan Kubro in Karimunjawa Island is most likely to improve the community cultural development, increasing local economy and social sustainability as well as conserving natural and cultural assets of the destination. This article aims to explore how community-based festival contributes to the community socio-cultural development, economic growth, and environmental conservation in the destination. Further, it has practical implication for the festival organizer and tourism manager to consider the community-based festival as a strategy for the sustainable tourism management particularly in an island destination.

2 Literature Review

2.1 The Role of Festival

Etymologically the term festival is taken from the Latin *festum* or meaning "joy" and *feria* which means "resting for a while to worship the gods" [14]. Furthermore, Falassi [14] defines a festival as a social phenomenon that occurs at a certain time period to celebrate the cultural traditions and social identity of the community. Meanwhile, according to Smith [15], festivals are basically celebrations related to religious rituals (e.g. harvest celebrations) which aim to strengthen the cultural identity and traditions of local communities. In contrast to Jaeger & Mykletun [16] which defines a festival in a simpler way, namely as a public celebration with a certain theme and has core activities as well as additional activities, and is held within a certain period of time. The term festival evolved when tourism was associated with festivals. Borrowing the phrase "festival explosion" from Karlsen & Nordström [17], which describes the event as a modern phenomenon where almost all regions and even suburban areas participate in holding festivals by inviting performers who are known for their popularity, bringing in a sizable and alluring number of visitors.

Festivals are viewed as a reflection of history and tradition, and a unique product to offer tourists [18]. According to Black [9], festivals connect three things: culture, heritage, and people. Festivals connect traditions and culture with society, creating a sense of community and place through the interaction among the tourists, organizers and the community [19]. Festivals can draw a variety of people, including those who come specifically to see the festival or those who happen to visit when it is actually occurring, making them the tourist phenomena with the fastest expanding audience [9], [20].

According to Derret [7], festival serves a number of purposes, including 1) celebrating a sense of place through inclusive activities in a safe environment; 2) serving as a tool to introduce the community's values, interests, and aspirations to outsiders; and 3) serving as a manifestation of community identity and showcasing the distinctiveness of the location and society. Among other things, there are four significant roles in festival organization that contribute to tourism development [21, p. 5]:

- a) as an attraction: a festival can be considered as a tourism activity that has its own attractions for a destination.
- b) as an image maker: through activities such as festivals, a destination can market itself to give an impression or view of the destinations offered.
- c) as a driving force for the growth of tourist attractions (animator of static attractions): The attractions that are shown in an event are an arena for the activity and creativity of the actors.
- d) as a catalyst for other sector development: event tourism, can trigger the growth and development of other sectors that support the implementation of the event.

2.2 Community-based festival

The studies on community-based festival have been extensively discussed. The terms of "community festival" emerged as Derrett [7] explores how a sense of community and place are linked to the community cultural festival in the destinations. The notion of community-based festival emphasizes on the local participation [1], interaction among festival participants [8], social inclusion [22], stakeholder collaboration [23], and community well-being [10]. To comprehensively understand the meaning of community-based festival, Jepson & Clarke [24] defined community-based festival as a themed and inclusive community events planned and managed by the local community to celebrate the community way of life with emphasis on particular space and time. To put it simply, community-based festival is a small-scale event

involving local communities in the planning to the evaluation process and provides a plenty of benefits to the local communities.

Previous studies discuss the contribution of community-based festival in the several aspects. Community-based festival contributes not only to enhance social capital development [8] but also to increase local competitiveness and sustainable local development [1]. The study of Akbar [12] found that community-based festival serves as a catalyst for youth in the festival area to gain event management skills and exchange cultural knowledge. Besides increasing social sustainability, community-based festival also helps to promote local destination through the festival narratives. Community festival reflect on the regional history and identity which later create an image for the destination through the story displayed in the festival [13].

Previous studies highlighted the contribution of community-based festival to cultural and economic well-being [25]. In a cultural context, festival contributes to preservation of tradition and culture [26], [27], boosting community solidarity and social cohesion [19], [28], and reinforcing community cultural values [7] as well as cultural authenticity [29]. Festivals not only give entertainment but also education about the community's way of life, which has been passed down from one generation to the next [27].

Suntikul [26] argues that festivals have an effect on the viability of cultural traditions. If tourists, especially those with a cultural motive, celebrate customs, culture, and socio-cultural values during the festival as well as locals, cultural sustainability can be accomplished. According to McKercher, et.al. [20], festival participants who have a cultural motive are more likely to be interested in learning about the festival's history, traditions, and cultural heritage. Festivals offer a space for individuals to explore ancestors' customs and investigate the values, interests, and aspirations of a specific community [7]. This demonstrates that the festival plays a part in upholding local customs and culture. Additionally, it is important to consider the contribution of tourists with cultural motivations to the maintenance of festival culture.

In addition to preserving tradition and culture, Festivals are also investigated in terms of their influence on social sustainability [9], [28] where the impact of festivals can contribute to the development of community social capital [9]. Social sustainability indicators consist of community pride and locality (local pride), community knowledge and understanding, community engagement (interaction), community involvement (participation), sense of belonging to culture and place (sense of place), and well-being [9], [28]. Through shared celebrations of beliefs and activities, festivals may strengthen communal relationships. According to Frost [19], celebrations foster feelings of connection and attachment among attendees, organizers, the community, and tourists (community attachment). By fostering connections between residents and visitors, festivals can promote social sustainability. The interaction and involvement of those participating in the festival's organization are crucial for fostering social cohesion and enhancing sense of place [7], [28], [30]–[32]. The presence of these relationships can instill a sense of place not just in the performers and organizers, but also in the audience members who are directly participating.

2.3 Festival and Sustainable Tourism development

The studies on the contribution of festival to sustainable tourism development have been extensively discussed [1], [9], [23], [33]. Festival increases the collaboration among stakeholder and enhances the livelihoods of local community which lead to the development of sustainable tourism in an island destination [23]. Liu, et.al. [34] found the sustainability indicators for festival tourism including respect for local socio-cultural resources, support for local festival, participate in local consumption, promotion of the host place, authentically

display local cultural features and support for local culture conservation. In general, the notion of sustainability stresses involvement and collaboration. The purpose of the involvement and collaboration is to build community capacity in tourist development. Sustainable festivals help to develop sustainable tourism, particularly in destination management [35], [36].

According to Getz [37], the strategy for organizing events and festivals at the destination level is critical for generating tourist visits, marketing destinations, and boosting the economic impact of tourism. This is also supported by Reverte & Izard [30], who claim that festivals with expert administration and strong marketing are extremely successful at drawing visitors and have a significant positive influence on the local community. By fostering a sense of community and belonging, as well as by increasing local networks, community-based festivals have the potential to promote sustainable destination development [8]. Festivals could bring the added value to an island destination in order to improve the loyalty for the destination and promote a sustainable tourism in the destination through the experience and involvement of tourists in the festival [38].

The studies on the community-based festival and sustainable tourism development are limited to the economic and socio-cultural sustainability. Meanwhile the sustainability of the destination also includes the environmental aspects which rarely discussed in the literature. Hence, this article attempts to explore the contribution of community-based festival to the sustainable tourism destination which refers to the economic, socio-cultural, and environmental aspects. Community-based festival particularly in an island destination provides plenty advantages for the community cultural development, natural conservation, and local economy through the tourism activity.

3 Methods

This study is a qualitative case study using ethnographic approach employing participant observation and in-depth interviews to gain a deep understanding on the management of the festival. Ethnographic approach is used to comprehend the meanings attached in the festival as a tourism product. It also provides a profound method for exploring the meaning and experience of the festival from the perspective of people involved in the festival and the sources of meaning attached in the festival [39], [40].

This research was conducted in Karimunjawa National Park for about 2 months during the time of Festival Barikan Kubro on September to October in 2019. The object of this study is Festival Barikan Kubro (FBK) as a cultural tourism product in Karimunjawa Island. The consideration of determining FBK as the object of study due to its potential as a prominent cultural tourist attraction in Karimunjawa Island. The development of FBK as a cultural tourism product needs to be studied in order to make a positive contribution to society, both from a socio-economic perspective and cultural and environmental preservation.

Participant observation was employed as the data collection methods. Researcher was directly involved in the arrangements of the festival as a participant and volunteers to find out insiders' perspectives on the festival. Besides, the researcher used reflexivity technique to maintain the objectivity of the study as "outsider" [41] who observe the interactions between actors, cultural symbols and festival activities. The component of festival observed include place, actor, activities, object, act, event, time, goal and feeling [39], [42]. Participant observation was conducted during the hosting of festival on 1-5 September 2019. The observations were then recorded in field notes to help the researcher in organizing all information gained throughout the festival.

Researcher also used documentation techniques to document the festival which was held within a short period of time. Documentation during the festival is conducted to record descriptively the visual character, picture, photos, and videos taken after obtaining the permission from the authorized organization in the research area. The researcher documents the festival organization process to obtain a comprehensive picture of festival activities and interaction among festival participants. The documentation of the festival is extremely important for the festival research in which it held in a massive crowd and happened very fast [43].

Furthermore, the researcher used in-depth interview techniques with several key informants to obtain information about cultural history and festival management which could not be observed directly. The interviews were conducted on September and October in 2019. The conversational interviews were employed to the informants capable of giving comprehensive information related to the festival including the history, values, tradition, management, and issues surrounding the festival. The number of informants were not limited to certain number in order to gain the information to answer the research objectives. All interviews were held face-to-face and were recorded using portable recording device and transcribed. Most of the interviews lasted between thirty minutes to two hours. Interviews took place in several locations such as the village office, the organizer's house, village hall, hostels, cafes, and festival venues. Interviews and conversations reveal how participants describe, explain, and provide meaning on their festival experiences [39].

In ethnographic research, data analysis began when the researcher collected the data in the field. Researcher starts to analyze the themes emerged during the participant observation and interviews. In ethnographic research, the analysis process is iterative, which means that the data is continually observed, analyzed, interpreted, and studied so that it can answer all research questions. Data reduction is also conducted to separate the irrelevant information from the research topic [44]. During the data reduction phase, researchers will disregard data and informants that are unrelated to the research construct. The reduced data results are then categorized into specific themes based on study objectives.

The next process is to categorize the field results and then look for the significance of the relationships in one domain or theme group to identify more specific sections and linkages from these sections of themes [42]. This is done by first categorizing the first unit and then comparing the second unit to the first unit. If the units are comparable, they are placed in the same category; if they are not, the second unit is placed in the second category. The process is repeated until all units have been classified. For example, several codes relating to the interaction of festival participants were grouped under the broader themes of sense of place and social cohesion. This analytical procedure assists researchers in identifying themes that might explain the role of Festival Barikan Kubro. Table 1 explain the category of festival dimension constructed by Li, et.al. [32]:

Table 1. Dimension of Festival

Dimension	Component	Indicator
Festival atmosphere	a setting or ambiance during a festival, layouts, decorations, lighting, music, temperature	<ul style="list-style-type: none"> • sense of excitement and pleasure • ease of the location • quality of the setting • unique festival environment • ritual activities with rich connotation
Interpersonal interaction	direct interaction amongst festival attendees	<ul style="list-style-type: none"> • community social cohesiveness • inclusiveness

		<ul style="list-style-type: none"> • sharing moments with others • harmonious interaction
Cultural Symbol	Symbols can be found in rituals and interactions, tales, mascots, traditional works	<ul style="list-style-type: none"> • locality • festival's distinctiveness • philosophical significance
Festival Activities	programs, entertainment, and education	<ul style="list-style-type: none"> • educational experience • entertainment experience • rich content • innovative elements • multi-cultural elements

Adapted from Li et al. [32]; Tanford & Jung [45]

The researcher then constructs a narrative based on the themes that have been determined after defining the topic and determining the significance of the link between the themes that have been classified. Narrative analysis is regarded as an interactive process of generating and interpreting shared experiences with others, with the opportunity to examine participants' responsibilities in constructing stories and negotiating viewpoints and meanings [46]. The descriptions and narratives used in ethnographic research are meant to help the reader comprehend what is happening on the field, the participant's perspective, and how the events or activities being studied are conducted. In explaining and narrating ethnographic research, the researcher draws on quotes from important informants as the basis for their interpretation of the phenomena under investigation. In ethnographic research, precise descriptions and citations are crucial [44]. This step involves the researcher describing and interpreting the meanings into a narrative that may explain the phenomena as a whole regarding the role of the Barikan Kubro Festival and how it helps the growth of more sustainable tourism.

3.1 Festival Barikan Kubro

Festival Barikan Kubro (FBK) Karimunjawa is one of the cultural tourism potentials managed by the local people as a strategy to diversify the tourism product in Karimunjawa Island. Festival Barikan Kubro (FBK) is a commodification of the barikan tradition passed down from generation to generation. The commodification of barikan tradition in Festival Barikan Kubro includes the additional attractions supporting tumpeng barikan ritual such as *minagara* dance, pirate dances, *kirab tumpeng* ritual, cultural performance of Karimunjawa multiethnic community (*Pentas Seni 6 Suku*), batik and carving workshop, mangrove plantation and coral reef transplantation activities. The core and essence of the barikan tradition are not necessarily eliminated by these added attractions. The purpose of the barikan ritual was to express gratitude to God Almighty for his kindness and mercy while also protecting the populace from unfavorable situations. Barikan also seeks to boost the multiethnic community of Karimunjawa Island's cohesiveness. Festival Barikan Kubro (FBK) was held for one week and featured a variety of cultural and educational goals, including planting mangroves and coral reefs, holding carving and batik workshops, performing multiethnic communities' cultural performances, and more. The main agenda of FBK is tumpeng barikan ritual which was held on Friday Wage during the month of Muharram. The period of the barikan ceremony is valued and regarded as the ideal time to perform rituals to request protection and prosperity. The barikan ceremony includes *tumpeng* as a key component. It represents the harmonious coexistence of the diverse people of Karimunjawa Island as well as the bond between man and God. FBK is a representation of culture, tradition,

history, and religious ceremony practiced by a multiethnic community in an ecotourism region. Thus, FBK has several values in terms of culture, social, spirituality, and conservation.

4 Results and Discussion

Festival Barikan Kubro (FBK) is managed and developed by the local community, with support from the District and Village Governments, many business players on Karimunjawa Island, the Karimunjawa National Park Office, and volunteers. FBK is a local festival funded by Karimunjawa District and Village Governments and sponsored by several Karimunjawa local and private enterprises such as *Java Paradise Resort*, *Kota Kita*, *Travel Jepara*, *The Happinezz Hills*, *Bukit Love Karimunjawa*, *Big K Hostel*, *Basabasi Café*, *Mirabelle Joglo*, *Deepsky Villa*, *Cocohuts Villa*, *Wildlife Conservation Society (WCS)* and *Express Bahari*. The participants of FBK are local people and tourists visiting Karimunjawa Village. Total participants are approximately 4.000 local people with almost 500 people actively participating in the festival as a performer. FBK has several functions in people's lives. Festival Barikan Kubro serves to celebrate cultural traditions and community identities, as a means of sharing spiritual values, cultural values, and conservation values as well as a manifestation of the multiethnic community culture of Karimunjawa. The roles of FBK as a community-based festival in Karimunjawa Island include providing a space for people to reflect on their identity and culture, increasing solidarity and social cohesion between communities, preserving culture and the environment, and promoting destination image as ecotourism area.

4.1 Reflection of community identity and culture

Festival Barikan Kubro (FBK) is an expression of traditional and historical values that have been transformed into a cultural event. Historical values displayed in a cultural performance are unique to Karimunjawa Island because they involve history that exists only on Karimunjawa Island. The *tumpeng* ceremony and pirate dances are manifestations of Karimunjawa Island's past. The *tumpeng* parade is seen as a pilgrimage to the land of blessings. Most Karimunjawa Island inhabitants are farmers and fishermen. As a result, the *tumpeng* filled with land-based and sea-based foods. According to the interview results, the word "*Barikan*" is derived from the Arabic word "*Barakat*" which means blessing. Therefore, in *Barikan* ritual, people gather to express gratitude to God for the benefits of the livelihoods they have had on Karimunjawa Island throughout the years.

"Barikan is the term togetherness between one another. all the residents gathered to ask Allah to give them salvation in the hereafter because the earth and the sky belong to God" (Community leader, 2019).

Religious values in FBK are manifested in the *tumpeng barikan* ritual procession which aims to express gratitude and at the same time refuse reinforcements for things that endanger people's lives. The activity, which began with praying together, showed the spiritual side of the Karimunjawa community. According to the interview with Karimunjawa National Park Officer (2019), most of Karimunjawa people comprises of 99% Muslim people. Hence, the prayers offered at the *barikan kubro* ritual are in accordance with the prayers offered by the Muslim community. The spiritual values contained in the implementation of FBK can be an

attraction considering that the majority of Karimunjawa people are Muslim and this can be the identity of the Karimunjawa community that can be presented to tourists.



Figure 2. *Kirab Tumpeng Ritual*
Source: Author, 2019

The sea offering ceremony held during *tumpeng barikan* rituals reflects the expression of gratitude in FBK. The small portion of *tumpeng* is thrown into the sea as a sea offering. The residents of Karimunjawa Island are extremely appreciative for the sea. The sea provides a source of income and wellbeing for the community. Since the advent of tourism, the sea has become more than just a fishing ground; it has also become a tourism product. Visitors to Karimunjawa Island are mostly interested in the island's rich natural and underwater beauty. The sea is used by tourist businesses to profit financially from natural tourism activities in Karimunjawa, in addition to providing a means of subsistence for fisherman. Therefore, as a culture that is appreciative of the abundance of God's blessing via the medium of the sea, the community wants to return the favor from the sea by praying for the safety and prosperity of life at land and on the water of Karimunjawa Island (Interview results with Committee, 2019).

The reflection of community identity and culture also manifested through the pirate performances. The pirate attraction is a unique attraction that is based on the history believed by the inhabitants of Karimunjawa Island. According to popular belief, pirates formerly ruled Karimunjawa Island and made it their base of operations. Later, Amir Hasan, also known as Sunan Nyamplungan was then dispatched by his father, Sunan Muria, to travel to a region seems sparkling (*kremun-kremun*) from the summit of Mount Muria. Thereafter, the region was known as Karimunjawa. Sunan Nyamplungan arrived in Karimunjawa and successfully drove the pirates off the island's land and sea. Sunan Nyamplungan subsequently became the first person to inhabit Karimunjawa Island. Consequently, a pirate attraction was meant to symbolize the history of Sunan Nyamplungan's achievement in driving pirates off Karimunjawa Island. This attraction demonstrates how Sunan Nyamplungan's soldiers resisted the pirates' attempts to seize control of Karimunjawa Island. The pirate attraction becomes FBK's most distinguishing feature because it is the only one on Karimunjawa Island and provides educational value to visitors due to its historical relevance. Furthermore, the ideals of pirate attractions that visitors may clearly understand can heighten visitors' emotions and inspire them to participate in reflecting the Karimunjawa people's history. As a result, visitors may interpret the Barikan Kubro Festival's aim as a place for receiving blessings.



Figure 3. Pirate Attraction
Source: Author, 2019

This study showed that Festival Barikan Kubro as a community-based festival contributes to enhance community identity and culture. The culture of a community group is not only consumed by the festival participant as an attraction but also as a platform for community to reflect on their culture, tradition, and history. This is in line with the findings of Gaur & Chapnerkar [25] that demonstrate the contribution of festival as a tool to maintain national identity. Community-based festivals offer a space for individuals to explore ancestors' customs and investigate the values, interests, and aspirations of a specific community [7].

4.2 Cultural and Environmental Conservation

Tourists may be drawn to the Festival Barikan Kubro due to its cultural educational elements and environmental conservation. In addition to learning the multi-ethnic Karimunjawa community's customs and culture, FBK has an agenda that focuses on cultural and natural conservation through workshops and ecologically beneficial activities. Activities such as batik and carving workshops may provide tourists with an informative cultural experience while also adding value to the Festival Barikan Kubro's attractiveness. Furthermore, environmentally friendly activities such as mangrove planting and coral reef transplantation may educate the community and visitors about the ecosystems on Karimunjawa Island and how these ecosystems help preserve environmental balance on Karimunjawa Island.

FBK provides cultural educational values that may appeal to tourists. Tourists may learn about the culture of the inhabitants on Karimunjawa Island via Minagara batik workshops and carving workshops. Minagara batik is a stamped batik developed by a Jepara artisan with a sustainable concept that uses paper waste to make stamped batik. Ornaments that can be formed on Minagara stamped batik instruments are ornaments with nautical concepts such as images of the sea, fish, ships, boats, turtles, waves, coral reefs and so on. The Minagara batik workshop provides education to tourists how to process waste into a cultural product, while also showing the local wisdom of the Karimunjawa coastal communities through the patterns produced by Minagara stamped batik. On the other hand, the carving workshop also provides education for tourists about how to process wood into a cultural product. There are three types of wood that are very famous in Karimunjawa, including Dewadaru, Stigi, and Kalimasada

wood. The wood is processed and produced by the residents of Nyamplungan Hamlet to be used as souvenir products such as bracelets, prayer beads, wooden sticks, and so on.

At the carving workshop, the community and tourists were given directions on how to carve wood and make carvings using traditional methods. This activity is highly engaging and educational for some people who have never produced a handcraft before. Tourists may have an exciting and authentic experience by participating in activities such as batik and carving classes. Emi Moriya, a Japanese tourist, noted that the batik session was both tough and enjoyable since she learned how to produce stamped batik out of waste paper. It provides tourist with unique knowledge and awareness of how to conserve the environment through the incorporation of culture.

FBK also serves to preserve the natural environment in the Karimunjawa National Park Area. Natural conservation values and education presented through activities such as mangrove planting and coral reef transplantation can increase public awareness about the ecosystems in the Karimunjawa National Park area, including mangrove ecosystems and coral reef ecosystems. One of the ecosystems on Karimunjawa Island is the mangrove ecosystem. Mangrove ecosystems are located on Karimunjawa Island and Kemojan Island. The benefits and functions of mangrove forests in preserving Karimunjawa's natural environment are to maintain a stable coastline, protect beaches and rivers from the dangers of erosion and abrasion, withstand storms and strong winds from the sea, become a buffer zone, produce O₂ and absorb CO₂ and treat toxic waste. One of the media to preserve the mangrove ecosystem is by planting mangroves in areas that are prone to erosion and abrasion. Mangrove planting activities in the implementation of FBK directly contribute to the sustainability of the mangrove ecosystem on Karimunjawa Island.

Aside from the mangrove habitat, the distinctive characteristic on Karimunjawa Island is the coral reef ecosystem. Coral reef ecosystems consist of 3 types, namely coastal coral reefs (fringing reef), barrier (barrier reef) and several takas (patch reef). Coral reefs are a habitat for many marine lives, including reef fish. Some of the coral reefs on Karimunjawa Island have been destroyed as a result of tourist and fishing activities, thus coral reef transplanting is required to preserve coral reef ecosystems. The survival of mangrove ecosystems and coral reefs is critical to the preservation of nature and the long-term viability of Karimunjawa Island's natural tourism attractions. Through mangrove planting and coral reef transplanting, FBK can help the environment survive. Environmentally friendly activities at FBK not only educate about conservation, but also raise awareness in every community about the need of protecting the environment as a source of livelihood.



Figure 4. Mangrove Planting
Source: Karimunjawa National Park Office, 2017

The community and visitors are provided with environmental conservation education through projects like mangrove planting and coral reef transplantation. These initiatives also give visitors a unique opportunity to get involved in environmental preservation, boosting the appeal of Karimunjawa Island as a sustainable ecotourism destination. Since the potential of nature is the sole basis for all Karimunjawa's tourism-related activities, it is essential that both locals and visitors are aware of the need to protect the environment. Only then can these activities be sustained indefinitely. Additionally, individuals may carry this knowledge with them everywhere they go, especially when they travel to other places known for their natural beauty. In order to support the sustainability of natural tourism on Karimunjawa Island, initiatives like mangrove planting and coral reef transplantation must be created and marketed to visitors.

4.3 Sense of Place and Social Cohesion

FBK fosters the inclusiveness of the community in the barikan kubro ritual procession. The barikan kubro ritual procession was not only attended by the local people of Karimunjawa but also the government, tourism businesses, tourists, and the media. In the barikan ritual procession, all levels of society on Karimunjawa Island together pray to express gratitude and ask for safety through the tumpeng ritual ceremony. The participants also participated in the entire procession which included the procession of the *tumpeng* ritual and sea offerings. On the agenda of raiding the tumpeng barikan, all levels of society, both residents and tourists, may participate in raiding the available *tumpeng* and then eat together in the square. However, there are also residents who bring the results of the tumpeng raid home to eat with their families. This is unique because it shows the inclusiveness of the community, not only for the people of Karimunjawa but also for all festival participants. Tourists who visit are not only spectators but can also feel the blessings obtained from the barikan kubro tradition. This can provide an authentic experience for participating tourists. Interviews with Grace, tourist from Scotland, indicate the atmosphere of FBK was so lively and inclusive, that lead to her intention to revisit Karimunjawa in the future (Interview with Grace, Traveler from Scotland, 2019).

The process of raiding the tumpeng was very fast and lively. All participants ran from all directions to attack the cone in the middle. The giant *tumpeng* is considered to have a greater blessing because it has gone through various ritual processes. All participants took part in a procession of eating together in the field, but there were also some residents who brought the results of the tumpeng raid to their homes to eat with their families. Some tourists also invaded the tumpeng and dined with the residents. This is unique because it shows the inclusiveness of the people of Karimunjawa. Tourists who visit are not only spectators but can also feel the blessings obtained from the barikan kubro tradition.

FBK is a forum for the people of Karimunjawa island to share with others, not only to fellow humans but also to other living creatures, in this case the living creatures in the sea. The people of Karimunjawa work as fishermen. Unlike farmers who must plant, water, and harvest the agricultural products to sell, fishermen only harvest without feeding the fish in the sea. This is the concern of the committee to hold an agenda of throwing the tip of the cone into the sea to feed the fish in the sea. It is also a defense to people who consider the sea alms event or the banning of offerings to the sea as an event that wastes food. In fact, we as humans can only take without giving especially to the living creatures in the sea. So that the barikan activity becomes a place to share with other living things, especially living things in the sea. In addition, activities such as raiding tumpeng and eating together demonstrate the social inclusion of the community and can increase the solidarity of the people of Karimunjawa.

From the findings, it demonstrates that FBK can enhance the sense of place and social cohesion through the inclusiveness of the festival activities. It is against the finding of Laing & Mair [22] which claimed that festival organizers tended to direct social inclusion efforts towards audiences but failing to reach out to local residents. In FBK case, festival organizers successfully include all the festival participants during the main event of *kirab tumpeng* ritual. Community-based festival can increase community solidarity and social cohesion. The FBK agenda that requires collaboration and coordination from various elements of society increases a sense of community and sense of place between individuals. In addition, the *kirab tumpeng* ritual activity provides space for all elements of society to share with each other. The non-insulated *kirab tumpeng* ritual activity creates a very strong interaction between elements of society. Interaction between visitors and the community can increase social cohesion between communities [45]. This causes a sense of solidarity and social cohesion, especially in the tumpeng raiding activity where all elements of society mingle into one and share blessings and happiness with each other. The feeling of being included and recognized, as well as the chance to participate in the festivals were the key contributor to increase social cohesion [47].

4.4 Promoting destination image

FBK contributes to promote the destination as an ecotourism area. The hosting of FBK in 2016 carries the theme "coral reef conservation", where festival participants are also invited to not only enjoy cultural traditions but also protect nature, especially coral reefs on Karimunjawa Island through coral reef planting activities. Meanwhile, FBK in 2017 was held with almost the same concept as the previous year by carrying the tagline "Culture of Unifying the Nation". Through the tagline and brand displayed on the promotion of FBK help Karimunjawa Island as a tourism destination to increase tourist awareness on its image as an ecotourism area.

FBK agendas were held in various locations such as the tumpeng ritual in Karimunjawa Village, carving workshops in Bukit Love, mangrove planting in Nyamplungan Hamlet and coral reef transplantation in the waters of Menjangan Kecil Island. These diverse locations are

the main attraction, especially for locations that are intended as tourist destinations such as Love Hill and Menjangan Kecil Island. Tourists who participate in the FBK agenda can simultaneously visit exotic destinations on Karimunjawa Island. The beauty of the festival location which has a variety of attractions, both natural attractions on land, natural attractions at sea and underwater diversity can enhance the image of Karimunjawa Island as an ecotourism destination.

FBK is a festival that carries cultural values so that the attributes in the festival are also integrated with the culture in the surrounding community. One of the attributes that carries the local wisdom of the Karimunjawa coastal community is the festival stage decoration. FBK stage decorations are designed with traditional concepts and emphasize aspects of local wisdom of coastal communities. The ornaments on the festival stage take a nautical theme where there are ships, sea, fish, and some ornaments that are typical of coastal communities. the locality of the festival's attributes which include stage decorations and tumpeng-row decoration as well as the exoticism of the festival's location and atmosphere. Festival Barikan Kubro stage decoration uses the concept of nature and the sea. In addition to the tumpeng image, on the stage there are ship installations, ornaments related to the sea such as fish, nets, fish catches and so on. Apart from the stage decoration, the tumpeng is also decorated with the concept of localization of the coastal community which provides messages of conservation. In addition to stage decorations, the tumpeng is also decorated with the local concept of coastal communities that provide messages of preservation. The decorations used in the decoration of the tumpeng barikan are related to the sea such as fish, ships, and so on. The locality of decoration which uses the concept of nature and the sea increase the destination image as an ecotourism area.

The results of the study showed that community-based festival contributes to promote the destination image as an ecotourism area. This is particularly in line with the study conducted by Walters & Insch [13] that found the contribution of community-based events to the place branding. The narratives displayed on the community-based events tell the “stories about who we are” and create the image of the destination through the hosting of the festival. The attributes displayed on the FBK and conservational agenda of FBK enhance the perception of festival participants on the image of Karimunjawa Island as an ecotourism area.

5 Conclusion

Festival Barikan Kubro is a cultural event planned and managed by the local community as a strategy to diversify tourism product in Karimunjawa Island. FBK has considerable impact on society, culture, and the environment. The findings in this study indicated that FBK as a community-based festival contributes to many aspects of community including providing space for community to reflect on their identity and culture, preserving culture and natural assets, enhancing sense of place and social cohesion, and promoting the destination image as an ecotourism area. Community-based festivals of various genres with a focus on regional products from sustainably managed areas can provide visitors a chance to engage in unique experiences while boosting the local economy.

This study possesses considerable limitations. The limitation of this study relies on its single-cased study. The future studies can employ more than two case study methods to intensively investigate the contribution of community-based festival in other area to achieve more generalization. Second, this study only investigates the role of community-based festival through the organizer's perspectives without considering on the festival attendants'

perception. Future research can explore the role of community-based festival using survey methods to comprehensively understand the contribution of community-based festival on both sides. Besides, longitudinal study is also advisable to evaluate the implementation of community-based festival to holistically extend the findings.

This study contributes to the extension of the literatures on the contribution of community-based festivals in the tourism context. This study suggests the tourism manager and practitioner to consider the practice of community-based festival to improve the development of sustainable tourism management, particularly in an island destination. Community-based festival has not only an impact on economic sustainability but also social sustainability, cultural sustainability, and environmental sustainability. The development of Festival Barikan Kubro as a community-based festival is very important for the sustainability of ecotourism in the Karimunjawa National Park, where attractions are still dominated by marine tourism attractions. With the existence of FBK, the Karimunjawa National Park area has added value to cultural tourism attractions and the sustainable development of FBK can be a tool for the development of a more sustainable Karimunjawa Island ecotourism.

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