



Erau Festival, a tourism product from East Kalimantan as a commercial profit

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Abstract

Cultural events embedded in art create a cultural art product in the form of a festival, thereby giving the festival a purpose in its organization. The purpose of cultural festivals is to boost tourism and showcase superior local products rooted in local wisdom. The present research investigates the development of Erau as a profitable tourism product for local communities and the government. The research employs qualitative methods, involving direct observations and interviews with informants from diverse backgrounds, including government officials, using both structured and unstructured questions. Data collection is carried out in stages following the process during participation in the traditional Erau and Erau Festival. Data analysis involves describing, understanding, interpreting, and clarifying the data in detail, as well as verifying such with triangulation techniques. The results show that the material profit from the Erau Festival holds significant value for long-term economic resilience, impacting the regional economy and being overseen by local governments. The tendency of the government with capital to act as a financier has the power to shape the development of Erau into a high-value tourism product. Erau's distinction of evolving into an Erau festival as a tourism product can attract investors or major players who have significant capital to enter and develop a tourism enterprise.

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Introduction

Erau Festival is a festival of pride for the Kutai Kartanegara community, especially the district of Tenggarong City. In the past, Erau was included in the ranks of ritual ceremonies but was not sacred. Previously, Erau was referred to as the Erau Ceremony.

However, with time, Erau turned into a festival. This is due to government interference and the Kutai Kartanegara Kingdom as the Erau Ceremony organizer. The meaning of Erau is bustling, boisterous, partying, fun, and joyous. Erau itself is nothing but a big celebration for the people, from the people, and by the people, supported by Kutai Kartanegara Kingdom (Bachroel, 2009).

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The people of Kutai Kartanegara believe that this celebration could only be carried out by the government. They think that the government has a large amount of capital and power compared to the Keraton itself. The palace experienced setbacks in terms of the economy due to the sultan's power being reduced in the Soekarno era through a mutually agreed-upon agreement (Imbran, 1989). At that time, the government took over the palace as part of the Indonesian government's authority, so all celebrations related to culture and tourism would be fully under the authority of the Republik Indonesia government. The Erau Festival is held for seven full days. The time for the celebration is unlimited; in this case, the Erau Festival is held from sunrise to sunset, which is midnight at around 00.00 local time. Erau Festival Celebration involves audiences or communities throughout East Borneo. People from sub-districts, regencies, and cities participate in this celebration. Public invasions from various angles did not only come as spectators or connoisseurs of the Erau Celebration. Instead, they were directly involved as participants in the Erau Festival. This participation is a matter of pride and prestige, which are felt differently by each individual. This pride is caused by having a spirit of participation in every community. Every corner of Tenggarong city has tents set up to sell or show off agricultural products and handicrafts made by the local community, such as beaded bracelets, woven fabrics, ulap doyo, and others. The selling and buying event is called an expo by the people who come from remote areas and cities in the province of East Kalimantan. During the Erau celebration, events are held every day, such as beluluh, belimbur, street performances, art performances, traditional sports, Kutai Folk Festival, Jepen Festival, Ngapeh Festival, torsul, marangin, folklore, entertaining banua, rangga titi beseprah, and stalling dragons (Danandjaja, 2002).

Erau is a huge party for the people of East Borneo, especially all of the people of Kutai Kartanegara, as an embodiment (manifestation) of the deepest expression of gratitude to the Almighty. Erau was first performed at a ground-tread ceremony and bathing on the shore when Aji Batara Agung Dewa Sakti was five years old. "The Jaitan Layar Officials prepared the ground tread (stepping) ceremony, and the Erau took the child to bathe on the shore for the first ceremony." (Adham, 1981). As an adult and appointed as the first king of Kutai Kartanegara (1300–1325), the Erau ceremony was also held by then. Since then, Erau has always been held every time there is a replacement or coronation of Kutai Kartanegara Kings. In its development, the Erau celebration, apart from being the king's coronation ceremony, was also a title-awarding

event from the king to the community figures or leaders who are considered to have contributed to the kingdom. "After Paduka Nira was fourteen years old, Babu Jaruma and Nyai Minak Mampi agreed to hold Erau when giving the title Aji Batara Agung to Paduka Nira" (Adham, 1981). The implementation of Erau was carried out by Keraton Palace relatives by inviting all community leaders who served the kingdom. They came from all corners of the kingdom with foodstuffs, livestock, fruits, and also artists. During the implementation of this Erau celebration, the sultan and other Keraton relatives provide a banquet to the people by providing the best possible service as a token of gratitude from the sultan for the dedication of his people. After the end of the Kutai Kartanegara Sultanate's reign in 1965, its territory became an autonomous region, namely, the Kutai Regency. The Erau tradition has been preserved and conserved as a people's party and cultural festival, which is the routine agenda of the Kutai Regency Government in commemoration of the Tenggarong City anniversary, the central government of Kutai Kartanegara Sultanate, since 1782. However, the Sultan of Kutai asked the Kutai Kartanegara government not to eliminate several sacred and obligatory ceremonies. The last practice of Erau according to the customs of the Kutai Kartanegara Sultanate was carried out in 1965, when the ceremony was held for the appointment of the Crown Prince of Kutai Sultanate, Adji Pangeran Adipati Praboe Soerya Adiningrat. Erau celebrations are generally profane and collective in nature. Erau today is a folklore festival packaged by the local government as a tourism destination in the cultural sector. The implementation of the Erau celebration is now part of a tourist destination that is fully organized by the Kutai Kartanegara Regency Government's Culture and Tourism Office in collaboration with CIOFF (International Council of Organizations of Folklore Festivals and Folk Arts) Indonesia, an organization that connects cultures around the world through folklore festivals. The countries participating in the Erau celebration are South Korea, Taipei, Japan, Bulgaria, Slovakia, Poland, India, the Netherlands, Saudi Arabia, Turkey, and so on. Every year, the countries participating in the Erau celebration change. The present Erau celebration is called the Erau International Folk Arts Festival, or EIFAF for short. The purpose of this collaboration between the local government and the CIOFF is to increase the number of domestic and foreign tourists visiting Kutai Kartanegara. The Erau celebration ended with a belimbur ceremony after the dragon stalling ceremony. The belimbur ceremony is the last event in the Erau celebration, which is eagerly awaited by the whole community.

Belimbur has the meaning of cleansing or purifying yourself, which aims to erase all bad traits during the practice of Erau celebration (Bachroel, 2009). The procedure for belimbur is to pour water from the banks of the Mahakam River on the closest people around.

Erau began with a celebration of thanksgiving for the birth of the first king in Kutai Kartanegara. In ancient times, Erau was divided into two, namely, Erau Batu Samban and Erau Tepong Tawar. Erau has the meaning of being crowded, boisterous, and rejoicing. However, Erau in the original Kutai language means annoying or noisy (Bachroel, 2009). The use of the word Erau has changed according to the use and situation that occurs in the Kutai Kartanegara community. Therefore, Erau is defined as having fun. The celebration of Erau in the first royal era was held for 40 days and 40 nights without stopping. Erau was first performed when Aji Batara Agung Dewa Sakti was 5 years old. Erau is a ceremony to step on the ground and deliver Aji Batara Agung Dewa Sakti to the Tepian River. The Erau ceremony was attended by the entire Jaitan Layan community (Kutai Lama, Muara Kaman). In ancient times, the celebration of Erau was obliged to sacrifice the heads of male and female humans and some animal heads, such as buffaloes (Adham, 1981). The heads were covered with yellow cloth, and then Aji Batara Dewa Sakti walked on the heads. Then this first king was paraded, accompanied by the gamelan music of the Gajah Perwata and the canon sound of Sapu Jagat. An Erau celebration was also held at the birth of Karang Melenu's princess, the future wife of the first king, Aji Batara Agung Dewa Sakti. The plot and pattern of Erau celebrations are almost the same as the Erau celebrations that occurred under the first king. However, the Erau celebration of Karang Melenu's princess after "tijk tanah" was carried out in a bepacar ceremony for 3 days and 3 nights. This bepacar ceremony was attended by all the women who lived in Hulu Dusun (Kutai Lama). The ceremony is to paint 10 finger nails and the two big toenails. The purpose of this bepacar ceremony has the meaning of self-cleansing for women so that it looks more charming (Adham, 1981). The celebration of Erau Batu Samban throughout the life journey of the kings or

sultans of Kutai was only carried out once. This statement was reinforced by the revelation of the traditional figure Adji Imbran in a 2022 interview in Tenggarong, Kutai Kartanegara.

The Erau that was carried out in ancient times was Erau Batu Samban, but now the Erau that is implemented is Erau Adat Tepong Tawar. The difference between Erau Batu Samban and Erau Tepong Tawar is shown in Table 1 below.

At the end of the reign of King Aji Pangeran Anum Panji Mendapa (1710–1735), the Kutai Kartanegara Kingdom changed to the Kutai Kartanegara Sultanate. This change occurred because the king after Aji Pangeran Anum Mendapa, Aji Muhammad Idris (1735–1778), converted to Islam, so the title of king turned into sultan, the kingdom turned into a sultanate. The change of kingdom to sultanate affected the celebration of Erau. The previous Erau celebration sacrificed humans as a condition, but ever since Kutai Kartanegara became a sultanate, human sacrifices are not permissible as part of the conditions. The only Erau implemented to date is Erau Tepong Tawar. Erau celebrations ended or stopped in 1958, during the reign of the Adji Muhamad Parikesit sultanate (1920–1959) (Imbran, 1989). At this time, Sultan Parikesit handed over the power of his sultanate to the government of the Republic of Indonesia. The Erau celebration was held again in 1991, no longer by the king or sultan but by the regent of Kutai Kartanegara regency, Said Syafran.

Erau adat was restarted during the reign of regent Said Syafran in 1991, and in collaboration with the sultan of Kutai, Adji Pangeran Adipati Praboe Anoem Suerja Adiningrat was hosting the continent, beluluh, bapelas, stalling dragons, and Kutai marriage. The implementation of this customary Erau lasted until 2013. Erau is further divided into Erau Adat Tepong Tawar (EATT) and Erau International Folk Art Festival (EIFAF), as can be seen in Figure 1. EIFAF is a folklore festival packaged by the Kutai Kartanegara regency government to attract local and foreign tourists. EIFAF has been implemented since the reign of regent Rita Widyasari and governor Awang Farook.

Table 1 Difference between Erau Batu Samban and Erau Tepong Tawar before the changes

Erau Batu Samban	Erau Tepong Tawar	Captions
Celebration was held for 40 days and 40 nights	Celebration was held for 7 days and 7 nights	Erau celebration is joined by the whole community in Kutai Kartanegara
Giving sacrifices as offerings to the gods in the form of 2 humans (male and female) and the head of an odd-numbered buffalo.	Neither gave human or buffalo sacrifices as offerings to gods. Animal sacrifices are only black chickens in the sacred rituals of <i>besawai</i> (opening the portal of the door of the supernatural world).	The giving of animal sacrifices is carried out at the time of the ground treading ceremony. To step on the ground is to set foot on the head of the sacrificial offering.

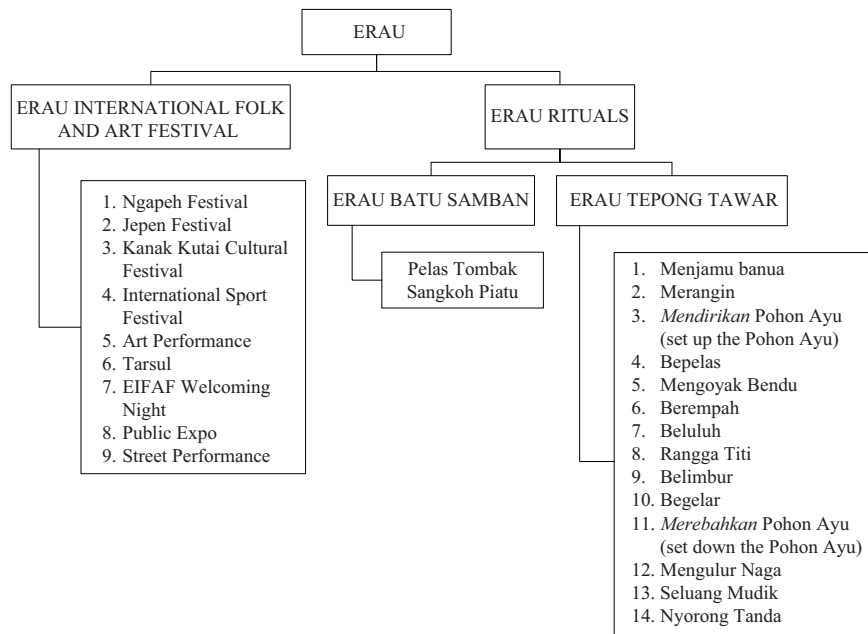


Figure 1 The structure of Erau Festival

Literature Review

Erau Escalation

Since the government launched cultural tourism as part of regional development goals, the government has made tourism policies that are predicted to provide positive energy at various levels, namely, local, regional, and national. Erau escalation is a form of government planning for advancing cultural tourism. The role of the government, through its policies, is to create tourism products that are able to bridge the interests of the relevant sector and its actors (Marimin, 2010). Erau tourism products are the government's efforts to encourage economic development and empower local communities to synergize to form an advanced tourism industry. The collaboration of the community, government, and private sector in this case is CIOFF escalating Erau into EIFAF (Erau International Folklore Arts Festival) and EATT (Erau Adat Tepung Tawar). The two objects that become the packaging of tourism products are marketed through; (1) the exchange of interesting and meaningful information by providing opportunities for local communities to participate in the implementation of the Erau festival. The strategy carried out by the agent (government) is to invite handicraft industry organizations and art communities in Kutai Kartanegara to commit to marketing or promoting tourism products

through the creativity of the local community in elevating indigenous cultures that are applied by handicrafts, arts, and tourist destinations. This method is considered effective in encouraging an increase in the selling value of tourism product packaging that is actually offered (Arjana, 2017); and (2) Marketing of tourism product packaging is also carried out through the media. Media communication is considered the fastest way to convey up-to-date information and future information. Media as constructors or shapers, namely, the information conveyed, has great power to influence consumers or travelers through images of tourism products offered so that consumers or travelers become curious to take a closer look (Ibrahim & Bachruddin, 2014). In its prospect, Erau escalation no longer only has use value but has become a promising commercial profit.

Tourism Products

Tourism is an interrelated and geographically complex activity because different services are sought and provided at different levels from place of origin to place of destination (Marimin, 2010). Tourism products are experiences experienced by tourists through sensory and auditory means so that they are meaningful, effective, and valuable experiences in the form of tangibles and intangibles (Arjana, 2017). The activities experienced by tourists directly on tourism products offered by agents and the government are influenced by internal and

external factors in determining the selling price. Internal factors are usually found in local community services that act as a component of marketing tourism products (Erau) (Dines, 2021). An example of internal factors is the community's role as a seller of handicraft goods typical of Kutai Kartanegara with the identity of tourism products (Erau). External factors usually influence the presentation of the tourism product itself and the location of its presentation. For example, street performances featuring dances from various regions originating from Kutai Kartanegara and dances originating from abroad. The location of this performance presentation is along the street of Tenggarong City, Kutai Kartanegara, where the festival takes place. Even though the tourism products that are offered seem prestigious, exclusive, unique, and of high quality, tourists will not be affected. Experience is considered more expensive than souvenir items traded. Erau is the only cultural tourism product with the best packaging in East Kalimantan as an effort to preserve material and immaterial cultural heritage in the form of hereditary cultural traditions carried out by the sultanate and the community. The impact is that economic turnover provides progress for local communities without having to change local identity (Jakae, 2021).

Methodology

The object of research from Erau is the development of Erau into two parts, namely, Erau Adat Tepong Tawar (EATT) and Erau International Foklore Arts Festival (EIFAF), which are made into one packaging of Erau tourism products. Erau tourism product packaging aims to improve the economy of the local community through the diversity of cultural arts that are the flagship of every region in Kutai Kartanegara regency. The form of cultural arts diversity that has been collected into one packaging of tourism products in the form of traditional arts, traditional sports, Kutai souvenirs, local traditional culture, foreign cultural arts, and others through Erau is carried out by the Kutai Kartanegara regency government as a destination for developing the potential and competitiveness of cultural tourism destinations. In an effort to preserve old culture, develop tourism products, and improve the economy of local communities, the government collaborated with CIOFF (Counselor International of Folklore Festival) with the approval of the Kutai Sultanate. The government's goal in managing Erau is that it can penetrate the international scene. The notion of tradition is a powerful instrument in the construction of hegemony (Mosco, 2009).

The transformation from a sacred traditional ritual Erau to an Erau festival and a traditional Erau is part of a cultural commodification that results in a profitable selling point for local communities and the government that has become Erau's managing agent. The profit from this product is nothing but for the prosperity of the community itself. Cultural tourism through the Erau festival has a positive impact on improving the local creative culture economy. A significant positive impact can be seen in the enthusiasm of the Dayak community, Kutai, and even other tribes participating in the Erau festival activities through the cooperation of the government, sultanate, and CIOFF.

The present research employs a qualitative research method to examine the characteristics, properties, circumstances, images, and quality of the Erau as the object under study. The thick description method is a method of observation that is carried out in-depth through the observation of the behavior of the Erau perpetrator, the status of the community participating in the celebration, a system of thought, symbols contained in Erau, and the thought of the perpetrator and society today. The thick description theory is considered the most appropriate observation in this study (Geertz, 1973). This research uses qualitative research based on cultural concepts. The reading of the implementation of Erau becomes an observation and an in-depth understanding. The techniques are carried out by observing behaviors and symbols in Erau and conducting structured and unstructured interviews with Erau actors and resource persons who know in-depth about the process of implementing Erau. Observations were made in real-time, and researchers became part of the implementation of Erau. Therefore, this study clearly describes Erau's condition. The informant gave answers in the form of responses. Erau information is based on myth and factual conditions, views about Erau, people's attitudes about Erau, Kutai people's expectations of the existence of Erau, and Erau as a tourism product. The resource persons as data boosters consisted of community leaders, Erau perpetrators, non-participating communities, relatives of the sultanate, guests, sultans, and government parties involved. The results of observation or data search based on in-depth interviews and data search through literature are managed and analyzed based on category, comparison, and contrast, then interpreted. Interpretation of the data obtained is considered by other factors that are intertwined with the patterns of thought of the people, sultanates, and governments. These other interrelated factors are studied based on the perspective of local people's thinking, not on the researcher's frame of mind. Hence, the data can be easily turned into accurate analysis data.

To gather enough comprehensive data, we performed a literature study, engaged in participant observation fieldwork, and conducted interviews. Through interviews, we sought original sources from elders who understand the origin of Erau. The speakers included members of the sultan's family, namely: (1) Prince Harry, who served as secretary of the palace during Sultan Salehudin's reign; (2) Prince Sumantri, a cousin of the Sultan; (3) Aji Imbran, who was secretary of the palace during Sultan Parikesit's reign; (4) children and grandchildren of Sultan Salehudin; (5) the Tenggara community; and (6) civil servants. Interviews were conducted in both structured and unstructured formats, depending on circumstances and situations.

We conducted observation by participating as participants in Erau Adat Tepong Tawar and Erau International Folk Art. The researchers followed the course of the event according to the schedule that had been made by the government and the Kutai palace. The researchers followed from the first day to the final day of Erau and its implementation for one week.

1. Documentation. Images and films were taken from real events that took place on the ground without any engineering.

2. Literature review. Palace manuscript books and some articles supporting the news about Erau.

of the Erau International Folk Art Festival (EIFAF). The development of culture into a cultural product of tourism creative economy value carried out by the government, sultanates, and the private sector has an impact on the local economy, human resources, creative economy products produced, and local cultural arts. The driving actors of the creative economy in the tourism industry, consisting of intellectuals, governments, and entrepreneurs, are called triple helix systems. In this system, the three actors play an important role in the development of an economy based on knowledge, art, tourist destinations, and culture towards tourism innovation that has high selling value and economic potential (Etzkowitz, 2008). Based on the analysis of the facts contained in the field, it can be stated that Erau is a tourism product that has a selling value as a promising tourism commodity for the local community and the Kutai Kartanegara regency government. Commodities in the form of Erau cultural products packaged in local cultural dressing that is commodified with modern packaging without leaving the original identity are characteristic of the selling point of tourism products as tourist destinations that should be taken into account.

Results

The development of cultural tourism in the form of the Erau festival contributes significantly to the improvement of the economy of local communities that indirectly rely on Erau as a livelihood. Intellectual capital, cultural capital, and commodified creative capital produce high-value cultural products in the form

Discussion

Based on the results of research conducted in Kutai Kartanegara, East Kalimantan, during the Erau festival, it was found that there was a connection between the local government, sultanate, and private agents who cooperated in organizing the Erau festival with similar progress and goals (see Figure 2). The progress and objectives are:

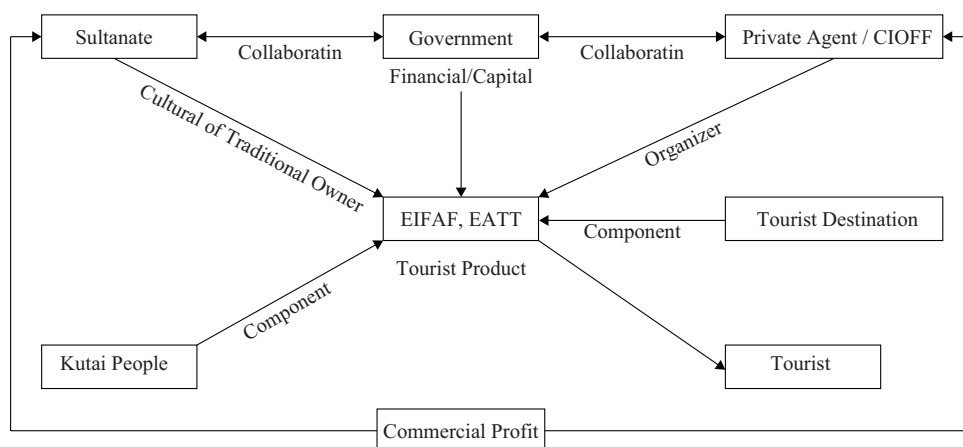


Figure 2 Erau's commercial profit

1. The government is the main financier in organizing the Erau festival (Bourdieu, 1993). The Erau Festival, as explained above, is in the city of Tenggarong Kutai Kartanegara. Tenggarong City is the capital of Kutai Kartanegara regency. Erau Festival is an annual festival that involves the Kutai community, in particular, and the Indonesian people in general. The Erau Festival is a program of the Cultural Education and Tourism Office of Kutai Kartanegara Regency as a tourism product in the field of culture. The government believes that, along with the development of the tourism industry, the Erau festival can be used as a tourist destination and a promising tourism product.

2. The government wants the implementation and organization of the Erau Festival to involve all local civil servants and state civil servants who are obliged to participate. The government encouraged local civil servants and state civil servants to participate in various activities at the Erau festival. The obligation of local civil servants and state civil servants to participate in the Erau festival is part of the government's efforts to restore the capital that has been spent in the implementation of Erau and help the economic turnover of the people, for the people, and by the people. Local civil servants and state civil servants who are required to participate aim to help promote and persuade the public to contribute to the various activities at the Erau Festival as an economic driver in every Erau Festival activity. This effort is considered very significant because the interest in participating in the Erau festival every year has developed.

3. Representation of Erau festival as an icon of cultural arts in Kutai Kartanegara. The organization of the Erau festival, which is assembled with the Erau International Folk Art Festival, is an alternative to increase tourism and improve the regional economy. Erau, as a leading cultural art icon, indirectly evokes the local economy. The commercialization of Erau cultural arts can build the reputation of Kutai Kartanegara regency through tourism products and tourist destinations offered by the government.

4. Erau Festival as a tourism product. Erau is packaged in one interesting cultural arts package. There are various performances presented, namely, the Ngapeh festival, the Jepen festival, traditional sports, the local community UMKM (Micro, Small, and Medium Enterprises) expo, traditional ceremonies, etc. This tourism product packaging is offered to tourists as tourism destinations and private entrepreneurs engaged in tourism as a step by the government in collaboration with the sultanate to advance local cultural arts that have high selling value.

5. Erau Festival as an economic driver of Kutai Kartanegara regency. Erau evoked an economic turnaround that almost sank the Kutai Kartanegara district. The existence of Erau is very important for local people who rely on Erau as a center for money turnover. Erau as a tourism product can maintain its identity and improve the local economy. The existence of Erau is increasingly famous in the national and international arenas, so the selling value of Erau as a tourism product will also experience a significant increase.

6. The perception and response of the Kutai community are that they are supporters of the Erau festival. The local people of Kutai Kartanegara are eager every year to wait for the Erau festival. The Kutai people's support is prominent for Erau. The purpose of holding Erau since the beginning of Aji Dewa Sakti's reign has been from the people, for the people, and by the people.

Conclusion and Recommendation

Departing from the above explanation, it can be concluded that: (1) the traditional Erau accompanied by the Erau festival in the form of the Erau International Folk Art Festival (EIFAF) is a unit packaged into a tourism product highlighting the values of local wisdom and highlighting the commercial side of the creative economy for the local community to help the welfare of the Kutai community directly; (2) the commodification that occurred in Erau helped Erau's existence as a profitable tourism product for intellectuals, governments, and entrepreneurs in the tourism sector; and (3) Erau is a superior tourism product that promises to support the Kutai Kartanegara regency government's program towards development and the economy as a whole.

Conflict of Interest

The authors declare that they have no conflicts of interest.

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