

Sining Dance and Central Aceh Tourism

Meipur Yanti^{1✉}, Agus Cahyono², Syakir²

¹ Universitas Syiah Kuala Banda Aceh, Indonesia

² Universitas Negeri Semarang, Indonesia

Article Info

Article History:
Received January 2018
Accepted May 2018
Published October
2018

Keywords:
Central Aceh, Tourism,
Sining dance.

Abstrac

Sining dance is the parent of dances in Gayo. Sining dance is one of traditional dances that supports the development of tourism in Central Aceh. The purpose of this research is to analyze the Sining dance and its role of tourism in Central Aceh. The research method was qualitative descriptive and used ethnographic approach. The data collection was used techniques of observation, deep interview, and document study. Data validation was done with data triangulation, source triangulation, and method triangulation while the the analysis used data reduction, data presentation, and verification/conclusion drawing. The results show that the performance of Sining dance plyas a role as cultural attraction, Sining dance also becomes one of tourism attraction through documenter video, Sining dance in one of presentation in a show, and Sining dance is a means of entertainment. The occurence of Sining dance in tourism influences the economic benefit of Central Aceh community and automatically it can preserved Sining dance itself. This research is useful as a vehicle for developing studies on traditional art problems, and is useful as an empirical input for relevant government agencies.

© 2018 Universitas Negeri Semarang

✉ Alamat korespondensi:
Jl. Teuku Chik Pante Kulu No.7, Kopelma Darussalam, Syiah Kuala, Kota
Banda Aceh, Aceh 23373
E-mail: meipuryanti.mp@gmail.com

INTRODUCTION

Sining dance is one of traditional arts in Takengon Central Aceh that is performed when building a house and King coronation. Traditional art was born due to the emotional impulse and pure inner life that based on way of life and personal interests of support community (Nunik, 2013, p. 2). This art belongs to traditional art that is firmly rooted in the culture of Central Aceh people. Its existence is very potential and contribute to the variety of dance in the region. As part of the tradition, Sining dance is closely related with agrarian culture that emphasizes on simplicity and harmony.

If it is seen from its existence in Central Aceh that has support from natural tourism, the various dances are potential and big cultural capital in tourism sector.

As a wealth of a high-value traditional culture, Sining dance has to be developed and preserved. The development of arts follows a cultural change in a society. (Asfar, 2014, p. 56).

The art of Sining dance can be synergized with the tourism development in Central Aceh region. Sining dance can be packed as an interesting cultural tourism performance. Yudarta (2016, p. 38) states that performing art both traditional contemporer and modern are forms of tourism attractions that can be special events. Moreover, it is said that in many places, performing art is a promising attraction due to its uniqueness and its benefit to the society's economic life.

In line with the above statement, Budiningtyas (2013, p. 169) also states that tourism has a big socio-economic meaning for the society. This is admitted by many developed and developing countries including Indonesia. There is a big optimism that tourism as a strong agent of change will aid the rapid growing of societies' socio economic to the higher level.

However, the existence of traditional art as one of superior cultural attraction in the tourism development in Takengon Central Aceh has not maximally utilized. It is because the discriminative views from cultural and religious perspectives so that it does not develop

even it is extinct. From activities done by the government, only a small part of art gets attention from the government, such as, Gueldance, Samandance and Didong that now becomes Gayo's mascot. There are many potential performing arts to be explored and developed, among the is Sining dance.

The tourism performance is conceptually categorized by Maquet as art of acculturation, it is a combination between pure and tourism industrial values. Aesthetical values of performance. Because most of acculturation art, then it is called tourism art, is packaging from sacred values and its ritual, so the tourism art is usually called pseudo-traditional art. (see Wardo, 2014; Soedarsono, 1999, p. 124) that performing tourism art has the following characteristics: (1) imitation from the existed tradition; (2) its presentation is short and brief; (3) full of variation; (4) not sacred; (5) interesting presentation; (6) affordable for tourist; and (7) understandable.

Based on the phenomenon above, this research aims at explaining and analyzing the formulated problems that is to analyze Sining dance and tourism in Central Aceh. This research is useful as a vehicle for developing studies on traditional art problems, and is useful as an empirical input for relevant government agencies.

METHODS

Research method used was qualitative descriptive with ethnographical approach. The source of data consists of informan, tourism place, and document. The primary source as a research informan was Sining dance artists, Sining dancers, and Sining dance instructors, cultural observer, and cultural and tourism stake holders, such as, tourism agency, tourism industry, local customary leader.

The data were collected by observation technique. The observation related to Sining dance was done in Kute Dance Teater studio Central Aceh and Tourism Agency Central Aceh. The interview was done by focusing the questions about Sining dance and tourism. The

interviewees were the leader of Kuta Dance Teater studio, Mrs. Ana Kobat on 24 May 2018, the dancers of Sining, Ahmad Dahlan on 11 July 2018, academicians/ artists, Mr. Salman Yoga on 27 July 2018, the Head of Tourism Agency of Central Aceh, Mr. Munawar Kallil on 18 July 2018, the Head of Cultural Service of Central Aceh, Mr. Iskandar on 18 Juli 2018, village secretary, Mr. Iskandar on 27 June 2018, the leader and the members of Gayo customary assembly, Mr. Arifi Banta Cut on 17 July 2018, Mr. Yusin Saleh on 17 July 2018, Pak Joni on 11 July 2018, and Mr. Bantara Linge on 16 Juli 2018. The obtained document study was in a form of data that are relevant to Sining dance, newspaper, books about Gayo art.

The data validation was done by data triangulation, source triangulation, and method triangulation. While the analysis was used data reduction, data presentation, and verification/conclusion drawing to analyze Sining dance and tourism in Central Aceh.

RESULT AND DISCUSSION

Sining dance is one of ethnic dances from Central Aceh. Sining dance is the parent of all dances in Central Aceh because this dance is the oldest dance in this region. Almost all dances in Gayo use the movement elements of Sining, such as in *guel*, *munalo*, *resam berume* dance and so on. In other dances, Sining has a role as movement elements, not a dance in a whole. As Salman states;

...“as stated above, Sining dance is a classical dance of Gayo, related to the process of building a house. The elements of movements that are manifested from a customary sentence *kepur nunguk tari ni uwo* (the habit of *Unguk* bird and the dances of *Uwo* birds)”...

Sining Dance

Sining is a dance that is danced by adult males on wooden board called *beroor* it can be danced on *dulang*. There are 10 (ten) music instrument players in Sining dance, they are *suling*, *teganing*, *gerantung*, *tepok didong*,

gegedem, *uluh siring*, *uluh naru* dan *teritit*. Its music instrument refer to the environment because this dance is performed when building a house, so the music instrument are sounds of nature or wood. If there is music element from *gendang* or *gegedem* in Gayo language, it is only additional music element although all of the sounds from the music instrument are produced from the wood used to build the house.

The beginning movement of dance is called *Tepung Tawar*, then *Kepuronguk* movement is to stomp both wings, next is *Ngeretik* movement, it is stomping quickly and alternately, then *Kipes* movement is to crash the hands to the back, then *gerak Sining* movement is the both hands in the back and move the shoulder up and down. Then, *Janenis* shaking hands movement, the next movement is *Guncang*. Building a house needs a balance and the movement is in fast movement.

Actually, Sining dance does not wear a special costume, but at present, the costume of this dance begins to develop in order to be more interesting. The costume consists of Clothes, *Blet* (*Ketawak*), pants, side cloth (*Sarung Kerawang Kecil*), and the most typical is *Opo* *Ulen-Ulen*, *Tangan Ringik*.

Sining Dance and Tourism in Central Aceh

The tourism performing art is a result of culture that is able to be local tourism objects. Based on the above observation, the researcher analyzed Sining dance based on the theory developed by Makuet (in Wardo, 2014; Soedarsono, 1999, p. 124) as the following:

The Imitation from the Existed Tradition

Sining dance is a performing art that is intrinsically description of Gayo society's tradition. Sining dance is a phenomenon of thanksgiving tradition or celebration after finishing a house building that is considered to be sacred and fun. As a tradition description or tradition imitation means that if the public see the performance of Sining dance, the building house thanksgiving has done. But in the context of performance that is only exhibited, there will

be a briefing about the background of Sining before it is performed.

Short and Brief Presentation

Watching a performance is a fun for tourists, so the performance is presented in varying time. Why should we pay attention to the details? The answer is that there is a saturation of a performance. To attract the interest of the tourists, Sining dance is showed in effective time to avoid the spectators' saturation. It is important to performingart to attract the tourists based on short or long the performance time but it stil has the same quality with the original time.

Full of Variation

In this discussion, it is similar to the discussion in previous point, so a variation is a solution to attract the tourists and it becomes a promising potential as a local tourism object. Every dance has different style depends on the creativity of the society where the dance exists. (Ni Komang Tri, Hartono, & Wahyu, 2015, p. 79). Sining is a dance presented on a big vessel called dulang and on a wooden pole called bere. That makes the dance unique. In a certain case, Sining is presented simply, for example, dancing in 1-3 meters high with varying movements of the dancers.

Not Sacred

The main thing at this point is the word 'sacred'. In an art performance, sacred is a performance that consists of certain ritual elements. Performing art is also a means of or a set of ceremony (Ardin, Cahyono, & Hartono, 2017, p. 59). While the phrase 'not sacred' does not contain functions as a usual performance and does not contain certain ritual elements. Sining dance will fill a requirement as a potential tourism object if it is showed in not sacred category, so it can be enjoyed in every condition.

Interesting Presentation

It is like what was discussed in the previous poin that Sining dance should attract the tourists related to its potential as tourism

object. In this point, Sining dance has fulfilled its requirement as an interesting presentation for tourists. The researcher assumes that no dance except Sining that is done on a vessel (dulang) and on a wooden pole (bere) 3 meters long. It proves that Sining is presented interestingly by the artists.

Affordable for the Tourists

It is important to pay attention to everything that is related to material and travel comfort. The researcher thinks that all will agree that we need affordable tourism places with complete facilities. This is a problem that has to be overcome by the local government. How to present Sining dance with an affordable price but still able to prosper the dancers. However artists have to be appreciated their hard work. The researcher considers that this will be overcome if there is a support from the local government.

Understandable for the Tourists

It is normal to discuss about the understandable or not-understandable. It means that the performance has to be understood by the tourists. In the case of Sining dance, the solution is by giving the tourists leaflet containing description about Sining dance as well as its translation in foreign language. Then, it is important to to give tour guides a training about Sining dance knowledge, so that they can explain it to the tourists.

Based on the above explanation, tourism performance ia a means to support tourism development. The development of a region to be a tourism resort can not be separated from the government's role in a form of policy. According to Kadat (in Budiningtyas, 2013, p. 163) in the beginning, tourism development policy is intended to economic growth with the combination of community strengthening and development sustainability to avoid the negative effects between tourists and the local society. Moreover, tourism sector needs innovation to develop tourism in a certain region, such as, the reappearance of Sining dance in Central Aceh. So, the role of government in the policy planning of tourism development through Sining

dance is very important to always preserve the art of traditional art in Central Aceh.

Sining dance has a big potential to be developed becoming a tourism destination. Based on the opinion of (Smith, 1996, p. 87) about 3Hs, habitat, history, heritage, so Sining dance has those three elements above. Sining is a dance danced by adult males on dulang and on 1-3 meters wooden board (bere). Sining dance had existed from the Dutch Colonial until in the middle of 20th century. Sining dance was last danced in Nosar, it is one of old village in the southern Lut Tawar lake in 1946, said Arifin Banta Cut, a living witness. The history element of Sining dance is a dance hold in a salvation process of a house that will be built and also in the King conoration process/local government. The dancers will dance in a pole (bere) used to build a house. The movement of Sining dance is taken from the philosophy of a bird called wo. The heritage elements owned by this dance is that Sining dance has creativity intelligence in dancing and it also has important philosophy values in a society's life. Giro (Esti & Agus, 2016, p. 43) states that cultural values is an orientation or a guidance for people to live.

The development of Sining dance becomes a purpose of torism destination occurring society's response. The response occurred is rejection and acceptance. With an approach done by the public figures, cultural observers, and government, the rejection changes in to acceptance, moreover when they know that the development of tourism has been beneficial.

The government's supportance on the development of tourism toward Sining dance becomes other reason for the studios to learn this dance, one of them is Kute Dance Teater studio owned by Anna Kobat. This studio is on Jl.Ujung Kebet No. 318 Kebet, situated in the central of Kota Takengon, Central Aceh regency, Aceh province. The support from the government is in a form of documenter video making, books, seminar and training.

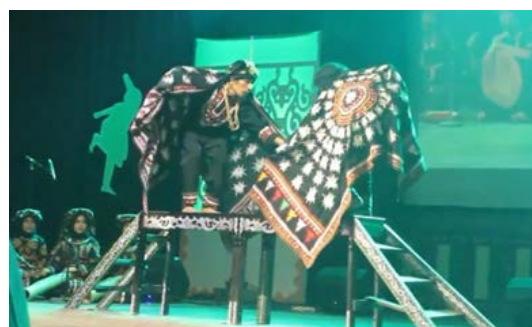
In a development of a region to be a tourism destination, the best way to promote is an important role to change the image of the

region. That is why Sining dance needs to be promoted to the societies, so that it will be famous not only as a traditional dance but also as a tourism destination. Through a promotion, the societies will recognize that Sining dance is also a dance for a tourism destination. The promotion is in the form of inviting important guests, such as, cultural observers, local government officials, and so on. The promotion is also done by socializing, leaflet distribution, and social media promotion. One way to promote this dance is by performing it in revitalization of Aceh Art program.



Picture 1. The Performance of Sining dance

Picture 1 shows a government effort to promote Sining dance by making documenter video in Pantan Trong Takengon Central Aceh. This video contains an explanation of Sining dance research done by Salman Yoga, explanation from the choreographer, Peteriana Kobat, cultural observers, and Sining dance performance itself, so this dance can be promoted through this video and can be enjoyed in social media.



Picture 2. The Performance of Sining Dance in Cultural park

Picture 2 shows a government effort to promote the local performance. The government asks the Sining dance to be performed in revitalization program. Sining dance that was held by Ministry of Education and Culture, National Directorate general of Cultural Value Preservation Banda Aceh that was performed in the building of Cultural Park Banda Aceh. All Aceh people can watch this performance.



Picture 3. The Performance of Sining Dance in Bali

Picture 3 is the performance of Sining dance in Indegenius Celebration program in ARMA museum in Bali. The local government instructed to perform Sining and Guel dance to promote them so that the foreign tourists can watch them by the invitation in that program.



Picture 4. The Performance of Sining dance in the Coronation of King /Regent/Vice Regent

Picture 4 is the explanation of the Sining dance performance that was performed in the King coronation or inauguration of the Regent and the Vice. The inauguration was held in Central Aceh District Pavillion. Accidentally, Sining dance is one of interesting tourism performance that was watched by the societies

and tourists at that time. Because of the Regent inauguration and it is accompanied by Sining dance, so the local community came in flocks to watch the performance live. They also took the advantage of the moment by selling food or souvenir to get income.



Picture 5. The Performance of *Sining* Dance in Aceh Cultural Week PKA (*Pekan Kebudayaan Aceh*)

Picture 5 shows the performance of Sining dance in Aceh Cultural Week PKA (*Pekan Kebudayaan Aceh*) in taman Ratu Safiatuddin Banda Aceh. Sining dance is a flagship dance from Central Aceh contingent as performing dance and tourism promotion of Central Aceh. Aceh Cultural Week is a prestigious program in Aceh that holds once in five years. It is the time for every region in Aceh to show their local cultures.

According to Rangkuti (Atiko & Nasionalita, 2016, p. 379), promotion is one of variables of marketing mix that has an important role. The company or the local government has to do this variable if they want their product famous in societies and success in the market.

At present, Sining dance becomes one of tourism objects in Central Aceh, it is not only because Sining dance is the parent of dances in Central Aceh, but it contains values and philosophical meaning.

CONCLUSION

The performance of Sining dance has a role as a cultural attraction. This dance is also a means of tourism promotion through

documenter video. Sining dance is one of presentation in a show event and a means of entertainment. The existence of Sining dance in tourism has economic benefits for Central aceh society, and automatically preserves Sining dance itself. To fulfill those necessities, Sining dance has to meet the following requirements; Sining dance is an imitation of a tradition, in this case is in a form of a house building thanksgiving. The presentation of Sining must be in effective time so that the saturation will not occur. With full of variation, Sining dance will be an interesting performance, and it can be enjoyed in every situation. Because it must be presented in an interesting form, so the government has to set the realistic budget. This is the problem that the government should solve. This dance should be easy to understand by the tourists so that the messages can be delivered effectively. Based on the above statement, the potential of Sining dance can be clearly seen.

The writer thanks to the beloved parents Mr. Ponimin and Mrs. Taryuni that always support and give the best along her study. The deepest thanks are sent to the advisors, Dr. Agus Cahyono, M.Hum and Dr. Syakir, M. Snthat has given precious knowledge and guidance along the research process. And also to friends that always encourage the writer in her research.

REFERENCES

- Ardin, Cahyono, A., & Hartono. (2017). Makna Simbolik Pertunjukan Linda dalam Upacara Ritual Karia di Kabupaten Muna Barat Sulawesi Tenggara. *Catharsis: Journal of Arts Education*, 6(1), 57–64.
- Asfar, M. (2014). Ritme Permainan Musik Kelompok Tawang Musik Di Stasiun Tawang Semarang Dalam Mempertahankan Eksistensi. *Catharsis: Journal of Arts Education*, 3(2), 55–60.
- Atiko, G., & Nasionalita, R. H. S. K. (2016). Analisis Strategi Promosi Pariwisata Melalui Media Sosial Oleh Kementerian Pariwisata Ri (Studi Deskriptif Pada Akun Instagram @Indtravel). *Jurnal Sosioteknologi*, 15(3), 3.
- Budiningtyas, S. (2013). Show Room Batik di Kampoeng Batik Laweyan Respon Masyarakat Terhadap Pengembangan Pariwisata di Kawasan Cagar Budaya. *Jurnal Nasional Pariwisata*, 5(3), 154–167.
- Esti, V., & Agus, C. (2016). Nilai Budaya Dalam Pertunjukan Rapai Geleng Mencerminkan Identitas Budaya Aceh. *Catharsis: Journal of Arts Education*, 5(1), 41–47.
- Ni Komang Tri, P., Hartono, & Wahyu, L. (2015). Tari Oleg Tamulilingan Gaya Peliatan Karya I Gusti Ayu Raka Rasmi: Kreativitas Garap Dan Pembelajarannya. *Catharsis: Journal of Arts Education*, 4(2), 76–82.
- Nunik, P. (2013). Eksistensi Tari Topeng Ireng Sebagai Pemenuhan Kebutuhan Estetik Masyarakat Pandesari Parakan Temanggung. *Catharsis: Journal of Arts Education*, 2(1).
- Smith, V. L. (1996). Indigenous Tourism: the four Hs”, dalam R. Butler dan T. Hinch (ed), *Tourism and Indigenous Peoples*. London: Internasional Thomson Business Press.
- Soedarsono. (1999). *Seni Pertunjukan Dan Pariwisata*. Yogyakarta: BP ISI Yogyakarta.
- Warto. (2014). Revitalisasi Kesenian Kethek Ogleng Untuk Mendukung Pengembangan Pariwisata Di Kabupaten Wonogiri. *Paramita*, 24, 47–62.
- Yudarta, I. G. (2016). Potensi Seni Pertunjukan Bali Sebagai Penunjang Industri Pariwisata di Kota Mataram, Nusa Tenggara Barat. *Jurnal Mudra*, 31(1), 37–35.