

“PAMBIWARA” ART EMPOWERMENT BY KUSUMA SAHID HOTEL PRINCE SURAKARTA

Abstract

Pambiwara art is one of the traditional arts that still exists and developed by the Javanese community. At this time an important event with Javanese nuances. The objectives of this study are (1) the use of *pranatacara* art empowerment carried out by Kusuma Sahid Hotel Prince Surakarta and (2) knowledge of *pambiwara* art empowerment stage carried out by Kusuma Sahid Hotel Prince; Surakarta. The type of this research is qualitative research. This research was conducted at Kusuma Sahid Hotel Prince, located on Jl. Sugiyopranoto, Surakarta City, Central Java Province. (1) observation, (2) interviews, (3) Focus Group Discussions (FGD), and (4) document studies of the data collection in this study. In addition, the validity test was carried out using triangulation and triangulation methods. In addition, researchers also use interactive data analysis techniques Miles and Huberman. The similar results from the empowerment of *Pambiwara* arts by Kusuma Sahid Hotel Prince Surakarta, are very beneficial for people living in the area. Besides being developed, art can also be used to further collaborate with hotels. This empowerment activity is carried out in 2 stages.

Keywords: *Empowerment, Master of Ceremony, Hotel*

I. Introduction

As a company, hotel also has social responsibility for the surrounding community. These responsibilities can be represented in the form of social assistance and others. Kusuma Sahid Hotel Prince Surakarta or abbreviated to be KSPH is one of the star hotel in the city of Surakarta. This hotel was established in 1977 and operates according to the Business Registration Mark on the Investment and Integrated Licensing Agency of the City of Surakarta Number: 5556/0079 / P-06 / HB / IV / 2016 and received the title of a five star hotel according to the decision of the Indonesian Hotels and Restaurants Association (IHRA) Number: 01440 / PHRI / 2011. As a company working in the field of tourism accommodation, of course KSPH is obliged to care and have social responsibility for the surrounding community. However, the form and how the social responsibility is given by KSPH still needs further study. Based on the initial study, the researchers conducted interviews with residents who lived around Kusuma Sahid Hotel Prince Surakarta, namely 1 person from neighborhood 04 urban village Kestalan, found several things that became further studies, namely: (1) the hotel implemented a CSR program only in the form of money donations or prizes when residents carry out activities, such as the August 17 competition; and (2) there was a Javanese language arts community called "Wijaya Kusuma" which was managed independently by neighborhood residents. 02 Kampung Baru and still limited to fill in activities or events around the village.

In accordance with the data found in the preliminary study, KSPH social responsibility should be able to be changed from the form of material assistance to help empowering skills that are more sustainable. The community is no longer assisted only in material form from the hotel, but is also empowered and developed through its potential analysis with the aim to improve the economic welfare of the community and enable it to be involved in supporting activities in hospitality through empowering the potential that will be come. Untung (2008: 1) explains that CSR is the commitment of the company or the business world to contribute to sustainable economic development by paying attention to corporate social responsibility and focusing on the balance between attention to economic, social and environmental aspects.

The advantages of empowerment that are developed and used in this study are: (1) empowerment that has never been done by starred hotels, (2) development of the concept of community empowerment in general with a focus on community empowerment by the hotel, (3) representation of potential analysis owned by the *Pambiwara/Pranatacara (Java Language): Master of Ceremony Gamelan*: is the traditional ensemble music of Java and Bali in Indonesia, made up predominantly of percussive instruments

community around Kusuma Sahid Hotel Prince Surakarta, and (4) prioritizing elements of local wisdom. where tradition and culture in the city of Surakarta as one of the centers of history and development of Javanese culture and soul which is still thick with the theme "Spirit of Java" (Kompasiana, 2015).

Therefore, the researcher discuss about master of ceremony arts empowerment by Kusuma Sahid Hotel Prince Surakarta to (1) find out about *pambiwara* arts empowerment conducted by Kusuma Sahid Hotel Prince Surakarta and (2) find out the stages of *pambiwara* arts empowerment conducted by Kusuma Sahid Hotel Prince Surakarta.

II. Literature

a. Community Empowerment

Ife and Tesoriero (2008) explain that empowerment refers to the word "empowerment," which means giving "power" (strength), giving power, and power to the less empowered. When viewed from the goal of empowerment, Payne (1997) argues that empowerment is essentially aimed at helping clients get the power, strength and ability to make decisions and actions that will be done and related to the client, including reducing personal and social constraints in taking action. People who have achieved collective goals are empowered through independence, even "must" to be more empowered through their own efforts and the accumulation of knowledge, skills and other resources in order to achieve goals without relying on help from external relations. Hikmat (2006: 48) explained that the concept of empowerment does not only lead to individual (individual self-employment), but also collectively (collective self-empowerment). All of that must be part of self-actualization and co-actualization of human existence and humanity.

b. CSR

Jalal (2013) defines that the notion of CSR in the context of ISO 26000 is the responsibility of the organization to impact its decisions and activities on society and the environment, through transparent and ethical behavior that contributes to sustainable development, health, and welfare of the community; consider the expectations of stakeholders; in accordance with applicable law and consistent with international behavior norms; and integrated throughout the organization and practiced in conjunction. In addition, the purpose of CSR is to maximize the company's income and wealth for its shareholders (Friedman, 1962).

c. Pambiwara

Pambiwara is one type of work that relates to a meeting or event in Javanese society. Master of ceremony in Indonesian is also referred to as "pewara". *Pranatacara* (the other name of *pambiwara*) is the host of traditional Javanese ceremonies such as marriage "temanten", death "kasripahan", meetings "pepanggihan" banquet "pasamuan", pengajian "pengaosan", performances and so on (Al qura, 2009). In addition, Amrih (2008) explained that the "*Pranatacara*" (read: Master of ceremony) profession had received recognition and received good appreciation from the community and developed into a profitable profession. The role of master of ceremony in official and entertainment events, remains a benchmark for the success of an event, so that it can be imagined what if an event does not have a program, the event will feel uneven and unsightly. To become a "*Pranatacara*" is not only has the courage, but also must have the ability. Courage will arise if someone has a high self-confidence, and this confidence arises when someone has confidence in the abilities they possess.

According to Bratawijaya (2006) a *Pranatacara* (master of ceremony) must be able to correctly pronounce Javanese Krama Inggil words. We are required to be able to control his voice to keep it interesting and not boring. In addition to sound, the breath must also be controlled regularly. Some conditions are usually the basis for someone who is *Pranatacara* in order to be able to carry out their duties, namely, (1) *olah swara* (vocal techniques), (2) *olah raga busana* (appearance), (3) language and literature (Javanese language skills).), (4) *pangrengga swara* (sound system), (5) papan (place), (6) *pawiyatan* (education), (7) mental, (8) *ketewajuhan* (discipline), (7) *gladhen* (rehearsal), and (8) *kesamaptaan* (preparation).

III. Research Methodology

In this article, researchers use a type of qualitative research. Moleong (2014: 6) explains that qualitative research is a research that works to understand the phenomenon of what is experienced by research subjects

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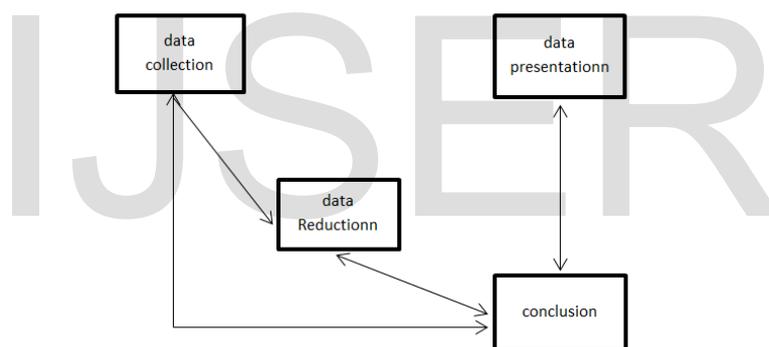
such as behavior, perception, motivation, actions, etc. Holistically and in a way to describe in the form of words and language, in a particular context and by utilizing various natural methods.

Kusuma Sahid Prince Hotel Surakarta, having its address in Kampung Baru area, Pasar Kliwon District, Surakarta City, Central Java Province was the subject of this study. The purposive sampling technique was used to collect data relevant to this study. The purposive sampling technique is the determination of informants based on researchers' considerations whose criteria are adapted to specific objectives (Sugiyono, 2013). The characteristics that are sampled in this study are: (1) poor communities and indeed need to be empowered, and (2) communities that have potential in developing traditional arts communities.

In testing the data validity, source triangulation and method triangulation are used by researchers. Triangulation of sources using different data sources or information to improve the validity of a study. Meanwhile, method triangulation involves using multiple or quantitative methods to study a program (Guion, 2002: 3). The triangulation method comes from (1) the KSPH management, (2) the community around KSPH, and (3) the study of legislation documents relating to CSR. Meanwhile, triangulation method comes from (1) observation, (2) interviews, and (3) FGD. In collecting data, researchers also used a questionnaire to analyze the extent of the level of mastery of participants in the master of ceremony training from instructors and the community.

In addition, the data analysis in this article uses Miles and Huberman interactive data analysis where activities in qualitative data analysis are carried out interactively and continuously to the end, so the data is saturated. Stages in data analysis are data reduction, data display and conclusion / verification (Sugiyono, 2013: 338), as shown in Figure 2, as follows:

Figure 1. Data Analysis Techniques



IV. Result

a. Residents' Conditions Around Kusuma Sahid Prince Hotel Surakarta

Based on the observations in the vicinity of the neighbourhood around KSPH, it shows that residents of neighbourhood.02 and KSPH have the most populous population. The data on the number of family heads recorded at neighbourhood 02, urban village Kampung Baru, there are 50 heads of households (or around 150 people). Meanwhile, the number of household heads recorded in neighbourhood 01 totaled 40 heads of households or around 120 people, while residents in neighbourhood 03 numbered as many as 35 families or around 105 people in detail in Table 1, as follows:

Table 1. Surrounding Population Number Kusuma Sahid Prince Hotel Surakarta, urban village Kestalan

Location	Amount of household head	Citizen
Neighbourhood 01	40 Head of family	120 Soul
Neighbourhood 02	50 Head of family	150 Soul
Neighbourhood 03	35 Head of family	105 Soul
Total	125 Head of family	375 Soul

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From the data in the table it can be explained that the population of neighborhood. 02 urban village Kestalan who lives around the hotel building is the most populous compared to the population in other neighborhood around Kestalan village. However, employment opportunities for residents around the hotel are very small due to the lack of qualifications and skills that are qualified to work at the hotel and prefer other jobs. In addition, the increasing number of arrivals who work with qualifications and skills that are relevant to work at Kusuma Sahid Prince Hotel Surakarta. On the other hand, the productive age (18-40 years) in the village is decreasing and influencing the process of marginalization that occurs around neighbourhood 02 urban village Kampung Baru because productive age is considered as an age that has high motivation and morale as explained by chairman of neighborhood 02, Kampung Baru Village, Surakarta City as follows:

"Almost a part of my residents are retired, so all that remains is the old class. Many of my residents are young people going to other areas to work. Because looking for work opportunities around the area itself is very difficult, especially since the level of education of young people in the area where we live is not too high, so many young people choose to work in other areas." (Interview: Pariman, November 9, 2017).

From the results of the interview, it was identified that the more productive age decreases, making the economic activities of the surrounding residents more paralyzed because the remaining only non-productive age people live around Kusuma Sahid Prince Hotel Surakarta. The residents belonging to the non-productive age (41-60) years around the Kusuma Sahid Prince Hotel Surakarta neighborhood do not have activities that allow them to extend life expectancy. Some of them only work odd jobs and retired civil servants. Even so, some non-productive age residents have had activities that are useful in filling daily activities in an art community, namely *pranatacara*. They practice master of ceremony with the aim of "art for art" or pleasing themselves. This community practiced twice a month and took place in a multi-purpose building owned by Kampung Baru Village. This community is only limited to performing celebration events around Kampung Baru Village, such as weddings/*temanten*, death/*kesripahan*, meeting/*pepangghian* banquet/*pasamuhan*, pengajian/recitation.

Initially, this activity was a form of awareness and concern of the community around Kampung Baru Village towards the *pranatacara* arts continuity which was increasingly used less often for young people in performing celebration events. This situation is what makes people around Kampung Baru Village take the initiative to preserve it in the form of *pranatacara* arts.

1. Problems experienced by Residents Around Kusuma Sahid Prince Hotel Surakarta

Based on the observations and interviews result, the potential of *pambiwara* art until now has not been known by the Kusuma Sahid Prince Hotel Surakarta and in fact the surrounding residents hope for the hotel manager to be able to empower the potential they have and develop it. Whereas if we examine more deeply that the existence of the people who live around it, they are two components that influence each other. The hotel can utilize the potential of the people around the hotel as part of human development. In addition, the hotel is not communicative with local residents. There is rarely a special discussion between the people and the management, so it is clear that there is a barrier between the two. In other words, the hotel did not know at all that the residents had pre-ceremony art talents which could be developed into a new form of livelihood for residents around Kusuma Sahid Prince Hotel Surakarta. This can be identified that there is a clear boundary barrier between residents and the hotel manager. On the other hand, the residents also never consulted with the hotel management about the possibility of the event's potential (*pambiwara*) being commercialized, such as being rented to fill Javanese cultural nuances in Kusuma Sahid Prince Hotel Surakarta.

Actually this is an opportunity for the hotel, if they are indeed keen in seeing mutually beneficial opportunities between the hotel and residents around Kusuma Sahid Prince Hotel Surakarta. From the results of the interviews conducted by the researchers with the hotel manager, it was found that the *gamelan* musicians in Kusuma Sahid Prince Hotel are all came from outside parties and those who beat *gamelan* were people who were professionals in their fields. This makes the social jealousy felt by residents around Kusuma Sahid Prince Hotel Surakarta to the hotel manager. They assume that the hotel manager does not care about the local people, so that whatever happens in the neighborhood 04 the hotel does not have any special attention to the surrounding residents. So it cannot be denied if the local people always think negatively towards Kusuma Sahid Prince Hotel Surakarta and the public also does not want to interfere about what is happening in the hotel

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environment. The hotel used to have wanted to recruit local residents to work in Kusuma Sahid Prince Hotel Surakarta, but until now this desire had not yet been implemented because along with frequent changes in leadership and different policies made it never materialized. From the results of the question and answer conducted by the researchers to local residents, until now there are no local residents who work at the hotel, because indeed the hotel has its own standards in hiring its employees. Even the hotel employs almost all employees from outsiders from outside the neighborhood around Kusuma Sahid Prince Hotel Surakarta.

2. *Pambiwara* Art Empowerment by Kusuma Sahid Prince Hotel Surakarta

In empowering the existing master of ceremony arts, the researchers through the management of PHRI Surakarta City coordinated with the KSPH Surakarta management to decide the need to hold a Focus Group Discussion (FGD) with community representatives around KSPH to determine the right solution related to the implementation of community empowerment programs as appropriate for the parties hotel, namely by:

a. Observation and FGD results with the residents around Kusuma Sahid Prince Hotel Surakarta

The results of observation and Focus Group Discussion (FGD) showed that the residents of neighborhood 02 Kampung Baru Village around the hotel building had the potential to bring a ceremony in Javanese or better known as *Pambiwara* or master of ceremony, especially the fathers of RT.02 Kampung Baru incorporated in the community. *Pambiwara* exercise is held in the village building every 1st and 3rd week every month. *Pambiwara* arts community itself has become a routine agenda of the RT as a form of community activities in strengthening the sense of brotherhood among citizens and at the same time as a form of Javanese cultural preservation efforts. *Pambiwara* art community owned by residents around Kusuma Sahid Prince Hotel, not only performs in the event in the Village scope, but they are usually invited to fill ceremonies within the palace. The palace invited them to fill events such as weddings/*temanten*, deaths/*kesahahan*, meetings/*pepanggihan*, banquets/*pasamuhan*, and recitation/*pengaosan*).

From the results of the Focus Group Discussion (FGD) also showed that there was a strong desire of citizens to display the potential as master of ceremony/*Pambiwara* around the Kusuma Sahid Prince Hotel Surakarta. However, residents have not had the opportunity to appear at the hotel because they do not know at all the ways to be able to perform and what standards are on demand at the hotel. This shows that in fact the residents of neighborhood 02 urban village Kampung Baru are actually very enthusiastic if the hotel uses their services to fill out events at the hotel. This was a matter of pride for the neighborhood 02 chairman, Pariman, because with the hotel using their services, at least RT 02 urban village Kampung Baru residents could continue to practice and hone their citizens' skills as a *pambiwara* or master of ceremony.

In accordance with the results of the discussion and agreement on the FGD that has been carried out, the implementation of the empowerment of *pambiwara* training was held at Kusuma Sahid Prince Hotel Surakarta by involving a professional *pambiwara* instructor trainer, namely Mr. IS to provide guidance and training to citizens so that the resulting of *pambiwara* staging standards can be performed accordingly with star hotel standards and qualifications, both from the arrangement of events, appearance and compactness. *Pambiwara* or master of ceremony training which is usually held in the multi-purpose building of Kampung Baru Village, is now transferred or moved in a special room provided by the hotel in the Wijaya building, Kusuma Sahid Prince Hotel Surakarta. This is done so that the hotel manager and researchers themselves can continue to evaluate the development of the community regularly during the training process. To strengthen the assessment at the evaluation stage, PHRI Surakarta City and researchers gave questionnaires to residents regarding the responses or perceptions of citizens during the training process. In this way, it is expected that the City of Surakarta PHRI and researchers can see and analyze the development of the community and can immediately determine whether the empowerment is appropriate or feasible to be used as an empowerment model for the community around starred hotels through corporate social responsibility in Surakarta City.

Based on the explanation above, several agreements have been reached, namely: (1) the *pambiwara* arts empowerment program by Kusuma Sahid Prince Surakarta Hotel needs to be implemented as a form of hotel social responsibility to the surrounding community, (2) at the FGD meeting at KSPH, agreed to an empowerment program was held in the form of *pambiwara*, (3) the training was focused on Kusuma Sahid Prince Hotel Surakarta with a professional "*pambiwara*" trainer instructor for *pambiwara* training, and (4) the empowerment program was expected not only temporarily but also must be sustainable.

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With the achievement of the agreement, of course it will become a new independence for residents around the starred hotel. Through PHRI Surakarta City and other stakeholders, especially the hotel concerned, it is expected that this empowerment can accommodate the surrounding community to be able to develop its potential through training programs and education that are more maximal and directed, so that the potential possessed by citizens can be a separate consideration for PHRI Surakarta City and the hotel to be able to make this potential as a new livelihood for local residents in increasing sustainable economic income. The explanation related to (a) *pambiwara* training participants at Kusuma Sahid Prince Hotel Surakarta and (b) Training Processes and Procedures, as follow:

a. Participants in *Pambiwara* Training at Kusuma Sahid Prince Hotel Surakarta

Pambiwara training program was attended by 10 people who lived around Kusuma Sahid Prince Hotel Surakarta chosen as described in table 2, as follows:

Table 2. Participants List of "Pambiwara" Training

No	Participant Name	Age	Job
1	Mr. Pn	42	Labor
2	Mr. Ln	45	Merchant
3	Mr. Ki	56	Labor
4	Mr. As	63	Retired
5	Mr. Ko	47	Private employees
6	Mr. So	50	Private employees
7	Mr. St	52	Merchant
8	Mr. Wo	52	Private employees
9	Mr. Sd	53	Teacher
10	Mr. So	47	Government employees

b. *Pambiwara* Training Process and Procedure and Market Snack Processing

Pambiwara training process was carried out by preparing *pambiwara* trainer or instructor who was professional in their field and came from the Surakarta Kasunan Palace environment, namely Mr. KRRR. ISD who has experience in training courtiers in the palace environment in chanting *pranatacara* such as marriage/*temanten*, death/*kesripahan*, meeting/*pepangghian* banquet/*pasamuan*, recitation/*pengaosan*. For the smooth running of the training process, the training procedure is made and carried out two stages of training. For phase I there was *pambiwara* training which is then followed by an assessment of the feasibility of performing. After that, continued phase II training, namely the improvement of the “*Pambiwara*” training competence which is classified in Figure 1, as follows:

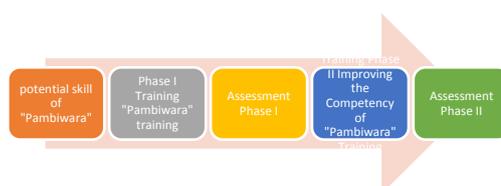


Figure 1. Training Process of Market Snack and *Pambiwara*

1) Training Stage I *Pranatacara*

The first stage of training process (*Pranatacara*) that must be passed by trainees consists of: (a) *Siraman*, (b) *Upacara Ngerik*, (c) *Midodareni*, (d) *Panggih*, (e) *Pahargyan Ing Gedhung*, (f) *Tuladha Wicara Pambuka*, dan (g) *Panutuping Adicara* described, as follows:

a) *Siraman*

The shower before the wedding ceremony aims to cleanse the body and soul. As for the preparation of *siraman*, that are a mixture of *kembang setaman* called *banyu perwitosari* which if possible can be mixed with 7 springs which symbolize the source of life. Before *siraman* was carried out, *Duto Sarayo*, that is the person who sent by the bride's family to bring a portion of *Banyu Perwitosari* to the groom's home.

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b) *Ngerik Ceremony*

The series and continuation of the *siraman* ceremony is a fun ceremony. *Ngerik* ceremony has the main purpose so that the bride and groom really are born physically and mentally. The term *ngerik* has the purpose of eliminating *wulu kalong* (fine hairs) that grow around the forehead so that they look clean and their faces become radiant. This implies a deep enough meaning that is to get rid of bad luck. In the *Ngerik* ceremony, *Sajen* is also needed. *Sajen* used is no different from the *sajen* used in the *siraman* ceremony. Therefore, for the sake of practical practice, the *siraman* ceremony can be used for ceremonies, so after *siraman* ceremony is finished, the offering can be immediately taken and can be transferred to the bridal room. Equipment specifically to be provided in *ngerik* ceremony is a *pedupan* and *ratus*, *truntum* motifs, razors or *gondhel*, a closed mirror, a towel, a bowl of water, and a comb.

c) *Midodareni*

Midodareni program is carried out after the *siraman*, in this event there is a *nyantrik* event to ensure that the bridegroom will be present in the marriage contract and as proof that the bride's family is really ready to do the wedding procession the next day. The core of *midodareni* procession is the delivery of delivery from the family of the bridegroom to the bride, the introduction between the two extended families and the advice of the bride's parents to the prospective son-in-law who is commonly called *Sabdo Tomo*. Followed by a series of handover of *Kancing Gelung* for the bride to be used the next day and the installments or handicrafts from the bride's family, to the family of the prospective bridegroom. *Midodareni* consists of several stages that must be passed by master of ceremony namely "Pasrah Paningset", "Tampi", CPK is shown "toya wening", CPK & rombongan *lenggah*, MC *mbuka adicara*, *Pambuka* (master of ceremony), *Pambagyaharja*, *Catur Wedha*, *Tantingan*, *Nggayuh tumuruning wahyu sajodho* (*saged mawi paraga utawi kacariyosaken MC nalika kembul bujana*), *Tilik nitik* (*tuwi CPW*), *Busana kancing gelung*, and *Purna*.

d) *Panggih*

Panggih ceremony is one of the rituals in Javanese traditional wedding which also has several stages, including the bride of the princess *Miyos Lenggah ing Sasana Mulya Gendhing Kebo giro*, *the Manten kakung raw kaliyan group*, *Gendhing Kodhok ngorek*, *Liru twin mayang*, *Balangan gantal*, *Midak antiga*, *Ranu in*, *Muhah luhuring pair*, *Sindur binayang*, *Penganten kekanthen asta lumampah dhateng sasana mulya gendhing Larasmaya*, *Weights weighing*, *Wisudha penganten*, *Kacar-kucur*, *Dhahar walimahan / dulangan*, *Ngunjuk toya wening*, *Mapak besan*, and *Sungkeman*.

This ritual is carried out at the bride's house. The bridegroom comes with his extended family. In this event there was a flower from both sides. In the ceremonial ceremony, there were several sub-rituals performed, namely: throwing betel nuts, *ubengen*, *injak telur* (*wiji dadi*), drinking *parem*, *gendong manten*, exchanging *kembang mayang*, and *mapag besan*. This ritual begins with the activity of throwing betel between the groom and the bride. After that it is carried out by shaking hands. After the two brides shook hands, the ritual continued with a ritual called *ubengen*. This ritual is the ritual of circling the groom by the bride with a makeup artist's guide.

This ritual was carried out three times. The *ubengen* ritual is a symbol of the introduction between the groom and the bride. By getting to know each other, both parties are expected to understand each other's weaknesses and strengths. After that proceed with the process of stepping eggs or *wiji dadi*. Ladies, in this process the

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groom takes off the sandals and steps on the chicken eggs with the soles of his feet, then the bride cleanses the groom's feet after stepping on the chicken egg. It symbolizes that the groom is ready to be a leader for his family and the bride is also ready to serve as a good wife.

e) *Pahargyan Ing Gedhung*

After a series of *siraman*, *ngerik*, *midodareni*, and *panggih* have been completed, the next stage is the stage of *pahargyan ing gedhung*, which is the ceremony of bringing the two brides with their parents to the aisle to sit together while waiting for the MC or the opening ceremony. At the *pahargyan ing Gedhung* stage, the ceremony must go through stages in a coherent manner, namely *Kairing gendhing mantle*, *Manten rawuh kairing gendhing*, *Sala: kebo giro*, *Yogya: bindri*, *Manten mlebet kairing gendhing*, *Sala: Larasmaya*, *Yogya: Ladrang penganten/Gati Padhasih/boyong temanten*, *Manten lenggah ing sasana mulya*, *MC mbuka adicara*, *Pambagyaharja*, *Donga (if any)*.

f) *Tuladha Wicara Pambuka*

When the two bride and groom sit, the master of *pambiwara* implements the *Tuladha Wicara Pambuka* stage, which is to open the event by giving a speech to the invited guests, introducing the two brides to the invited guests, thank God Almighty, and not forgetting giving a blessing for the marriage of the two brides.

g) *Panutuping Adicara*

After the *Tuladha Wicara* stage finished, then carried out *Panutuping Adicara* stage, which was to give the closing greetings which signaled that the wedding had been completed and continued with a meal for the guests who attended and ended with a photo together and greetings with the prospective and their parents. bride.

After being given education about *Pranatacara* procedures which included *Siraman*, *Ngerik Ceremony*, *Midodareni*, *Panggih*, *Pahargyan Ing Gedhung*, *Tuladha Wicara Pambuka*, and *Panutuping Adicara*. Indonesian Hotels and Restaurants Association (IHRA) Surakarta and Kusuma Sahid Prince Hotel Surakarta gave direct practice to residents those who participated in the training and Kusuma Sahid Prince Hotel Surakarta was used *pambiwara* practice. In the process of *pambiwara* practice Kusuma Sahid Prince Hotel Surakarta provides all the equipment needed by the citizens in carrying out the practice of the master of *pambiwara* practice that has been planned in advance, starting from the room, chair, stage, sound system, and loudspeakers. Of course in the practice of *pambiwara* practice, the hotel prepares 1 professional instructor or trainer who is in charge of supervising the practice of the master of *pambiwara* practice In practice master of *pambiwara* practice itself, carried out for 3 days, according to the schedule agreed by the researcher, the Indonesian Hotels and Restaurants Association Surakarta City and Kusuma Sahid Prince Hotel Surakarta through a Focus Group Discussion (FGD) meeting with residents who live around Kusuma Sahid Prince Hotel Surakarta. From the results of the first stage training program (master of ceremony), the Indonesian Hotels and Restaurants Association of Surakarta City can provide a reference for further conducting the assessment process I Feasibility Appearance Procedure (master of ceremony) which is not much different from the first stage training program (master of ceremony) which includes *Siraman*, *Ngerik Ceremony*, *Midodareni*, *Panggih*, *Pahargyan Ing Gedhung*, *Tuladha Wicara Pambuka*, and *Panutuping Adicara*.

2) Assessment I Feasibility *Pranatacara* Performing

After going through the *pranatacara* training, the next stage is the feasibility test. The feasibility test for performing the master of ceremony was conducted by presenting a number of experts who were experts in the ,master of ceremony who were tasked with assessing whether the training process carried out by residents began (1) master of cermeony or "*pranatacara*" Procedures included: *Siraman*, *Ngerik Ceremony*, *Midodareni*, *Panggih*, *Pahargyan Ing Gedhung*, *Tuladha Wicara Pambuka*, and *Panutuping Adicara*. (2) Vocal techniques include: accentuation, articulation, breath, speed, kajiwa, and infleksi, (3) Appearances include: *Magatra*, *Malaksana*, *Mawastha*, *Maraga*, *Malaghawa*, *Matanggap*, and *Mawwat*. (4) Language skills include: *basa krama*, *madya*, and *ngoko*. A number of experts in charge of assessing assessment 1 are eligible of *pranatacara* to which appear at the including: 1) KGPH BO, (2) KP WK, (3) KPH AT.

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Gamelan: is the traditional ensemble music of Java and Bali in Indonesia, made up predominantly of percussive instruments

Assessment material I is eligible of *pranatacara* to appear , which is almost the same as the training material commonly studied by local residents. The assessment test material includes: variables (1) *Pambiwara* procedures include: *Siraman, Ngerik Ceremony, Midodareni, Panggih, Pahargyan Ing Gedhung, Tuladha Wicara Pambuka*, and *Panutuping Adicara*. (2) Vocal techniques include: accentuation, articulation, breath, speed, *kajiwa*, and infleksi, (3) Appearances include: *Magatra, Malaksana, Mawastha, Maraga, Malaghawa, Matanggap, and Mawwat*. (4) Language skills include: *basa krama, madya*, and *ngoko*. All of these items serve as benchmarks for experts to assess the competence of citizens during the master of ceremony.

a) Results of Assessment on *Pranatacara* Procedure Variables

The assessment results of assessment I were feasibility of *pranatacara* ceremony variables procedures by residents around Kusuma Sahid Prince Hotel Surakarta from 10 participants who participated in the training process, 10 participants had all been passed by good assessment teams from *Siraman, Ngerik Ceremony, Midodareni, Panggih, Pahargyan Ing Gedhung, Tuladha Wicara Pambuka*, and *Panutuping Adicara* which are almost in line with the standards desired by the hotel. After assessing the variables of the master of ceremony procedure, master of ceremony experts who were invited to assess continued the stage I assessment process on vocal technical variables which included (1) accentuation, (2) articulation, (3) breath, (4) speed, (5) *kajiwa*, and (6) inflection.

b) Assessment Result on Vocal Technique Variables

The assessment I result of the eligibility to appear of the *pambiwara* on the vocal technique variables of the citizen around Kusuma Sahid Prince Hotel Surakarta from the ten participants who follow the training, 9 participants all have passed by the assessment teams both from *Siraman, Upacara Ngerik, Midodareni, Panggih, Pahargyan Ing Gedhung, Tuladha Wicara Pambuka*, dan *Panutuping Adicara* while 1 person has not yet passed the inflection indicator and still needs improvement. After assessing vocal engineering variables, master of ceremony expert are invited to assess continuing the phase I assessment process of the eligibility of the master of ceremony to appear on the appearance variable which cover (1) *Magatra*, (2) *Malaksana*, (3) *Mawastha*, (4) *Maraga*, (5) *Malaghawa*, (6) *Matanggap*, dan (7) *Mawwat*.

c) Assessment Result on the Appearance Variables

Results of assessment assessment I eligibility to perform the host in appearance variables by residents around Kusuma Sahid Prince Hotel Surakarta from 10 participants who took part in the training process, 10 participants all had passed the good assessment team both from *Siraman, Upacara Ngerik, Midodareni, Panggih, Pahargyan Ing Gedhung, Tuladha Wicara Pambuka*, and *Panutuping Adicara* which is almost in accordance with the standard what the hotel wants. After making an assessment on appearance variables, master of ceremony experts who are invited to assess continue the stage I assessment process the feasibility of performing a ceremony on the language proficiency variable which includes meliputi (1) *basa krama*, (2) *madya*, dan (3) *ngoko*.

d) Assessment Result on Vocal Technique Variables

Assessment result of assessment I of the master of ceremony's eligibility to perform on vocal engineering variables by residents around Kusuma Sahid Prince Hotel Surakarta from 10 participants who participated in the training process, 5 participants have all been passed by the assessment teams both from *Basa Krama, Basa Madya* as well as *Basa Ngoko*, while 5 people have not yet passed on the *Basa Krama* and *Basa Madya* indicators which still need improvement. Although all participants who participated in the training process were almost partially passed well on assessment assessment I feasibility market snacks consumed by residents around Pose In Hotels and assessment of assessment I eligibility of *pambiwara* to a ceremony by residents of Kusuma

Pambiwara/Pranatacara (Java Language): Master of Ceremony

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Sahid Prince Hotel Surakarta, the participants still have to take part in the second phase of training to improve the feasibility of consuming market snacks as well as the master of ceremony's feasibility of performing.

3) Training Phase II for Completion of *Pranatacara*

At the training stage II, the *pranatacara* trainer instructor Mr. KRRA. ISD reviews the procedural stage I training (*pranatacara*) with stricter standard definitions. In this training, the instructor no longer gave direction to the participants, but the instructor's role was more to monitor the training process. This was done so that it could be seen from where the residents in the material and practices were given in the previous training. This stage is also from the first stage *pambiwara* training program. At this stage, the training process is not better at the phase I training that has been done before. In stage II market snack training is only given to: (a) *Pranatacara* Procedures include: *Siraman, Ngerik, Midodareni, Panggih, Pahargyan Ing Gedhung, Tuladha Wicara Pambuka*, and *Panutuping Adicara.*, (B) Vocal techniques include: accentuation, articulation, breath, speed, *kajiwa*, and inflection., (c) Appearance includes: *Magatra, Malaksana, Mawastha, Maraga, Malaghawa, Matanggap*, and *Mawwat.*, and (d) educational abilities include: *basa krama madya*, and *ngoko*. As explained as follows:

a) *Pambiwara* Procedures

In practice *pranatacara* is a very important aspect. Every *pranatacara* performer must understand the *pranatacara* procedure as a master of ceremony that can bring an event to life. *Pambiwara* procedure here concerns the wedding ceremony procession in Javanese customs. In the second phase of training to improve the competency of the *pambiwara*, the instructor held a retraining about the splash, the *Ngerik* Ceremony, *Midodareni, Panggih, Pahargyan Ing Gedhung, Tuladha Wicara Pambuka*, and *Panutuping Adicara*. The process of refining *pambiwara* training in stage II in terms of the *pambiwara* procedure, the instructor gives direction to the citizens to better master the words of the contents of the manual of marriage procedures/*temanten*. This is important to do so that the *pambiwara* procedural process can be in line with the concept of marriage procedures/*temanten* that are eligible to perform and have standard qualifications for sale at KSPH.

b) *Vocal techniques*

In addition to seeing in terms of the *pambiwara* procedure in *pranatacara* practice, KRRA ISD also saw aspects of spoken vocals or sounds. In Javanese, a good sound is called *Gandhang*, which is not noisy, slow and comfortable to hear. *Gandhang's* voice is pleasant to hear, full of authority, and shows personality. As a procedure, the voice is the first thing that must be taken into account before starting the civic activities. The following are some of the things that help the processors in the process of *swara* (vocal technique) in the second stage of the refinement of the *pranatacara* procedural competence which includes: Accentuation (accent), Articulation, Breath, Speed, *Kajiwa*, and Inflection.

c) *Appearance*

Pranatacara will perform very well if it is supported by the good sound, posture and clothes. Exercise relates to attitudes, caring, morality, and *subasita*. The following are seven forms of appearance as a *pranatacara*:

- *Magatra*: body, face, how to dress up and dress, proper, reasonable attitude, not made up.
- *Malaksana*: how to step and walk a step or two, sequential, flexible, and not hesitant.
- *Mawastha*: standing up straight, not leaning.

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Gamelan: is the traditional ensemble music of Java and Bali in Indonesia, made up predominantly of percussive instruments

- *Maraga*: stand up straight, not leaning in. steady, calm, not trembling, head upright, looking forward, regular hand movements to show clarity of speech.
- *Matanggap*: responsive to the situation at hand, when dealing with the situation of an event that requires calm, chaos when dealing with an event situation that requires a fresh and pleasant atmosphere, and can help make the atmosphere happy.
- *Mawwat*: steady, complete the event well, according to what the event organizers expected.

A good way to look for a prelate is always preceded by a healthy body condition, a voice that is not hoarse, a pleasant volume to hear, not shrill and not low. In addition, they must recognize the place where the event will be held, recognize the characteristics of guests, see them as friends, be able to make hand movements as needed when on stage, not too much more than cover up nervousness, because excessive body movements will only disrupt the appearance.

In stage II, the instructor first observes the harmony of each voice spoken. After the harmony of sounds has been considered to be integrated with each other, then the instructor then sees the articulation of each letter or sound coming out. Articulation includes the clarity of the pronunciation of words on vowels and consonants. In the first phase training that had been done before, KRRA ISD as *pranatacara* trainer saw that some participants still had no coherent harmony in each pronunciation of the word, so that the sound produced was sometimes different. This can happen because the vowels and consonants in the pronunciation are not clearly heard either in the prefix or in the word suffix.

d) *Language Ability*

In order to be able to process the language properly, *pranatacara* must know and understand about paramasastra (phonology, morphology, semantics, syntax), discourse, and pragmatics. Extensive knowledge of Javanese paramasastra is expected to make *pranatacara* able to speak words, phrases, sentences, expressions, krama inggil Javanese language discourse with laras and leres. Laras means, the event is able to hold events according to circumstances and atmosphere. Leres means that *pranatacara* can use language that matches the parameters. In addition, the Javanese language has a multi-level language pattern, namely: *basa krama*, *madya*, and *ngoko*. *Basa Krama* which are usually used as the language of instruction for the conductor in carrying out his administrative duties. Javanese also has new and old Javanese bases. Rerenggan usually uses the old Javanese language / *kawi* which has a high literary aspect. To display literary features, the procedure uses purwakanthi (limaksita, sastra, swara) or *nyekar (tembang)*.

After completing the stage II, a review was made of the previous training process, so that residents around Kusuma Sahid Prince Hotel Surakarta could professionally develop the *pranatacara* talent as a potential that has selling value and was worth displaying at Kusuma Sahid Prince Hotel Surakarta.

4) Assessment Phase II Feasibility of Performing *Pranatacara*

This activity was carried out by inviting several experts who specifically served to assess *pambiwara*'s feasibility to appear in the *Pambiwara* community. The assessment teams invited were (1) KGPH BO, (2) KP WK, (3) US KPH. Not only that, the researchers also invited 30 guests who stayed at the hotel to also assess whether the services of *pambiwara* performance conducted by the residents had met the eligibility standards for performing in star hotels which included (1) *Pambiwara* procedures including: Siraman, Ngerik Ceremony, Midodareni, Panggih, Pahargyan Ing Gedhung, Tuladha Wicara Pambuka, and Panutuping Adicara. (2) Vocal *Pambiwara/Pranatacara (Java Language)*: Master of Ceremony
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techniques include: accentuation, articulation, breath, speed, kajiwa, and infleksi, (3) Appearances include: Magatra, Malaksana, Mawastha, Maraga, Malaghawa, Matanggap, and Mawwat. (4) Language skills include: bahasa krama, madya, and ngoko.

After this activity was completed, the assessment teams consisting of professional instructors and invited guests who attended the open house and the researchers themselves together with the Indonesian Hotels and Restaurants Association (PHRI) Surakarta City held an interview and conducted a questionnaire. This was done with the aim of conducting the stage II assessment process of the feasibility of performing a ceremony (*pambiwara*) which later became a reference for the Indonesian Hotels and Restaurants Association (PHRI) of Surakarta City to empower the community as a form of corporate social responsibility (CSR). Phase II was carried out after the program of real activities had ended through questionnaires and in-depth interviews with a number of experts who specifically gave assessments or perceptions of *pambiwara* services displayed by residents.

a) Eligibility to Appear

The results of assessment phase II are the feasibility of *pranatacara* performing through interviews and distributing questionnaires to the variables of the *pambiwara* procedure in Table 3, as follows:

Table 3. The Results of Assessment Phase II Process on Pambiwara Procedure Variables

Pambiwara Procedure	Very Good		Good		Fair		Bad		Very Bad		Score
	5		4		3		2		1		
	People	Score	People	Score	People	Score	People	Score	People	Score	
Siraman	14	70	12	48	4	12	-	-	-	-	4,3
Ngerik Ceremony	1	5	15	60	14	42	-	-	-	-	3,5
Midodareni	2	10	18	72	10	30	-	-	-	-	3,7
Panggih	4	20	16	64	10	30	-	-	-	-	3,8
Pahargyan Ing Gedhung	10	50	12	48	8	24	-	-	-	-	4,0
Tuladha Wicara Pambuka	10	50	16	64	4	12	-	-	-	-	4,2
Panutuping Adicara	1	5	14	56	15	45	-	-	-	-	3,5
Total	3,85 (good)										

From the data in the table above shows that the *pambiwara* procedures variable by residents around Kusuma Sahid Prince Hotel Surakarta on the Siraman indicator obtained guest ratings with a "very good" perception with a score of 4.3. In the *Ngerik Ceremony* indicator, a guest is rated with a "good" perception with a value of 3.5. Furthermore, the *Midodareni* indicator obtained a rating of guests with a "good" perception with a value of 3.7. In *Panggih* indicator, the guest is assessed with a "very good" perception with a value of 3.8. While the *Pahargyan Ing Gedhung* indicator obtains a rating of guests with a "good" perception with a value of 4.0. In *Pambuka Tuladha Wicara* indicator, a guest was assessed with a "good" perception of 4.2. Furthermore, on the *Panutuping* indicator, the Speakers obtain a rating of guests with a "good" perception with a value of 3.5. It can *Pambiwara/Pranatacara (Java Language): Master of Ceremony Gamelan*: is the traditional ensemble music of Java and Bali in Indonesia, made up predominantly of percussive instruments

be concluded that the variables of the *pambiwara* procedure by the residents around Kusuma Sahid Prince Hotel Surakarta during the process of the *pambiwara* training consisting of the *Siraman* , *Ngerik* Ceremony, *Midodareni*, *Panggih*, *Pahargyan Ing Gedhung*, *Tuladha Wicara Pambuka*, and *Panutuping Adicara* indicator accumulatively gained perception "good" rating that is 3.85. This indicates that the *pranatacara* performance of the residents around Kusuma Sahid Prince Hotel Surakarta is in accordance with the standards and qualifications desired by the Indonesia Hotel and Restaurant Association (IHRA) of Surakarta City on the variable *pambiwara* procedures which include *Siraman*, *Ngerik* Ceremony, *Midodareni*, *Panggih*, *Pahargyan Ing Gedhung*, *Tuladha Wicara Pambuka*, and *Panutuping Adicara*.

b) Vocal techniques

After assessing the variables of the *pambiwara* procedure, proceed with the stage II assessment process, the feasibility of *pambiwara* performance on variables (1) Vocal techniques include: accentuation, articulation, breath, speed, *kajiwa*, and inflection in table 4, as follows:

Table 4. Results of Assessment Phase II Process on Vocal Technique Variables

Vocal Techniques	Very Good		Good		Fair		Bad		Very Bad		Score
	5		4		3		2		1		
	People	Score	People	Score	People	Score	People	Score	People	Score	
Accentuation	14	70	2	8	14	42	-	-	-	-	4,0
Articulation	1	5	16	64	13	39	-	-	-	-	3,6
Breath	6	30	18	72	6	18	-	-	-	-	4,0
Speed	7	35	11	44	12	36	-	-	-	-	3,8
<i>Kajiwa</i>	2	10	13	52	15	45	-	-	-	-	3,5
Inflection	1	5	16	64	13	39	-	-	-	-	3,6
Total	3,75 (good)										

From the questionnaires that have been conducted by the Indonesian Hotels and Restaurants Association (IHRA) with researchers to guests or consumers who visit Lor In Hotel as a form of stage II assessment process the *pambirawa*'s performance feasibility using a Likert scale conversion, shows that of the technical variables vocal by residents around Kusuma Sahid Prince Hotel Surakarta during the process of *pranatacara* training which has been carried out on accentuation indicators obtaining guest ratings with a "good" perception with a value of 4.0. In the articulation indicator, the guest is assessed with a "good" perception with a value of 3.6. Furthermore, on the indicator of breath, the guest is assessed with a "good" perception with a value of 4.0. While the speed indicator obtains a rating of guests with a "good" perception with a value of 3.8. In the indicator *kajiwa* obtain a rating of guests with a perception of "good" with a value of 3.5. Furthermore, the inflection indicator obtains a rating of guests with a "good" perception with a value of 3.6. It can be concluded that vocal engineering variables by residents around Kusuma Sahid Prince Hotel Surakarta during the process of *pambiwara* training which consists of accentuation indicators, articulation, breath, speed, soul, and inflection accumulatively obtain a perception of "good" assessment that is with a value of 3, 75. This indicates that the *pranatacara* performance of residents around Kusuma Sahid Prince Hotel Surakarta is in accordance with the standards and qualifications desired by the Indonesian Hotels and Restaurants Association (IHRA) Surakarta

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City on vocal engineering variables which include accentuation, articulation, breath, speed, kajiwa, and inflection.

c) *Pambiwara* appearance

After assessing the vocal engineering variables, the Indonesian Hotels and Restaurants Association (IHRA) Surakarta City along with the researchers continued the stage II assessment process of the *pambiwara*'s feasibility to perform on variables (1) *Pambiwara*'s appearance included: Magatra, Malaksana, Mawastha, Maraga, Malaghawa, Matanggap, and Mawwat in table 5, as follows:

Table 5. Results of the Assessment Phase II Process on Appearance Variables

Appearance	Very Good		Good		Fair		Bad		Very Bad		Score
	5		4		3		2		1		
	People	Score	People	Score	Poeple	Score	Poeple	Score	Poeple	Score	
<i>Magatra</i>	20	100	8	32	2	6	-	-	-	-	4,6
<i>Malaksana</i>	18	90	7	28	5	15	-	-	-	-	4,4
<i>Mawastha</i>	14	70	12	48	4	12	-	-	-	-	4,3
<i>Maraga</i>	19	95	12	48	4	12	-	-	-	-	5,0
<i>Malaghawa</i>	19	95	5	20	6	18	-	-	-	-	4,4
<i>Matanggap</i>	5	25	16	64	9	27	-	-	-	-	3,8
<i>Mawwat</i>	6	30	18	72	6	18	-	-	-	-	4,0
Total	4,35 (sangat baik)										

From the questionnaires that have been conducted by the Indonesian Hotels and Restaurants Association (IHRA) with the researchers themselves to guests or consumers who visit Lor In Hotel as a form of stage II assessment process the feasibility of performing a ceremony (*pambiwara*) using a Likert scale conversion shows that the appearance variable by residents around Kusuma Sahid Prince Hotel Surakarta during the process of pre-ceremony training (*pambiwara*) which has been carried out on the magatra indicator, obtaining guest ratings with a "very good" perception with a score of 4.6. On the indicator, it is possible to obtain a guest rating with a "very good" perception with a value of 4.4. Furthermore, the indicator mawastha obtained a guest rating with a "very good" perception with a score of 4.3. Whereas, the maraga indicator receives a rating of guests with a "very good" perception with a value of 5.0. The Malaghawa indicator obtained a rating of guests with a "very good" perception with a value of 4.4. Furthermore, the indicator counts obtains a rating of guests with a "good" perception with a value of 3.8. Whereas the mawwat indicator obtained guest ratings with a "good" perception with a value of 4.0. It can be concluded that the appearance variable by the residents around Kusuma Sahid Prince Hotel Surakarta during the process of *pranatacara* training (*pambiwara*) consisting of indicators *Magatra*, *Malaksana*, *Mawastha*, *Maraga*, *Malaghawa*, *Matanggap*, and *Mawwat* accumulatively obtained a perception of "very good" assessment, namely by value of 4.35. This also indicates that the performance of the residents (*pambiwara*) of the people around Kusuma Sahid Prince Hotel Surakarta is in accordance with the standards and qualifications desired by the Indonesian Hotels and Restaurants Association (PHRI) Surakarta

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City on appearance variables which include *Magatra, Malaksana, Mawastha, Maraga, Malaghawa, Matanggap, and Mawwat.*

d) Language Ability

After assessing the appearance variables, the Indonesian Hotels and Restaurants Association (IHRA) of Surakarta City with the researchers themselves, continued the stage II assessment process of the *pambiwara*'s feasibility to perform on variables (1) Language skills include: *basa krama, basa madya, and basa ngoko* in table 6, as follows:

Table 6. Results of Assessment Process Phase II on Language Ability Variables

Language Ability	Very Good		Good		Fair		Bad		Very Bad		Score
	5		4		3		2		1		
	People	Score	People	Score	People	Score	People	Score	People	Score	
<i>Basa Krama</i>	5	25	16	64	9	27	-	-	-	-	3,8
<i>Basa Madya</i>	6	30	18	72	6	18	-	-	-	-	4,0
<i>Basa Ngoko</i>	14	70	2	8	14	42	-	-	-	-	4,0
Total	3,93 (good)										

From the questionnaires that have been conducted by the Indonesian Hotels and Restaurants Association (IHRA) Surakarta City with researchers to guests or consumers who visit Lorin Hotel as a form of stage II assessment process the *pambiwara*'s feasibility using a Likert scale conversion, shows that of the variables the language skills of the people around Kusuma Sahid Prince Hotel Surakarta during the process of *pranatacara* training which has been carried out on indicators of manners, obtaining an assessment of guests with a "good" perception with a value of 3.8. On the indicator of the basement, the guest is assessed by the perception of "good" with a value of 4.0, while in the basic indicator ngoko gets a rating of guests with a perception of "good" with a value of 4.0. It can be concluded that the language ability variable of the residents around Kusuma Sahid Prince Hotel Surakarta during the process of *pranatacara* training which consists of indicators of manners, bases, and bases of ngoko accumulatively obtain a perception of "good" assessment that is with a value of 3.93. This also indicates that, the performance of the residents (*pambiwara*) of the people around Kusuma Sahid Prince Hotel Surakarta is in accordance with the standards and qualifications desired by the Indonesian Hotels and Restaurants Association (IHRA) Surakarta City on language proficiency variables which include manners, middle bases, and ngoko bases.

V. Discussion

Most residents who live in the KSPH area work as laborers and retirees. In addition, residents in the area have been included in the category of non-productive age and the establishment of hotel buildings in the neighborhood 02 urban village Kampung Baru resulted in the increasing number of migrants working in Kusuma Sahid Prince Hotel Surakarta. In addition, residents around the Kusuma Sahid Prince Hotel Surakarta actually have the potential for performing *pambiwara* arts The art is managed by residents around neighborhood

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02 Urban village Kampung Baru independently and it is unfortunate that the potential of the *pambiwara* arts has not been known to the Kusuma Sahid Prince Hotel Surakarta until now. Nikmatullah (2013) explained that the poor people around the company should be empowered and improved with their welfare through CSR programs owned by the company. In addition, the CSR program is an obligation and the company's need to improve the welfare and business continuity, must be implemented and budgeted by the company, and the perception of the community is understood as a form of assistance for the poor, capital for small businesses, and assistance for the social environment.

Therefore, community empowerment is very necessary to be done in overcoming the problems of the community through empowerment, especially small communities. Community empowerment is an effort to increase the dignity of the layers of society who are now unable to escape poverty and underdevelopment. In other words, empowerment is enabling and self-sufficient in society. Efforts to empower the community can be seen from three sides, namely: (1) Enabling, creating a climate that allows the potential of developing communities, (2) Empowering, Strengthening the potential or power of the community, and (3) Protecting, protecting and defending weak communities (Mardikanto, 2010). In addition, Nor Hadi (2009) added that the company's social alignment towards society contains motives, both social and economic. The social costs incurred by the company have the benefit of improving social performance, namely increasing legitimacy and reducing stakeholder complaints.

Based on the explanation above, the researcher believes that the problems experienced by the community around the two hotels are very necessary to find a joint solution and be empowered because of the potential possessed by the citizens, but not yet explored comprehensively and well-directed. Moreover, the current economic conditions are difficult and increasingly competitive in the search for jobs plus secondary needs that are very urgent. So, it is very important to be given assistance in the form of training programs that can provide long-term benefits and not only be felt in the short term. This is in accordance with the opinion of Mardikanto (2010) which states that through empowerment efforts, citizens are encouraged to have the ability to utilize their resources optimally and be fully involved in their production, economic, social and ecological mechanisms.

VI. Conclusion

The conclusions that can be drawn from this research are:

1. *Pambiwara* art empowerment by Kusuma Sahid Prince Hotel Surakarta is very useful for people living in the area. Besides being able to be developed, the art can also be introduced to be able to further collaborate with the hotel. In addition, the empowerment carried out by Kusuma Sahid Prince Hotel Surakarta can be felt in a prolonged way for the people who live around the hotel.
2. Empowerment of the *Cambiwara* arts includes 2 stages, namely:
 - a. Phase I *Pambiwara* Training and Assessment Phase I.
 - b. Phase II Improvement of Competency of *Pambiwara* Training and Assessment Phase I

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