

Innovating the *Piriang Diateh Karambia* Dance as a Cultural Tourism Asset in the Solok City

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ABSTRACT

The potential of local culture, namely Piriang Diateh Karambia Dance in tourism development, is part of a product of human creativity that has economic value. This innovative goal is to analyze local culture as a cultural tourism attraction in Solok City which is packaged in the form of performances. Piriang Diateh Karambia dance is in the tourist bag in Solok City. This service method used is qualitative analysis through direct observation and indepth interviews with related parties. To analyze the potential and problems in the local culture of Piriang Diateh Karambia Dance as a cultural tourism attraction at the location where Piriang Diateh Krambia Dance grows including internal and external potential and problems. Local culture of Piriang Diateh Karambia Dance, especially in Solok City in general, has unique potential and art product centers need to be innovative as a means of performing arts that can increase cultural tourism. Innovative strategies as an increase in the local culture of Piriang Diateh Karambia Dance will attract tourists who come to the cultural bag in Solok City. Innovative local culture of Piriang Diateh Karambia Dance in Solok City, made into attractive packaging as a performing art to come to Solok City. Besides being presented as a performing art that will stimulate community economic growth through UMKM in natural tourism pockets in Solok City.

KEYWORDS

Traditional
Innovative
Dance
Tourism
Culture

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INTRODUCTION

The process of globalization has made many changes to the face of the world, both social, cultural and human behavior and lifestyle. Even the implementation of the commitment of various countries to create a "borderless world" has fostered nuances of competence in various fields, as well as creating forms of cooperation that are realized through free trade blocks. On the one hand, it seems that globalization has created positive effects, especially in the field of culture, which constantly demands the readiness of all nations in the world to create their own excellence. But on the other hand, the process also raises new concerns. Especially when it comes to the higher and more open level of interaction between nations, which directly touches on social and cultural elements.

From the diverse cultures that exist, there are also various arts that are owned, and this is a very valuable national asset, which still needs to be developed and empowered for the improvement of a people-based economy, both through tourism development and the development of art as a whole. Developing the local culture of the traditional art of dance is to live in an age that is growing, moving, living, flexible and characterized in an integrated manner. No one is able to separate himself in the course of time that competes massively with the entire available social order. The pattern of asah, asih and foster which is the starting point for the development of local culture is an opportunity to hone, sharpen all the abilities of the art actors to survive, survival of the fittest and also as a support for tourism in the

region.

Traditional Minangkabau Plate Dance is performed in various traditional events. People use Plate Dance in its function as folk entertainment. It also exudes a sense of courage and a sense of amazement and anxiety for the audience watching the performance. *Piriang Diateh Karambia* Dance activities in Solok City can be implemented in community life. Because the place of activity that will accept the existence of the dance to be performed, is still awake, maintained and carried out traditionally by the Nagari community. In turn, the preservation and existence of the Plate Dance that is still maintained, indicates that the people of Solok City have high loyalty to the values of traditional dance art, and have a high appreciation for their cultural identity.

As an entertainment medium, *Piriang Diateh Karambia* Dance is traditionally used to entertain the community in various traditional parties, such as those often performed at weddings. Apart from wedding parties, *Piriang* Dance is also used in community entertainment events in reaping events (harvest parties), and events inaugurating traditional halls. According to Welli Yosika (2008: 21) the function of traditional dance in traditional societies is related to social stratification, social interaction and integration as well as traditional education and folk entertainment. So that traditional societies always try to maintain the preservation of these traditional dances. Because traditional dance is a picture of the values of the life of the community that owns it. It can be said that traditional dance performances are a manifestation of the personality and cultural patterns found in the community that owns them. Therefore, one of the essential functions of *Piriang Diateh Karambia* Dance is the identity of the community that owns it both past, present and future.

Piriang Diateh Karambia Dance has a uniqueness that can entertain the people, such as the technique of playing plates, the motif of the movement, the level of difficulty, and the speed and dynamics. This makes the audience anxious in watching the performance, especially if it is performed by using the movement of stepping on broken glass, this makes the audience feel curious to wait for the end of the Plate Dance performance. Many scholars are pessimistic about the ability of local culture to stand on equal footing with modern culture, fearing that tourism will lead to a "process of social disorganization" in both community and family life, thus changing the core of local culture. There are also those who fear that the development of tourism will lead to the dilution of the arts and the loss of social forms that have proven capable of sustaining community integration.

The tourism industry, when viewed from a cultural perspective, indirectly plays an important role in the development of local culture because with the existence of a tourist attraction in the City / Regency, it can introduce the cultural diversity of a region such as traditional arts, religious or traditional ceremonies that attract the attention of foreign tourists and local tourists. With the rapid development of the tourism industry, it provides understanding and understanding between cultures through the interaction of tourist visitors (tourists). This makes tourists able to recognize and appreciate the local culture of the local community and also understand the background of the local culture adopted by that community. Local culture is a set of knowledge and practices both derived from previous generations and from the experience of relating to the environment and other people belonging to a community in a place, which is used to resolve properly and correctly various problems and or difficulties faced. Local culture comes from customary values, religious values and local cultures that are naturally formed in a community group to adapt to the surrounding environment. Local culture becomes a characteristic of each region that has the potential to support the development of a region. The potential of local culture in tourism development is part of the product of human creativity that has economic value. One of the

efforts to develop local culture-based tourism is the packaging of Diateh Karambia Plate Dance in an innovative form as an attractive performing arts and entertainment context.

Local culture of *Piriang Diateh Karambia* Dance in the sense of traditional dance, there are several innovative methods in the development of local culture of *Piriang Diateh Karambia* Dance, as follows: Performing motion identification. Floor design (composition) of the existing *Tari Piriang Diateh Karambia*. Because the problem of motion and floor design (composition) owned by tradition is very minimal and mostly repetition, so we don't have to make form development so that the spirit or concept of traditional dance is not lost, and is able to become an interesting performing art. *Tari Piriang Diateh Karambia* is accompanied by traditional music owned by the community, for this reason it is necessary to select a new form of musical accompaniment so that it can provide construction according to the character of the movements in the *Piriang Diateh Karambia* dance.

The target to be achieved in the *Piriang Diateh Karambia* Traditional Dance Art Training activity and musical accompaniment as Regional Excellence for traditional artists as performers, is to be able to increase the creativity of traditional artists as performers in the development of traditional dance in Solok City as a tourism supporting asset. The form of this workshop is to increase understanding, knowledge and skills of traditional artists as performers of choreographic techniques in the development of traditional dance in new forms. With this training, it is also a first step in carrying out cadre/recruitment for conservation. From the results of this workshop, it was in accordance with what was planned by the Padang State University PPPUD Team which performed the *Piriang Diateh Karambia* Dance at the Rang Solok Baralek Gadang event, as a publication to the people of Solok that the *Piriang Diateh Karambia* dance still exists or is still maintained by the owner of the dance tradition.

To support the *Piriang Diateh Karambia* Dance Stage performances, it is necessary to promote and empower the potential of local cultural traditional artists as assets and attractions for tourist visits as well as in order to preserve cultural arts resources. In this case, training in dance choreography and accompanying music in performing arts development techniques is not merely seen as a process of transmitting knowledge (transfer of learning) but essentially lies in a conscious effort to create new forms of performance. Methodologically, the concept of dance owned by the community requires very serious development, because the *Piriang Diateh Karambia* Dance must be developed in accordance with the current developing performance needs.

In this case, various integrated steps must be taken between the government and the relevant community and implementation of more operational matters must be carried out by the relevant institutions. Also, the holding of this seminar and workshop is a reflection that the community (traditional artists) associated with the *Piriang Diateh Karambia* Dance performing arts really feel an interest in improving and developing local cultural arts in the form of performances.

The development of supporting local cultural arts in the context of cultural tourism needs to be based on a concept that is able to accommodate artistic assets and opportunities in tourism. The concept of arts development is expected to be based on the following main points; (1) Conformity to regional character and local cultural roots. Conformity here is seen as a demand that artistic products be able to show the artistic identity of a region, so that it can develop in line with regional character that does not conflict with existing cultural roots. (2) Suitability, uniqueness and superiority of art products in each region, the uniqueness of art products which are able to become superior to a region which can raise the tourism image of a region. (3) Compatibility with the potential of arts resources and institutions, which are

expected to be able to manage and be responsible for developing and improving human resources as an arts supporting community.

MSMEs are one of the creative economies that must receive full attention to support the lives of the people of Solok City. By empowering the creative economy in the community, new business opportunities can be opened to increase the added value of a product. This community service is carried out to support and identify creative economic potential through the MSME grouping in Solok City. So far there has been no grouping or full awareness among the public about the importance of the creative economy. The methods used in this service include Pre-Activities which consist of mapping and identifying types of MSMEs, then the implementation of activities includes Socialization, Assistance with creative product business standards, and finally the stage of linking these MSMEs with the Performing Arts. The results obtained in this service were the discovery of creative economic potential from the MSME grouping which had selling value and the formation of a creative economic community as a forum for accommodating products produced by the community. By establishing a creative economy community, it will be much easier for people to introduce the products they own.

Based on discussions held between the proposing team and the Mayor of Solok and the Solok City Tourism Office, the problems faced, how to build an advanced society within the framework of a civil society in the future can be achieved. It is within this framework that the vision of the Mayor of Solok and the Solok City Tourism Office formulates "The realization of cultural and tourism resilience that is community-based and environmentally friendly in enhancing civilization, unity and friendship. So to make Local Culture (*Piriang Diateh Karambia* Dance) a Regional Featured, it needs to be developed as a performing art, in this case training (workshops) are held on the Choreography, the musical accompaniment to the Performance Stage. For this reason, by holding workshops for traditional artists, it will have an impact on developing traditional art forms as superior for other regions to be developed. The Mayor of Solok and the Tourism Office will involve several Solok City culinary products to be promoted at the Performance Stage event which will be held. As for the issue of Local Culture (*Piriang Diateh Karambia* Dance) as a Regional Featured, the Solok City Tourism Office is to make Local Culture (*Piriang Diateh Karambia* Dance) as a Regional Featured icon into a Cultural Tourism Destination and a Featured Culinary Product in Solok City

METHOD

The research method used is qualitative analysis through direct observation and indepth interviews with research-related parties. The direct observation method is the process of recording systematic patterns of behavior of subjects (people), objects (things) or events without any questions or communication with the individuals under study while the indepth interview method is a primary data collection method obtained directly from the original source or can be said to be a data collection technique in a survey method that uses in-depth oral questions to achieve research objectives, in this study a qualitative approach is used, as stated by Moleong (2001: 12) states that qualitative research is research that produces descriptive data, namely in the form of words and actions of people and observed behavior as data: 12) states that qualitative research is research that produces descriptive data, namely in the form of words and actions of people and observed behavior as the main data, the second data is additional data derived from literature studies. Furthermore, Moleong (2001: 2) says: the results of the observed phenomena are not in the form of numbers but the

coefficient of the relationship between data variables in the form of words or images.

Based on the explanation above, the research method for the Development of Local Culture of *Piriang Diateh Karambia* Dance can be described in several steps as follows; ethnographic study: conducting in-depth identification and data collection regarding *Piriang Diateh Karambia* Dance, including its origin, history, and role in the local culture of the Nagari community. Ethnography will help understand the values, norms, and meanings contained in the dance. Surveys and Interviews: conducted surveys and interviews with local communities, artists, and traditional leaders to get their perceptions, views, and understanding of the *Piriang Diateh Karambia* Dance.

From the results of the interviews, information can be obtained about how this dance is performed, community appreciation, as well as the potential and constraints that exist. Comparative Study: comparing *Piriang Diateh Karambia* Dance with similar dances from other regions or other cultures. Through comparative studies, the uniqueness and distinctive characteristics of this dance can be identified, as well as mapping the differences and similarities with other traditional dances. Community Collaboration and Participation: involving local communities, artists, traditional leaders, and related stakeholders in the development of *Piriang Diateh Karambia* Dance. With their collaboration and participation, a better understanding of the cultural values and local wisdom inherent in this dance will be created.

Performance Documentation and Analysis: recording *Piriang Diateh Karambia* Dance performances in various traditional events and community activities. Then, conduct an in-depth analysis of the performance to understand the movement structure, motifs, techniques, level of difficulty, and dynamics that make it attractive to the audience. Innovative Development: Based on the results of the study and analysis, developing innovations in the performance of *Piriang Diateh Karambia* Dance without eliminating the existing traditional values. These innovations are reorganized based on dance composition components, the use of adapted light music, or other performance elements that appeal to the audience.

Dissemination of Research Results: Disseminating the results of research and development of *Piriang Diateh Karambia* Dance to the wider community, through performances or other media. This dissemination aims to introduce the dance to a wider audience, while increasing appreciation for local culture. Technology Utilization: Utilize information and communication technology in the development and promotion of *Piriang Diateh Karambia* Dance, by utilizing social media to reach a wider audience. By following the steps of the research method above, it is hoped that *Piriang Diateh Karambia* Dance can develop and remain sustainable as part of valuable local culture. Innovative development of this dance is also expected to increase public appreciation and introduce local cultural wealth at the national and international levels through the local wisdom-based tourism industry.

RESULT AND DISCUSSION

Local Culture-Based Tourism Development in Solok City can be seen in seven universal cultural elements, namely (1) religion, (2) language, (3) knowledge system, (4) technology, (5) livelihood system, (6) art, and (7) social organization. In tourism, the combined cultural and natural heritage will produce an exotic, unique, and interesting attraction or in other terms as a cultural landscape (Sedyawati 2014). Tourism activities are also a socio-cultural interaction because it contains interactions between the host (host) and guest (tourist). The relationship with local wisdom is that the host plays a role in providing tourist objects desired by tourists. For example, how the host provides natural tourism based on local culture in various forms.

Local culture itself is a manifestation and / or expression of human creation, taste, and spirit. Humans are social creatures or inseparable from other individuals. Therefore, local culture emphasizes humans as creators of culture in relation to the surrounding nature. As local knowledge belongs to the community, there is no individual knowledge or traditional culture. The link with the development of nature tourism is that the development of nature tourism based on local culture requires a community in the form of social systems and institutions.

Examining the development of a traditional art as a local culture is closely related to the elements of creativity to provide new colors or offer more interesting and innovative products that lead to the *Piriang Diateh Karambia* Dance. This is because there are concerns that globalization and the development of tourism can have a negative impact on local culture, such as social disorganization and the siltation of the quality of traditional arts. Therefore, it is important to package Plate Dance innovatively so that it remains attractive and relevant in the midst of the times.

The author states that the development of local culture, especially *Piriang Diateh Karambia* Dance, needs to involve several innovative methods, such as motion identification, floor design, and selection of appropriate traditional music. Thus, the performing art of Plate Dance can remain alive and become an attraction in the development of local culture-based tourism. In this case, the author highlights the importance of preserving local culture as the identity of a region and emphasizes efforts to develop and introduce local culture through tourism. There is also attention to the role of innovation in maintaining the authenticity and relevance of traditional arts in the midst of changing times.

There are several local cultural packaging strategies for *Piriang Diateh Karambia* Dance that need to be developed as stated by Lois Ellfeldt (19: 1977) that traditional dance is always grappling with problems: Content, form, technique, and projection. This word clearly describes specific aspects of the choreographic process, one of which may stand out. For this reason, referring to Lois' opinion, we can develop *Piriang Diateh Karambia* Dance through these 4 aspects.

1. Content Aspect

Tari Piriang Diateh Karambia is a manifestation of the society where the dance grows and develops which is related to the content. Related to the content can be recognized verbally, but maybe the dance is part of the past that is difficult to express in words. However, the main content must be produced from the will or "heart" of the owner of the traditional dance. The effect of this content is what is sought to reinforce the clarity of the packaging, especially the movements, control the organization of the dancers, direct the formation of the character of each movement in accordance with the content reflected in the *Piriang Diateh Karambia* Dance, and reinforce the dance music to form an atmosphere in the dance structure.

2. Shape Aspect

Form is the shape, series of movements or arrangement of dancer's behavior. After determining the motion that comes from the tradition, phrases are made for the determined motion, but it can also be a contrast or a natural development of the designed motion form. All of the design of the traditional dance movement forms do not need to be overhauled but are assembled from existing movements, so that new forms will emerge and can be enjoyed as performing arts.

3. Technical Aspects

Technique, like form, is a means to the end of "communicative meaning". Form and technique are very important tools, even very stimulating to demonstrate and interesting to watch. Like the *Piriang Diateh Karambia* Dance, form and technique are "helpers" to project the content. It is clear that a dance with brilliant content will not be well realized if the form is unclear or the technical ability of the dancers is inadequate. However, on the contrary, *Piriang Diateh Karambia* Dance with excellent technique and brilliant form will not be able to save a dance that is poor in content or meaning. The tendency of most audiences is to underestimate "content" and emphasize "form". Empty content with good technique seems to be preferred to full content with poor technique. It really depends on which process is considered important in terms of movement and floor pattern design.

4. Projection Aspect

The projection of a dance is achieved through the dancer with the perception of the audience, although in this case the "form" of dance and the dancer's movement skills are important, only when a bridge is formed that connects the dancer and the audience, a dance will be born alive. So in *Piriang Diateh Karambia* Dance, it is necessary to express the form as a result of innovative dance actors in total movement and floor pattern design that is attractive to the performing arts that will be enjoyed by the audience. So in the *Piriang Diateh Karambia* Dance as a traditional dance owned by the people of Solok City, it needs to be packaged in an innovative form, to determine the validity of non-verbal problems, for that it is necessary to thoroughly understand the movements contained in the traditional dance, so as not to become wild movements that will be harmonized in "form".



Figure 1. Plate Dance Training on Karambia

Carrying out training in the *Piriang Diateh Karambia* dance and musical accompaniment as regional superior traditional art in the form of developing dance choreography and musical accompaniment, to increase insight and experience regarding changes in the form of dance and musical accompaniment in new packaging for viewing, this form is one of the assets of Solok City which will have an impact on tourism. It is

necessary to study and discuss the factors determining the success of implementing this activity. This can be seen from the achievement of goals and targets as well as benefits. To find out the extent of the success/achievement of this activity, a series of evaluations were carried out, as follows: The initial evaluation is carried out to determine the extent of the participants' mastery of knowledge/insight regarding choreography and dance music accompaniment, as well as new performance forms of the *Piriang Diateh Karambia* Dance and accompaniment music originating from Traditional Arts.

The creativity factor of traditional artists in expressing activities in traditional dance training which is developed in choreography and musical accompaniment to the dance, as well as other supporting materials using practical and discussion methods. Based on the evaluation, it is known that participants are generally very enthusiastic in carrying out this activity. Participants' understanding of tourism, choreography and dance music accompaniment in general, so that the presentation of *Piriang Diateh Karambia* Dance material and music accompaniment to understanding knowledge (cognitive/soft skills) needs to be carried out, namely in the form of this workshop activity. Likewise, in the field of skills (hard skills) general participants can generally be said to still be unsure and need attention to be studied properly, even though there are several traditional artists who are talented participants.

Evaluation of mastery of skills (psychomotor) is carried out through direct observation (observation) during practical training on the *Piriang Diateh Karambia* Dance and musical accompaniment based on traditional arts as symbols, both individually and in groups. Evaluate the extent to which traditional artists technically understand choreography and play dance music. This evaluation is very meaningful in carrying out this workshop, so that as many unfinished problems as possible can be resolved. This training and dedication is meaningful for traditional artists for them to develop both individually and as a group.



Figure 2. Plate Dance Training on Karambia with Dancers

Piriang Diateh Karambia Dance Training Activities and musical accompaniment for traditional artists as performers will increase the creativity of traditional artists as actors in the development of traditional dance in Solok City as a tourism asset, in accordance with the Tri Darma of Higher Education which can answer the challenges or demands of the campus, as a form of from service in higher education that is autonomous and flexible so that an innovative process culture is created according to the needs of the location and field. Challenges and opportunities to develop creativity, capacity, personality and needs of traditional artists as actors as well as independence in seeking and discovering knowledge through reality and dynamics in the field such as; abilities, real problems, social interactions, choreography, musical accompaniment, collaboration, management, work demands, targets and achievements. Thoughts regarding the training and training process of the *Piriang Diateh Karambia* Dance and musical accompaniment as an experience and increasing the creativity of traditional artists as student performers. The *Piriang Diateh Karambia* dance form and accompanying music is an effort that is directly related to the cultural inheritance system that supports tourism. At the level of thinking about improving and training, the training process for the *Piriang Diateh Karambia* Dance and musical accompaniment as a tourism system by presenting Traditional Arts as a spectacle will be able to attract tourists to the area, so that a programmatic and methodological creation of the training process for the *Piriang Diateh Karambia* Dance and musical accompaniment as a contribution as feedback for traditional artists as actors to improve their ability to develop traditional arts into attractive performing arts.



Figure 2. Implementation of workshop activities

Traditional artists as actors and heirs should have skills that can be used as a forum for them to carry out creative processes. Through the Regional Featured Product Development Program (PPPUD), this is the first step for traditional artists as actors, to develop their creativity as well as a cadre formation step for the inheritance of the *Piriang Diateh Karambia* Dance and accompanying music. Based on observations made during the training process, 80% of traditional artists as actors were able to accept general material presented theoretically and practically, however traditional artists as actors as participants needed

further special guidance, by accommodating it and being supported by facilities and infrastructure capable of solving these problems. The success of the *Piriang Diateh Karambia* Dance Training activity and musical accompaniment in maintaining the preservation of Traditional Arts as Regional Excellence in Solok City cannot be separated from several supporting factors so that this activity can be carried out according to the plans that have been prepared. The factors that support the implementation of this activity can be stated as supporting factors and inhibiting factors as follows.

CONCLUSIONS

Based on the development results, *Piriang Diateh Karambia* Dance as a traditional dance requires packaging in an innovative form without losing the essence of the movements that have been owned by the dance. Traditional dance owned by the supporting community in the form of repetition of movements, floor pattern design and iriangan music that does not give character to the movements and floor pattern design, as a performing arts requirement. To achieve this, several aspects of choreography are important to understand and pay attention to, namely Content Aspects, Form Aspects, Technical Aspects, and Projection Aspects.

Through understanding and applying the right choreographic aspects, the development of *Piriang Diateh Karambia* Dance as a traditional dance can become more dynamic, memorable, and relevant to the needs and expectations of today's audiences. This development intends to maintain the essence of the existing local culture while creating innovative approaches that amplify the beauty and meaning of this traditional dance. Thus, *Piriang Diateh Karambia* Dance can continue to live and become an important part of preserving local cultural identity and gaining wider appreciation from the community.

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