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# Communication Strategy in Introducing Omed-Omedan Tradition, Sesetan Village, Bali: Descriptive study on Truna-Truni Banjar Kaja

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**Abstract**---Behind the uniqueness of the Omed-omedan tradition, it is not uncommon for some people to ridicule or even discriminate against the traditions of the Banjar Kaja. This is because it is considered not following generally accepted norms, especially Eastern culture. Due to the conditions that occur in the field related to the Omed-omedan tradition which is widely misinterpreted, a communication strategy is needed to implement the program used to introduce the Omed-omedan tradition. This research using qualitative descriptive methods and use theory by Cutlip and Center about Communication Planning. Data collection techniques are observation, interviews, and documentation. The research results obtained in this study are 1) Fact-Finding Stage which is found through understanding the background of the Omed-omedan tradition. 2) The planning stage makes a communication plan such as who will be the communicator, what messages are conveyed, the media used, set targets, and compile program planning. 3) The Communication Action Phase is carried out by implementing the Sesetan Heritage Sesetan Festival. 4) The Evaluation Phase is only an internal evaluation that is carried out routinely when the Sesetan Heritage Sesetan Festival ends.

**Keywords**---communication, communication strategy, festival, omed-omedan, tradition.

## Introduction

Bali Province is known as a province that has so many local cultures and traditions. Due to the many cultures and traditions they have, many activities that contain elements of culture and customs are held every year. One of several traditions and cultures that Bali has is the tradition of attraction or what is known as the *Omed-omedan* tradition. The existence of the *Omed-omedan* tradition has become an identity for the people of Banjar Kaja, Sesetan Village, Denpasar City, Bali. This is proven because until now the *Omed-omedan* tradition has become part of one of the unique traditions that exist in Bali.

The uniqueness possessed by the *Omed-omedan* tradition is in the activities it does, namely, all Banjar Kaja *truna-truni* (youth) gather and form two lines of women and men, then the two lines approach one another so that a scene occurs. hugged and then seemed to be seen kissing each other according to the customs and standards made by the Banjar Kaja community, Sesetan Village. The implementation of the *Omed-omedan* tradition is routinely carried out by *truna-trunites* of Banjar Kaja, Sesetan Village, to be precise during *ngembak geni* (the final series of Nyepi Day celebrations). Behind the uniqueness and uniqueness of the *Omed-omedan* tradition, it is not uncommon for some people to ridicule or even discriminate against the traditions of the Banjar Kaja because they are considered not

following the norms that apply in general, especially the culture of the East. When speaking in terms of ethics, embracing and then kissing each other with the opposite sex who has no relationship is certainly not appropriate for eastern customs. I Gusti Ngurah Oka Putra, who is a descendant of Puri Oka Banjar Kaja, Sesetan Village, also had a chance to plan to eliminate the *Omed-omedan* tradition. His rationale at that time was because he heard some ridicule from outside the village of Sesetan saying that the Banjar Kaja *truna-trunks* held entertainment by kissing and hugging in public. However, he gave up on that intention because the elimination of the *Omed-omedan* tradition resulted in the arrival of two pigs who fought until they bled and then just disappeared. The incident was considered a bad omen by the Banjar Kaja community and finally, the *Omed-omedan* tradition was held again until now (Mahardika, 2019).

Due to the conditions that occurred in the field related to the *Omed-omedan* tradition, which was widely misunderstood, the Banjar Kaja *truna-trunites* began to package their traditions through an annual event. The existence of this event is considered very effective in helping to introduce the *Omed-omedan* tradition. This is evident from the growing development of packaging for the *Omed-omedan* tradition, where before the peak of the implementation of the *Omed-omedan* tradition, an annual activity called the Sesetan Heritage *Omed-Omedan* Festival has been formed which will then be called the Sesetan Heritage *Omed-Omedan* Festival. In this annual festival, tourists or local people who come to visit can witness the *Omed-omedan* tradition firsthand (Cahyadinata, 2013). The packaging for the *Omed-omedan* tradition is a form of strategy created by the Banjar Kaja *truna-trunis*.

A festival that can be used as a forum for introducing a specific culture and tradition that is owned by a region is important and requires a communication strategy in it to suit the objectives to be achieved. Some of the above will then become a basis for building and realizing the goals of the Banjar Kaja *truna-truni* in introducing the *Omed-omedan* tradition through an annual festival, namely the Sesetan Heritage *Omed-Omedan* Festival. Through a festival that was packaged by Banjar Kaja *truna-truni*, the *Omed-omedan* tradition began to be recognized by the wider community. However, the number of festivals that highlight culture and traditions in Bali is a challenge for the Banjar Kaja *truna-trunites* in optimizing their communication strategy to introduce the uniqueness of the *Omed-omedan* tradition. Related to this, the existence of a communication strategy is an effort to formulate a communication plan to determine steps to obtain results that are following the objectives (Lee et al., 2004; Laing, 2018; Yoonet al., 2010). This research is expected to provide benefits in optimizing the festival as a medium to introduce the traditions of a region.

### *Literature review*

#### *Communication*

Communication is an activity of interaction between the people involved in it. Then the communicants and communicators who are involved must at least have the same meaning, because communication activities are not only informative, namely so that other people know and understand, but also persuasive, namely so that other people are willing to accept an understanding or belief, are willing to do an action and activity, and others (Effendy, 2009; Dasih et al., 2019; Eyrieh et al., 2008). As explained in the Lasswell paradigm (in Tatang, 2016) a communication process is the communicator to form (encode) messages and convey them through certain channels to the recipient which causes certain effects.

#### *Communication Strategic*

Rogers (in Cangara, 2013), states that a communication strategy is a design or plan made to change human behavior on a larger scale through the delivery of new ideas and ideas. A communication planning expert Middleton (in Cangara, 2013) defines a communication strategy as a good combination of all communication elements, which include communicators, messages, channels (media), recipients to the effect that is generated in achieving an optimal communication goal. A strategy can be defined as all actions that will be taken to achieve goals (Arifin, 2004). Therefore, in formulating a communication strategy it is necessary to formulate clear objectives. In addition to the formulation of clear objectives, the communication strategy also needs to take into account the conditions of the target audience. Therefore, a strategy that is carried out in communication planning must begin with steps that include identifying audiences, composing messages, determining methods, and selecting media (Littlemore, 2003; Gruenfeld et al., 1998). One of the simplest communication planning models is the communication planning model created by Cutlip and Center. The Cutlip and Center Communication Planning Model Four main processes according to Scoot M. Cutlip and Allen H. Center (in Ruslan, 2010) state that the communication planning process is a basis or reference for implementation, including fact-finding, planning, communication action, evaluation.

### *Tradition*

A tradition is a form of uniformity of material objects and ideas that originated in the past but still exist today. Tradition can also be interpreted as a true inheritance or legacy of the past which is passed from generation to generation through an act of communication. However, a tradition that occurs repeatedly within a group of people is not done by chance or on purpose (Sztompka, 2007). From this understanding, whatever is done by humans from generation to generation from every aspect of their life which is an effort to lighten human life can be said to be a "tradition" which means that it is part of the culture. In particular, the tradition by C.A. van Peursen (in Umayah, 2019) is translated as the process of inheriting or passing on norms, customs, rules, assets.

### *Festival*

Janiskee (in Yanthi & Kesumadewi, 2015) explains that festivals and events can be understood as activities with some fun programs, entertainment, or formal events that have a festive and open character with the aim of celebrating big days related to the cultures of a region. The role of festivals in the tourism sector is to attract tourists (to certain places, and to overcome seasonal types of tourists), to contribute to types of marketing (including image formation and destination branding), to enliven attractions, and to act as an economic generator for the development of these destinations (Getz in Yanthi & Kesumadewi, 2015).

### *Omed-omedan Tradition*

Banjar Kaja, Sesetan Village, Denpasar, has a unique tradition that is preserved and has the potential to be a tourist attraction, namely omed-omedan. Omed-omedan based on the Balinese-Indonesian dictionary has the root word "omed" which means "pull", so "omed-omedan" means "to attract one another". This tradition is held on the day of ngembak geni, which is the day after the celebration of Nyepi, the Caka New year. The Omed-omedan tradition itself has been held since the Dutch colonial era. The story begins with the illness of the King from Puri Oka Sesetan, various healers have tried to treat the King's illness, but to no avail, the King has not recovered. I Gusti Ngurah Oka Putra, who is a descendant at Puri Oka Banjar Kaja, Sesetan Village, stated that this Omed-omedan tradition began in the 17th century, which started with his ancestor, Anak Agung Made Raka, who governed the administration in Sesetan Village. that. On the eve of Nyepi Day, Anak Agung Made Raka was seriously ill, even though he had been treated by various smart people, but his illness did not go away (Mahardika, 2019).

After the Nyepi Day celebration, the community holds the Omed-omedan Tradition. Due to the high enthusiasm of the community, the atmosphere became chaotic. The commotion and commotion made the King who was seriously ill feel disturbed and furious, by walking the King staggered out and saw everyone gathered and embracing each other in the Omed-omedan tradition. Seeing this, the King was not angry, but there was a feeling of joy in his heart, and immediately the pain that the King suffered just disappeared. Then from that time the King issued an order that the Omed-omedan Tradition was routinely carried out once a year after the celebration of Nyepi Day (Cahyadinata, 2013).

## **Methodology**

According to Hillway (in Pujileksono, 2015), research is a method carried out by a person through careful and perfect investigation of an existing problem, to obtain an appropriate solution related to the problem under study. In this study, researchers used a qualitative research method with a descriptive-analytic study approach, where this approach was used to obtain the desired data in depth which aims to explain how the tourism communication strategy carried out by the Banjar Kaja truna-truni in introducing the Omed-omedan tradition in terms of especially through the Sesetan Heritage Omed-Omedan Festival. Based on this, the researcher acts as a tool (instrument) that is fully consistent and the results of the research are obtained directly through observations and in-depth interviews conducted by the researcher (Moleong, 2011). The selection of informants in this study was carried out using the purposive sampling technique, which is a technique for selecting informants by considering certain aspects and making criteria that are used as considerations in selecting informants (Sugiyono, 2010). In this study, there were four key informants in which they were the truna-truni Banjar Kaja, and two expert informants, namely a cultural observer and a tourism lecturer.

## Results and Discussions

The existence of a communication strategy is expected to be able to assist in planning up to its implementation for a certain goal to be achieved optimally. Based on this, this statement is following the statement according to Effendy (in [Tatang, 2016](#)) that communication strategy is a determinant of the success of effective communication. Based on the research that has been described in the previous sub-chapter, in this section the researcher will connect the results of the research with those associated with the stages of the Cultip and Center communication planning model, namely, fact-finding, planning, communication action, and evaluation as well as other supporting theories so that get a discussion about the communication strategy of the Banjar Kaja truna-truni tourism in introducing the Omed-omedan tradition.

### *Fact-Finding*

Fact-finding is a step that includes investigation and monitoring which includes the opinions, attitudes, and behavior of related parties and is influenced by an organization's actions and policies. Basically in this step determines, "what is happening right now?" ([Ruslan, 2010](#)). In this case, to find out the facts related to the Omed-omedan tradition, the researcher found that the Fact-Finding indicator in the field was done through understanding the background of the Omed-omedan tradition. Tradition is defined as the true inheritance or legacy of the past which is passed down from generation to generation through an act of communication. However, a tradition that occurs repeatedly within a group of people is not done by chance or on purpose ([Sztompka, 2007](#)). Similar to the Omed-omedan tradition in Banjar Kaja, based on research results it is known that the Omed-omedan tradition comes from the root word "omed" which means "pull", so "omed-omedan" means "to attract each other" is a hereditary tradition passed down from generation to generation which is done deliberately to strengthen the relationship between the Banjar Kaja community. This statement is then supported by an article which says that the Omed-omedan Tradition itself has been held since the Dutch colonial era and it is believed that if this tradition is not held as usual then it is believed to bring disaster. This is believed because, at first the Omed-omedan tradition had wanted to be stopped, immediately two pigs were fighting and making a fuss, causing the Banjar Kaja people to gather. The Banjar Kaja people believe that this is a bad sign. So, since then the Omed-omedan tradition has been routinely carried out every year, precisely at ngembak geni (the day after Nyepi).

### *Planning*

Then, the second stage, namely formulating a plan based on the information collected in the first step, is used to make decisions about the public, goals, actions and communication strategies, tactics, and program objectives. This second step answers, "We have studied this situation based on what needs to be changed, a policy, be it a strategy or a program to be implemented" ([Ruslan, 2010](#)). At the planning stage of the communication strategy, the Banjar Kaja truna-truni made preparations regarding the implementation of the Sesetan Heritage Omed-Omedan Festival. Planning is made to identify audiences, compose messages, determine methods, and select media ([Arifin, 2004](#)). The preparations made by the Banjar Kaja truna-truni consisted of forming a committee, determining the theme, making the concept of the event, determining the target audience, determining the media used, compiling the timeline and the arrangement of the Sesetan Heritage Omed-Omedan Festival, and preparing the budget. All these preparations are carried out in approximately six months starting from April each year until the peak of the Sesetan Heritage Omed-Omedan Festival in March. The role of the Banjar Kaja truna-truni in this case is as an actor in planning the Sesetan Heritage Omed-Omedan Festival to introduce the Omed-omedan tradition.

### *Communication Action*

The next stage is Communication Action. In communication action, a strategy involves implementing a program of action and communication that has been designed to achieve specific goals for each public to achieve program goals. The question in this step, "Who will conduct and notify this program, and when, where and how?" ([Ruslan, 2010](#)). As described in the Lasswell paradigm (in [Tatang, 2016: 42](#)) a communication process is the communicator to form (encode) messages and convey them through certain channels to the recipient which causes certain effects. Therefore, communication then becomes important as well as in achieving the goal of the Banjar Kaja truna-truni, namely introducing the Omed-omedan tradition. The communication action carried out by the Banjar Kaja truna-truni to achieve this goal was to create a forum in the form of a festival for the Omed-omedan tradition. This is in accordance with the statement from Getz (in [Yanthi & Kesumadewi, 2015](#)) that a festival has a role to attract tourists

(to certain places, and to overcome the types of seasonal tourists), contribute to such types of marketing (including image formation and destination branding), animates attractions, and acts as an economic generator for the development of these destinations. In this case, the Banjar Kaja truna-truni create a festival that can attract tourists to come and witness the Omed-omedan tradition which is named the Sesetan Heritage Omed-Omedan Festival (SHOOF).

The Sesetan Heritage Omed-Omedan Festival is held at the time of the geni shoot (the day after the Nyepi Day celebration). The Sesetan Heritage Omed-Omedan Festival series itself is divided into three groups of activities, including peken paiketan or folk market, art parade, and then the peak event is closed with the Omed-omedan tradition. During the festival activities, visitors will be treated to a variety of regional specialties and art performances that can educate visitors. The packaging of the festival, which is planned with full consideration, is a manifestation of the implementation of the communication strategy carried out by the Banjar Kaja truna-trunites to introduce their unique traditions.



Figure 1. Cultural Parade SHOOF 2019  
Source: SHOOF Committee Documentation, 2019

### *Evaluation*

This last stage in this process involves the readiness of the assessment, implementation, and results of the implemented program based on evaluation feedback on how the program is successful or not. The program can be continued or stopped based on the question "How have we been doing" (Ruslan 2006). At the evaluation stage, it can be seen that the Banjar Kaja truna-trunks are more focused on conducting internal evaluations. This is intended to determine the inhibiting factors and supporters of the Sesetan Heritage Omed-Omedan Festival in achieving its goal of introducing the Omed-omedan tradition. Then this evaluation is also carried out as a reference for the Sesetan Heritage Omed-Omedan Festival in the future so that it can be more developed with various innovations and correct mistakes that occurred in the previous year. At the evaluation stage, the Banjar Kaja truna-truni can find out that the aim of the Sesetan Heritage Omed-Omedan Festival in introducing the Banjar Kaja tradition, namely Omed-omedan, has been successful. It is said that because the Sesetan Heritage Omed-Omedan Festival has received positive feedback from visitors and has visited the Sesetan Heritage Omed-Omedan Festival.

### **Conclusion**

Based on the explanation above, it can be concluded that the communication strategy carried out by the Banjar Kaja truna-trunites in introducing the Omed-omedan tradition has been running according to the goal. This is evident from the many positive feedbacks from visitors and attending the Sesetan Heritage Omed-Omedan Festival. The communication strategy carried out by the Banjar Kaja truna-truni has four stages following the Cultip and Center communication planning model. The fact-finding stage is found through understanding the Omed-omedan tradition. Then, it was continued with the planning stage wherein this stage the Banjar Kaja truna-truni made a communication plan including determining the media, determining the audience, determining the method, and composing the message. Meanwhile, the communication action stage is an implementation of a program that has been designed at the planning stage, which is related to the implementation of the Sesetan Heritage Omed-Omedan Festival. The last

stage is evaluation, in this case, the Banjar Kaja truna-truni conducts an internal evaluation to determine the inhibiting and supporting factors in the implementation of the Sesetan Heritage Omed-Omedan Festival.

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