Conference Paper

Heritage Tourism Development Model Through an Audio Visual Concept in Lokananta, Surakarta - Indonesia

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Abstract

Surakarta is a cultural city with many historical relics that can serve as tourism objects. One of the historical heritages which can be used as a heritage tourism in Surakarta is Lokananta. It is the first music record company in Indonesia, which was established in Surakarta in 1956. The tourism potential of Lokananta, including physical building, various types of collections as well as phonograph record, audio tape and movie industry, make it viable to be developed as a tourism object by applying a more modern concept, *i.e.* audio visual concept. This concept is a combination of the existing potential in Lokananta and certain space arrangement such as audio visual theater room, music room, workshop room and integrated cafe so as to put up a more interesting, attractive and modern atmosphere. This is expected to attract more potential tourists to visit Lokananta as one of the heritage tourism objects in Surakarta City. This study is a descriptive analysis of the cultural tourism development model in the city of Surakarta. The purpose of this study was to explore: i) the potential of Lokananta so as to develop it into a heritage tourism object in Surakarta, ii) the heritage tourism development model through an audio-visual concept in Lokananta. This qualitative research collected data through observation, in-depth interviews, document review and literature study. In order to determine the position of the research object competitiveness, a SWOT analysis was performed to dig out the potentials of Lokananta. In formulating the development model, the result of SWOT analysis was significantly used to design the appropriate model for Lokananta. Then the data was analyzed interactively by reviewing, reducing and examining the validity of data to generate an analytical framework that has certain significance and interpreting the data to draw conclusions.

Keywords: Heritage Tourism, Lokananta, Music, Surakarta

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1. Introduction

In Indonesia, tourism has become a strategic sector in the national economic system, which provides a significant contribution to the state revenue. As a national strategic sector, tourism has a multiplier effect generated from tourism activities, both in the forms of direct effects such as generating employment and indirect effects (the development of supporting tourism economic activities) such as hotels, restaurants, money exchange services and others. The benefits derived from tourism activities can contribute greatly to the economic system of a tourist destination. Furthermore, tourism as a system has also been developed into an industrial activity that is capable of driving the sectors of regional economy. As one of countries with the most islands in the world, Indonesia's tourism sector is developed not only to drive economic growth, but has broad objectives including social and cultural aspects. However, economic reasons are more prominent since the non-economic aspects of tourism development are closely related to its economic purpose [1].

The resolution decided by Inter American Travel Congress in its fifth annual meeting in Panama claims that cultural tourism and culture in the world of tourism are the main elements and play important roles [2]. Human curiosity about historical heritage is very reasonable. On the sites and historical relics, there is information on cultural identity. A crucial element in the cultural identity is a shared historical consciousness of a nation. Awareness of history will carry the memory of culture origins, experienced events, and hope in the future [3]. Thus, knowledge of the past is a cultured human need, so getting information about the past is one of the fundamental human rights. Based on that idea, the concept of tourism development is necessary to include cultural sector, as well as in the concept of tourism development in Surakarta-Indonesia [4].

Population density in Java is the highest among other regions in Indonesia. This is certainly very supportive for the tourism sector. On one hand, it serves as a potential market (demand) but on the other hand it can serve as part of a tourist attraction itself such as customs, culture and hospitality of the people. This condition is also seen in Surakarta City—a region that is part of tourism development priority of Central Java. Recently, there are more regions having tourism potential and try to make promotion by providing reinforcement at certain symbol or sign. Likewise, symbol or sign is also used by many local governments to develop tourism based on culture and local wisdom. Surakarta City Government, for example, uses the branding "Solo, The Spirit of Java" as an attempt to revitalize the values, philosophy or views of life; the living systems of society in interacting and living their lives; as well as the works

or products produced with the spirit of the culture. Symbol and sign are deemed to be very important in determining a site/place as a tourist destination. This symbol is associated with the image of a place in the minds of tourists, such as the slogans *The Exotic Bali*, *The Romantic Paris*, and *The Virgin Pacific* [5].

Surakarta, known as Solo, has a lot of tourist objects, especially cultural tourism objects. In this city, there are two Mataram Kingdoms, *i.e.* the Surakarta Kasunanan Palace and Mangkunegaran Palace, which also belong to cultural attractions. In addition, the city also has other tourist objects, *i.e.* Sriwedari Park and Radya Pustaka Museum, Triwindu Antique Market and Laweyan Batik Village are also recently inaugurated as tourism objects in the city. Satwa Taru Jurug Zoo is also a tourist object in the city of Surakarta. Not to mention the shopping tourism since the city is well known as a batik producer with a lot of batik boutiques easily found in the corners of the city. This shopping tourism is supported by Klewer Market as the largest textile trading centre in Central Java. In addition, at night, Surakarta is enlivened by a variety of typical foods (culinary tourism) such as *nasi liwet*, *tengkleng*, *serabi* and so on. The city is also dubbed as a never-sleeping city because the wheel of life keeps spinning with all the activities and excitement from morning until dusk of the evening until morning, thus displaying extraordinary exoticism of a cultural city. Exotic is interpreted as unusual or unknown for many people, thus stimulating curiosity. The beauty of nature, human life and richness of cultural history owned by a community will certainly pique the curiosity of it. The exoticism of a tourist destination often is displayed as something pristine, dealing with the construction and development which destroy the "authenticity" of tourist attractions. Such an offering of "authenticity" is very rich and owned by many areas in Central Java, but much of the potential has not been yet exploited and well developed [6].

One of the "authenticities" of cultural property in Surakarta is the existence of a record company named Lokananta. It is a music label in Indonesia, which was established in 1956. Since its establishment, Lokananta had two major tasks, namely producing and duplicating LPs and audio cassette (cassette tape). In 1958, LPs began to be marketed to the public via the Radio Republik Indonesia (RRI), or the state radio network of Indonesia, and labeled with "Lokananta" which more or less means "*Gamelan* (music instrument) in heaven which plays by itself without players". Considering the potential sale of LPs, then by Regulation No. 215 of 1961, Lokananta status was changed into the state company. In 1983, Lokananta had a movie production unit in the magnetic tape format (Betamax and VHS). Along with its new status as one of the state-owned companies under the Ministry of Information, Lokananta was trusted as

one of the centers for the multiplication of video cassettes. Currently, Lokananta joined Indonesian National Printing Public Company (PPNRI), and the production activities in Lokananta included recording, music studio, broadcasting, printing and publishing.

Until now, Lokananta still has a collection of thousands of folk songs from all over Indonesia (Ethnic/World Music/folk) and old pop songs including *keroncong* songs. Lokananta also produced some famous singers in Indonesia. It has a collection of more than local 5 000 recorded songs. The collection of folk songs, among other, includes Javanese *gamelan* music, Balinese, Sundanese, North Sumatra (Batak) and other local music and folk songs whose creators are unidentified. The recording of *gending* music composed by a famous puppeteer Ki Narto Sabdo and Javanese *gamelan* music of Surakarta and Yogyakarta are part of the collections of Lokananta. It also stores master data that contain songs of the legendary singers like Gesang, Waljinah, Titik Puspa, Bing Slamet and Sam Saimun.

After identifying the potentials of Lokananta as the first music record company in Indonesia located in Surakarta and included as a cultural heritage with its abundant collection of historic objects, it deserves to be developed as a tourist attraction. Tourist attraction in this company will be directed to be a historic or heritage tourism. This model of heritage tourism is developed through the concept of integrated audio visual facilities so that the visitors can observe directly what exists in Lokananta in an interesting, attractive and comfortable way.

This study took place in the city of Surakarta, particularly in the music recording company Lokananta as an object which is potential to be developed as a tourism object. This company is situated at Jl. Ahmad Yani No. 39 Surakarta, Central Java. The company deserves to be studied since it is the first recording company established in Indonesia so it has very high historical and cultural values. Data used in this study were primary data obtained through observation, in-depth interviews, literature review and documentation. Observation was empirically carried out in the study site (Lokananta), parts of buildings, rooms and so forth. In-depth interviews were conducted with the head of Lokananta Company, employees of the company, music practitioners, manager of tourism and other competent informants. A literature study was done by searching the literature, documents, books, articles, either in physical or digital forms at the library or in the internet, concerning tourism statistics and the history of culture in Surakarta, especially in Lokananta. Documentation was done by taking photographs and image sketches to identify tourism potential in Lokananta clearly and authentically. Once data was collected, an analysis of SWOT comprising of Strength, Weakness, Opportunity and Threat was then performed. The nature of SWOT analysis is very situational, meaning

that the results of the current analysis may not be the same as the analysis results of in the coming years. Usually the results of such an analysis are largely determined by economic situation and condition, political stability and security and the underlying social circumstances. SWOT elements deserve careful attention. Strengths should be considered as well as possible. Weaknesses should be removed immediately. Opportunities should be utilized. Threats should be anticipated. In this way, corrective measures can be taken, so that more tourists will come, stay longer and spend more money during their visit [7].

2. Heritage Tourism

Tourist attraction is the main focus of tourism activity trigger in a destination. A tourist attraction as a prime driving factor can motivate tourists to visit such a site. A potential tourist attraction has several objectives, including generating benefits, either in terms of economic benefits such as foreign exchange and economic growth or in terms of social benefits such as improving people's welfare and eliminating poverty; opening jobs and reducing unemployment; meeting the recreational needs of people, as well as raising the image of the nation and strengthening national identity; fostering patriotism through the exploitation of attractions in the country; conserving natural resources and environment, as well as promoting culture through tourism marketing; and strengthening friendship among nations to understand the values of religions, customs and people's lives [8].

Tourist objects usually have a special attraction. Everything interesting and worth to be visited and viewed is called "attraction" or commonly also be said as tourist attraction. Attractions include panorama of natural beauty, culture as a creation of human beings such as monuments, temples, classical buildings, ancient heritage, culture museum, ancient architecture, dance, music, religion, customs, ceremonies, anniversary celebrations, socio-cultural events and sports which are specific, prominent and festive [2].

One of the special tourism types in Indonesia is heritage tourism. Heritage tourism is a tourism activity to enjoy a variety of local customs, objects of cultural heritage and nature and its contents at the place of origin, which aims to provide knowledge and understanding of the diversity of culture and nature for visitors [9]. Heritage tourism is a form of tourism that brings together educational activities, travel, culture and nature conservation and economic activity. Because local culture in its original context is the main attraction, then the concern of fading local culture has to be overcome [9].

Tourism activities that incorporate elements of education, tourism and cultural preservation in the form of ancient heritage can be called heritage tourism. The National Trust for Historic Preservation (NTHP) defines heritage tourism as "traveling to experience the places, artefacts and activities that authentically represent the stories and people of the past". This includes the irreplaceable resources of historical, cultural and natural resources [10]. These resources include various artefacts, events, ways of life, historical themes, including art and music; architecture; clothing; education; festivals and themed events; crafts; historic sites; languages; religions; and the environment and technology. In the current development of tourism, more tourists are looking for recreation and combining their experience with the growth of education. Thus, they are interested in involving elements of culture and history in their trip. A recent survey conducted by the Travel Industry Association (TIA) shows that, in 2001, among various activities people participate in their holidays, visiting historical places or museums ranks third (14 %), while 10 % of respondents attend cultural events. Foreign tourists are participating in the historic and cultural activities to a greater extent [11]. Heritage and heritage tourism are one of the tourism segments which have the fastest growth in terms of the number of global visitors [12].

Economic impact study is a useful quantitative way to assess the direct and indirect effects of tourist spending on the local and regional economy. Results from various studies that focus on the economic impact of heritage tourism show that it can be a powerful economic engine to create jobs and increase household income, state revenue and local tax revenue. Although studies on the national economic impact of heritage tourism are not available yet, several countries have conducted such studies [11].

Archaeological heritage is a broad concept and covers nature and culture of living environment, which includes scenery, historic places, sites and surroundings of buildings, collections, past cultural practices, knowledge and life experiences. This is a record in revealing the long process of historical development, which forms the core of a variety of national, regional and local identities, and functions as an integral part of modern life. It is a dynamic reference point and positive instrument for growth and change. Heritage tourism refers to the travel comfort, which primarily aims to feel the place and the activities representing the past. Historical sites provide a real link between the past, present and future [13].

Heritage tourism also uses historical, cultural and natural resources that already exist in creating building attractions for the purpose of looking into the past and continuing into the future. The historical assets are to be preserved and restored or interpreted.

The basis to create a dynamic experience, living in the story and the structure of the past is often more easily achieved by using what already exists in a cultural heritage site rather than developing new attractions [14].

The relationship between tourism and cultural heritage needs to incorporate an understanding of how place, culture and history are produced and consumed at a symbolic level. This analysis is a useful input to express how important it is to move beyond the facility management to consider that tourism really operates as a cultural product industry, resulting in the formation of symbolic culture, memory and place. It also highlights the need to understand the theoretical relationship between cultural resource management strategy and tourism industry in a simple way with little attention to the integrity or authenticity [15].

Tourists who 'consume' heritage sites are one aspect of culture and consumption of culture. Consumption of historic heritage, whether it is part of tourism or not, is an inevitable growth. There will be more tourists from heritage tourism, who almost all consume the products of cultural heritage in more varied history sites [16].

Heritage tourism is very important for a variety of reasons, including generating positive economic and social effects, establishing and strengthening identity, helping preserving cultural heritage with culture as an instrument, facilitating harmony and understanding among people, supporting culture and facilitating renewing tourism [17].

3. Cultural Heritage

Objects, buildings, or structures can be proposed as cultural heritage objects, cultural heritage buildings, or cultural heritage structures once they meet the following criteria: have existed for a minimum of 50 yr or more; representing a style of a minimum of 50 yr; having a special meaning for history, science, education, religion and culture; and having cultural values for strengthening national identity. Law of the Republic of Indonesia no. 11 year 2010 article 7 states that the cultural heritage building can be "single element" or "many elements" and "free standing" or bound with natural formation.

Historical buildings have a very important value for a country as they can support the tourism sector. Therefore, they need to be maintained and preserved as well as possible. Preservation of historic buildings should also not be done arbitrarily, but must be done in accordance with government regulations. In the Law of the Republic of Indonesia no. 11 year 2010 article 53–55 on the cultural conservation as

one of the cultural heritage, the cultural conservation preservation shall be made based on the feasibility study result that is accountable academically, technically and administratively; the cultural conservation preservation activity shall be carried out or coordinated by the preservation expert by taking into account the preservation ethic; the procedure of cultural conservation preservation shall take into account the possibility of returning of early condition as previous preservation activity; the cultural conservation preservation shall be supported by the documentation before the activity that may render the change of its authenticity; anyone shall be entitled to obtain the technical support and/or expertise from the government or regional government for the preservation program of cultural conservation it has and/or controlled; and no one shall intentionally prevent, inhibit, or thwart the cultural conservation preservation program.

The utilization of historical and archaeological relics for tourism activities is also regulated by the UNWTO Global Code of Ethics for Tourism in article 4, paragraph 2, which states that tourism policies and activities should be conducted with respect for the artistic, archaeological and cultural heritage, which they should protect and pass on to future generations; particular care should be devoted to preserving and upgrading monuments, shrines and museums as well as archaeological and historic sites which must be widely open to tourist visits; encouragement should be given to public access to privately-owned cultural property and monuments, with respect for the rights of their owners, as well as to religious buildings, without prejudice to normal needs of worship [18].

As for the tangible cultural works, cultural conservation can be made by raising the public awareness and introducing ancestral cultural relics such as temples, fortress, palace and other historical relics, especially for students through student study tour or other heritage tour packaging. This activity is focused on its main target, i.e. the youth as the future generation. This activity aims to foster and develop attitudes of utilizing culture as it is as harness a sense of love and pride of the national culture. Thus, the heritage tourism development direction should not only concern with economic aspects (foreign exchange) but also should emphasize on the preservation aspects. Preservation of historical and cultural resources as a tourism asset is very necessary for the preservation of assets and the noble values of the nation through the next generations [18].

4. The Heritage Tourism Development Model through Audio Visual Concept in Lokananta

4.1. A's analysis for tourism products

Lokananta is a place that holds historical and cultural evidences. Its development as a heritage tourism will have an impact, especially for managers. The Lokananta development strategy requires a SWOT analysis, namely:

4.1.1. Attraction

Lokananta has a special attraction for tourists because it is the first music recording studio built in Indonesia located in Surakarta, so it is not widely known by the public. Collections at Lokananta are tourism potential that has not got a touch in terms of tourism. The collections are original collections which have a high historical value and the only one in the city of Surakarta. The offered concept concerns with the tourist attractions in Lokananta (audio visual concept) which includes:

i. Visitors can see the Lokananta's original collections such as LPs or cassettes printers, as well as enjoy the results of recordings at Lokananta through headsets in "My Music Room".

ii. Visitors can enjoy Solo typical foods at Museum Cafe while enjoying the recording of Lokananta.

iii. Visitors can buy products from Lokananta in stores provided by Lokananta.

iv. Visitors can learn to play gamelan at Recording Studio.

v. Visitors can enjoy the events held at Lokananta like Record Store Day, Lokananta Festival and so on.

4.1.2. Accessibility

Accessibility is an important factor in the formation of tourist attractions. The strategic location of Lokananta provides added value for its development as a historical attraction. Visitors can easily find its location in Surakarta, which is in front of The Sunan Hotel, and is almost known by all people of Surakarta. The access to Lokananta is also made easy with the inter-city bus route so tourists are not too difficult to get there

and get transportation. The location of Lokananta is also relatively close to Tirtonadi Bus Terminal, Balapan Train Station and Adisumarmo International Airport.

4.1.3. Amenities

Amenities or facilities are a requirement for a tourism destination region where tourists can stay longer in the region. The existing facilities in Lokananta, among others, include a large parking area, adequate toilets, close to Panti Waluyo Hospital and Sunan Hotel, small mosque, etc.

4.1.4. Ancillary

Tourism institutions have an important role in the world of tourism. Tourists will more frequently visit and look for tourism attractions in the area where tourists can feel secure (protection of tourism) and protected, both report and submit critiques and suggestions regarding their existence as visitors or tourists. Lokananta as one entity under SOEs has an organization and a clear legal entity, which is very supportive to be developed into a larger tourism object.

4.2. SWOT analysis of heritage tourism

The historical tourism development through audio visual concept in Lokananta can be analyzed using SWOT analysis, which includes Strength, Weakness, Opportunity and Threat.

4.2.1. Strength

Lokananta has strengths in terms of historical and cultural values. These values are the forming elements in Lokananta heritage tourism because Lokananta is also registered as a cultural heritage site in the Law of the Republic of Indonesia number 5 of 1992 concerning the heritage Objects. The collections preserved in Lokananta have the authenctic values for the main attraction that can attract tourists to recall their memory of music transformation. The originality of the collections also give more attention for the tourists to preserve the worth collections as the cultural product. It is the strength of Lokananta to make the attraction based on heritage values.

4.2.2. Weakness

The development of Surakarta as a city of culture, tourism and commerce leads Lokananta to get less attention from the local government and other parties. Promotion of Lokananta as the first record company in Indonesia and one of the development objects of heritage tourism is deemed less optimal. The collections of objects in Lokananta also lack adequate care so they are prone to damage and theft. Tourists' interest in heritage tourism is still low. Therefore, it should be coupled with breakthrough innovations in order to improve the development of Lokananta as a heritage tourism.

4.2.3. Opportunity

Lokananta's opportunity to be developed as a heritage tourism in Surakarta through audio visual concept is very high, because record companies which have cultural heritage and ancient collections are very rare in Indonesia. This provides an opportunity for private parties and investors in Surakarta and outside the region to cooperate with.

4.2.4. Threat

In Lokananta, many collections are already old so that very vulnerable to damage. In addition, the costs of maintenance of equipment and others are also quite high. On the other hand, music piracy remains a threat to the originality of the music industry works, singers and recording industries in Indonesia, including in Lokananta as well as in other countries. It certainly should get serious attention from various parties.

4.3. Strategies of SWOT matrix

When strengths (S) meet opportunities (O), there will be development scenario, so that Lokananta in Surakarta deserves to be developed and promoted because of its accessible location. This development should be accompanied by internal consolidation. The internal consolidation is obtained by observing the weaknesses (W) which meet opportunities (O). Thus, it is necessary to prepare for the development, e.g. through the identification of potential and planning of cultural events which can be held. In addition, accessibility factor needs to be considered by way of improving the quality of transport infrastructure. Accordingly, the tour packages offered should

be more complete and able to be easily enjoyed by all levels of society. Strengths (S) which meet threats (T) will generate empowerment of program development scenario. The next scenario is to pay attention to weaknesses (W) which meet threats (T). This scenario will give birth to introspection for the consolidation of program policy which is urgently realized [4].

4.3.1. Strategy SO (Strength-opportunity)

Lokananta as the cultural heritage should exploit it's strengths as the internal potentials. Some points of the strength of Lokananta are viable to develop. Moreover if the strength meets Lokananta's opportunity. The development model can be formulated by identifying between strength and opportunity. If the cultural heritage meets the tourism potential, it is appropriate to develop a concept of heritage tourism which has much benefit i. e. as for tourism and for preservation of the collections.

4.3.2. Strategy WO (Weakness-opportunity)

The lack of preservation and promotion on cultural heritage make Lokananta should transform to be the innovative organisation especially in making the concept of attracting people. Lokananta has tourism potentials, it is indicated by tourists visiting Lokananta to see the existing collections. The strategy formulated by internal consolidation to make the weakness (lack of preservation and promotion) being full-preserved by the government or related stakeholders who are concerning on Lokananta. To attract tourists is by performing the audio-visual concept that tourists can utilize the collections as their entertainment.

4.3.3. Strategy ST (Strength-threat)

There are some threatening aspects of Lokananta, one of them is the collection itself. The collections are old and susceptible to damage. The strategy in maintaining the collection is by using the strength itself. The cultural values potentially become the main attention. If big attention devoted by some parties including tourist, it will get much funding to maintain the collections that need preservation.

4.3.4. Strategy WT (Weakness-threat)

Every organisation has it weakness. It can be found by identifying the object, wheteher tangible or intangible. Based on the analysis, the weakness of Lokananta is less of attention. It means that Lokananta needs support of related stakeholder. While threatening aspects occurred in fact coming from external factors. It is dangerous for the existence of Lokananta. Strategy needed by Lokananta is lessening the weaknesses and avoiding the threats. By those strategies, Lokananta is able to defend itself from collapse.

4.4. Developing a heritage tourism through audio visual concept

The Government has a big influence in the management of Lokananta until today. Lokananta is a state-owned company under the auspices of the State Printing Company. It has experienced ups and downs in the recording industry. At its inception, Lokananta was one of the unifying power of Indonesian sovereignty residing in the Radio Republik Indonesia (RRI). At that time, Lokananta was an editing, copying, recording and broadcasting place for Radio Republik Indonesia. After that time passed, Lokananta experienced a decrease in its production. The impact of the economic crisis that hit Indonesia was also one of the factors that caused Lokananta in a very poor condition. Many archives of Lokananta were later sold by employees to pay the maintenance costs and employee salaries. The pressing machine which was the main tool of LPs production in Lokananta was also sold to raise funds. After Lokananta recovered from its financial crisis, then it functioned normally as a recording studio. But in its development, there were still obstacles for Lokananta to compete with more modern recording studios. The government also took part in the handling of Lokananta, i.e. by stipulating Lokananta as a cultural heritage in 2013 so that it was then restored to be more beautiful and newer.

Administrative organization and offices in Lokananta are also well composed that there are head of company, administration division, collection manager or curator, conservation and maintenance division, presentation or preparation division, community service or public relations division, educational guide division, as well as library manager. The organizational structure in Lokananta is very clear because it is under the auspices of PNRI, one of SOEs in Indonesia. Currently, Lokananta still requires additional employees for tourism division because, as a heritage tourism object, this division still lacks staffs.

Sources of funds in Lokananta are handled directly by PNRI, and the licensing issues are submitted to the Office of the National Land Agency in order to get a certificate, and to the City Planning Office in order to obtain permission for further Lokananta development. Building permit is also submitted to the Supervisory Development Office. In addition, every government agency that will establish or develop a company must apply it to the provincial government with a copy of the director general who has responsibility in the field, by including the establishment or development purposes, data collection; short-term and long-term plans; picture of situation and development plan which includes exhibition space, collection storage, maintenance, administration and support equipment; description of the status of land ownership, building rights on land and building permit; description of the management organization from the head/director, administrative personnel, technical personnel, and so forth; as well as information on the funding sources.

As a building categorized as a cultural heritage, Lokananta has great potential to be developed into heritage tourism. Lokananta development as a heritage tourism can be made through the audio-visual concept. An audio visual is a concept of arrangement of rooms and collections of objects in Lokananta that can be enjoyed as a unit between the presentation of the audible sound (audio) and spatial presentation and a collection of objects that can be enjoyed by visitors' sense of vision (visual).

The development of audio visual concept in Lokananta serves as an attempt to form new and innovative heritage tourism, so that the young visitors are not bored with the existing monotonous concepts of heritage tourism. Audio visual concept in this Lokananta does not only select a tourism object for younger generation only, but also serves Lokananta as a heritage tourism destination in Surakarta which has advantages and authenticity. Efforts to develop Lokananta as a heritage tourism object are inseparable from various parties who assist and support these efforts. Parties who assist, support, and facilitate the development of Lokananta as a heritage tourism through an audio-visual concept include government, managers and non-governmental institutions. The audio-visual concept is suitable to be applied based on SWOT analysis. An audio visual is a concept on how managing every space, collections, packaging of attraction and additional events to make visitors become interested to enjoy the atraction offered. This is an innovative concept based on its potentials to develop in Lokananta.

Lokananta as a heritage tourism object should have a well-organized management. The management of Lokananta as a heritage tourism destination should be supported by several steps, including i) adding the number of manager or employee in the field

of marketing so that information on the Lokananta heritage tourism can be expanded, besides maximizing the functions of staffs in Lokananta to optimize the jobs of the existing divisions; ii) promoting it in digital media such as Facebook, twitter, blogs and other social media in order to be accepted by various circles of society at large, both from within and outside the country; iii) cooperating with the event organizer (EO) to hold several social and cultural activities and arts.

Lokananta development as a heritage tourism though an audio-visual concept is also supported by parties or non-governmental agencies, such as the arts community, students, musicians, artists and others. Some developments of Lokananta as a heritage tourism through the audio-visual concept include making a website (lokananta-musik.com) and managing a live concert event. As a heritage tourism with an audio-visual concept, Lokananta has several advantages that such a cultural heritage is not monotonous in displaying a collection of objects and listening to the tour guide only. Lokananta advantages as a heritage tourism include: Lokananta has an accessible location in Surakarta so that it can be easily reached by community and tourists and Lokananta location is away from the area of commercial industry, waste disposal site, so that it is free from pollution.

Lokananta buildings are in the forms of new buildings and old buildings. Lokananta development as a heritage tourism should conform to the principles of heritage buildings conservation so that they remain sustainable. Buildings in Lokananta can be divided into two parts, i.e. main building which consists of a permanent exhibition hall, temporary exhibition hall, auditorium, offices, conservation labs, a library, a repair shop and collection storage space, and supporting building, which includes security post, store, ticket box, restrooms, lobby and parking area.

Lokananta also has a museum room which is separated based on functions, activities, circumstances (tranquillity and hustle) and security. The main entrance is for visitors, while the special entrance is for services, offices, as well as access to a special section of the building. The semi-public area consists of administrative buildings, meeting rooms and a library, which is accessible for visitors on a limited basis. The private building consists of laboratory, repair shop and storage area in which the access is reserved only for Lokananta employees. The public building includes a permanent exhibition room, temporary exhibition room, exhibition room and auditorium, security room, souvenir shop, ticket box, storage room, lobby, break room and parking area.

Lokananta stores a collection which has historical, originality, artistic, documents or record values that can be used as proof of authenticity for research. Additionally,

Lokananta also has adequate equipment and facilities, such as a vitrine or displaying cabinet, air conditioner, dehumidifier or air moisture removal tool, CCTV security system, alarm, lighting and soon that add to the comfort of visitors.

The audio-visual concept in Lokananta is developed by establishing a special room as an early presentation medium before the visitors enters the collection room in Lokananta. The room must possess a large screen that serves as a medium for displaying video of Lokananta, which illustrates the history of establishment, development, collection, production processes and so forth. There must also be a large room lined with chairs that resemble theater space in order to accommodate more visitors. In addition, "My Music Room" is developed by displaying the works of musicians who recorded their songs in Lokananta and can be played through the rotator connected to headsets. The visitors can listen to it personally and if necessary can record the title songs and the singers and buy recordings available in record stores.

The audio-visual concept in Lokananta is also supported by the provision of a set of gamelan instruments that can be played by visitors when they come to Lokananta. The Gamelan Workshop in Lokananta can be handled by gamelan experts, practitioners and educational institutions and academics who have been working with Lokananta for the development of the audio-visual concept. Not only workshop made in Lokananta, but there is also Lokananta Music Forum where the event discusses national music issues, which are packed in a discussion forum to be attended by the public.

As a support for the audio-visual concept applied in Lokananta, cafe is provided as a place to rest while listening to music from the musicians and singers who made the recording in Lokananta. This cafe should be classically designed so that the visitors are able to feel and pervade the atmosphere of Lokananta when it was in its heyday. Foods served in this cafe are typical foods of Surakarta so that visitors from out of town or region can taste the typical foods of the city of Solo. For additional entertainment, the visitors can also enjoy live music from several music bands, besides they can also follow the events held in Lokananta, such as Record Store Day in which the event is held regularly in Lokananta and filled with sale activities of tapes and some things related to music. There are also sales of CD and DVD containing the results of digitized LPs. In such activities, there is usually live indie bands performance. In addition to regular activities, Lokananta also holds an annual event held during the Lokananta anniversary. In this event, the visitors can enjoy live music from various bands and singers enlivening the event. Various trinkets can also be purchased by visitors in the event. This commemoration of Lokananta establishment is free of charge.

5. Conclusions

Lokananta is the first record company in Indonesia, which is located in Surakarta and already categorized as a cultural heritage. As a cultural heritage, Lokananta has special features and unique authenticity and second to none in Indonesia. The authenticity and special characteristics of Lokananta have become the main attraction for visitors who visit the city of Surakarta. With such potential, Lokananta is possible to be developed into a new heritage tourism object. Lokananta has a huge potential to be developed into a heritage tourism object with a more modern concept. The development of Lokananta heritage tourism concept through audio visual media offers another attractive touch so that the existing concept of heritage tourism is no longer monotonous and boring. The development of Lokananta as one of the heritage tourism in Surakarta is expected to increase tourist visit to the city of Surakarta and to Lokananta in particular.

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