



The contribution of Sanggar Siradjuddin Gowa as a developer of traditional dance arts in the context of community-based arts education

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Abstract

This research is motivated by the activities of members of the siradjuddin studio in gowa district, who have made various contributions as developers of traditional dance arts in the context of community-based arts education. This research was carried out to support arts and culture education and the inheritance of cultural traditions in a district . This type of research uses an interdisciplinary approach consisting of the disciplines of Ethnochoreology and Arts Education using qualitative methods based on case studies. The results of the research show that the contribution of the Gowa Siradjuddin Studio as a developer of traditional dance arts in the context of community-based arts education consists of three, namely (1) the contribution of the Siradjuddin Gowa Studio as a manager of non-formal arts education (educational contribution), (2) the contribution of the Siradjuddin Gowa Studio as an arts developer. traditional dance (conservative contribution), (3) contribution of the Siradjuddin Gowa studio as a creative industry player.

Keywords: Contribution , Traditional Art , Community Based Arts Education .

ABSTRAK

Penelitian ini dilatarbelakangi oleh kegiatan anggota Sanggar Siradjuddin Kabupaten Gowa yang telah memberikan berbagai kontribusinya sebagai pengembang seni tari tradisional dalam rangka pendidikan seni berbasis masyarakat. Penelitian ini dilakukan untuk mendukung pendidikan seni budaya dan pewarisan tradisi budaya di kabupaten Gowa. Jenis penelitian ini menggunakan pendekatan interdisiplin yang terdiri dari disiplin ilmu Etnokoreologi dan Pendidikan Seni dengan menggunakan metode kualitatif berdasarkan studi kasus. Hasil penelitian menunjukkan bahwa kontribusi Sanggar Siradjuddin Gowa sebagai pengembang seni tari tradisional dalam rangka pendidikan seni berbasis masyarakat terdiri dari tiga, yaitu (1) kontribusi Sanggar Siradjuddin Gowa sebagai pengelola pendidikan seni non formal (Kontribusi Edukatif), (2) kontribusi Sanggar Siradjuddin Gowa sebagai pengembang seni tari tradisional (kontribusi konservatif), (3) kontribusi sanggar Siradjuddin Gowa sebagai pelaku industri kreatif.

Kata Kunci : Kontribusi, Seni Tari Tradisional, Pendidikan Seni Berbasis Masyarakat.

Introduction

Each society develops its own culture as a guide for organizing and meeting various life needs. By using their culture, individuals can respond and interact with each other in expressing and accommodating various needs that they collectively want or aspire to (RT Rohidi, 2014) . It cannot be denied that throughout history, humans as social and cultural creatures have carried out educational practices primarily as a way to maintain, preserve and develop their existence to adapt to an ever-changing environment and to get a better life. Through the educational process, individuals in society recognize, absorb, inherit, enter and develop cultural elements, values, beliefs, knowledge and technology that are important for surviving and developing in their environment (Rohidi, 1994) .

Based on this, the definition of culture can be said to contain three important aspects; (1) inherited from generation to generation, in this case culture is seen as a social inheritance or tradition, (2) learning, in this case culture is not a manifestation, to a certain extent, of human genetic conditions, and (3) shared and owned collectively by people (Rohidi, 1994)

Art, education and society are three entities that are interconnected with each other. Art is part of the cultural elements in a community group, and education is a strategy for transmitting knowledge and beliefs between generations. Art must be considered an integral part of the education and culture system because of its long history in human culture (Sugiharto, Eko, Rohidi, Tjetjep, 2021) . For a long time, Parsons (1964) has reminded that one of the functions of education is as a medium for cultural transfer and development. In this function, education becomes an institution (social institution) whose task is to preserve, inherit, maintain continuity and develop cultural traditions from one generation to the next. This is in accordance with Margareth Mead (in Budhisantoso, 1978) that one of the main functions of education is as a means of preserving and cultivating culture which is considered meaningful for people's lives (Verulitasari & Cahyono, 2016) . Education can be done in three ways; formal, informal and informal.

Education is education that is in the school environment, namely that which is related to teachers and students, informal education is education that is in the family environment, namely that is related to parents and children or other family members, while non-formal education is education through various art studios, or cultural communities and organizations. organizations formed by the community, for example art studios in the community which function as a source of inspiration in training their members to create works of art (Malarsih & Wadiyo, 2009) .

Non-formal education is closely related to community-based arts education. The general objectives of community-based education are (1) to assist the government in mobilizing local resources and increasing the role of the community to take a greater part in planning and implementing education at all levels, types and pathways of education; (2) stimulate changes in attitudes and perceptions regarding the community's sense of ownership of the school, sense of responsibility, partnership, tolerance and multicultural strength; (3) supporting government initiatives in increasing community support for schools, especially parents and the community through decentralization policies; (4) supporting the role of society in developing institutional innovation to complement, improve and replace the role of schooling to improve quality and relevance, provide greater access, increase the efficiency of basic education management for primary education and secondary education; (5) help overcome school dropouts, especially from basic education. Basically, education is called community-based if the responsibility for education from planning to assessment is in the hands of the community. Here the theme "community based" actually refers to the degree of community ownership.

The role of arts studios in supporting arts and culture education and the inheritance of regional and local cultural traditions cannot be debated, this role functions as a supporter of national education goals, because an arts studio is a forum or other form of non-formal education organized by and for community members. who require educational services as a substitute, addition, and/or

complement to formal education in a lifelong education program. So far, the activities of art studios have been very useful in many ways, including providing information and contributions as well as education about regional culture, especially traditional arts and culture that are rooted in national culture. Apart from that, the activity program in the art studio focuses on efforts to preserve, foster (education and training), develop (reconstruct) and empower (survival) (Jazuli & Paranti, 2022) .

As is the case with the studio in Gowa Regency, namely Sanggar Siradjuddin. Sanggar Siradjuddin is a non-formal institution that plays an active role in cultural preservation activities, especially dance. Culture and traditions are the main sources of applying local wisdom. As is the case with traditional ceremony traditions in Gowa district which are often held every year and feature various traditional arts performances, especially dance performances performed by one of the oldest and most well-known studios in Gowa district, namely the Siradjuddin Gowa studio. One of the traditional dance performances often performed by the Siradjuddin Gowa studio is the Pepe-pepeka ri Makka (*Baine*) dance.

Method

1. Research Type and Design

This research uses a callitative method based on case studies. Case studies are different from quantitative research designs, but more or less similar to qualitative research designs in general. There is no standard template for case study format, because; (1) the first research instrument is the researcher himself, so that each person can have their own design model as desired, (2) the case study process is cyclical, like qualitative research in general, and (3) the case study method starts from a particular case or phenomenon which is considered to provide useful knowledge for society (Prof. Dr. H. Mudjia Rahardjo, 2017) .

The reason for using this method is because this research wants to know existing phenomena and in natural settings, not under controlled conditions. Apart from that, because researchers need to be directly involved in the field with the research object , this type of qualitative research based on case studies will be more appropriate to use. In

accordance with the problem that is the focus of this research, namely a descriptive description of the contribution of Sanggar Siradjuddin as a developer of traditional dance arts in the context of community-based arts education using an ethnochoreology and arts education approach, the researcher uses a case study research design by describing the data that the researcher obtained as a result of a study. By using this method, researchers will obtain data in full and can be described clearly so that the results of this research are truly in accordance with existing field conditions.

2. Data Collection Techniques

The data and data sources needed in research need to be explored and collected in certain ways. These methods are referred to as data collection techniques. If you want to obtain comprehensive data and be able to answer problems, you need data collection techniques that are appropriate to the research being conducted. There are several data collection techniques that can be used by researchers to obtain research data, namely through observation, interviews and document studies, as stated by (T. Rohidi, 2011) that the techniques that are generally and appropriately used in art research are observation, interviews, and documentation. An explanation of each data collection technique is as follows.

(1) observation

The results of initial observations by researchers revealed that the traditional dance performances often performed by Sanggar Siradjuddin in Gowa Regency are very popular to this day, one of the most popular dances to date is the Pepe-pepe *Baine* dance. This dance is very often performed at both national and international events, so researchers are interested in highlighting the phenomenon to be studied according to field conditions.

Observations or observations made by researchers cannot stand alone, meaning that research cannot be carried out without recording, so recording tools are needed that can support the observation process. Recording techniques used in research include photography, video, audio recording, and sketching or drawing by hand (T. Rohidi, 2011, p. 194) .

What was done to obtain clear information about the contribution of the Siradjuddin Gowa studio in the context of community-based arts

education was that the researcher carried out direct observations related to the practice and performance activities so that they could produce data about traditional dances popularized by the Siradjuddin Gowa studio . The observations that the researcher will carry out will take place at Siradjuddin Studio, Jl. Kacong dg. lalang, Sungguminasa sub-district, Gowa district.

(2) Interview

Interviews are a method of collecting data by asking questions directly (communicating directly) with respondents. In interviewing there is an interaction process between the interviewer and the respondent. The interviews were aimed at a number of sources, including choreographers, musicians, the public, community leaders and art observers in order to gather a number of research data. In-depth interviews were chosen as the research data collection technique. The researcher collected a number of general topics to help understand the participant's perspective while still taking into account the participant's composing and composing answers (T. Rohidi, 2011)

The interviews in this research were carried out to obtain information regarding the contribution of the Gowa Siradjuddin Studio as a developer of traditional dance arts in the context of community-based arts education from various parties, both from the government, the head of the Gowa Regency Tourism Office, the community around the Gowa Siradjuddin Sangar, choreographers, dancers and musicians involved. received contributions from the Siradjuddin Gowa studio.

(3) Documentation

Documentation technique is a data collection method or technique used to obtain data and information related to research. Data collection is carried out by collecting documents related to the contribution of the Siradjuddin studio as a developer of traditional dance arts in the context of community-based arts education both in the form of photographs. , videos, as well as documents and images in the form of reports and information that can support research.

The documentation in this research utilizes relevant literature sources and is needed in this

research, including track records of traditional dances which are often performed by the Siradjuddin studio in Gowa district in various types of documents and information, data and other support related to this research. The media used in this research is an audio-visual recording device, namely for audio recording a cellphone recording device is used, a cellphone camera is used to take pictures and a storage device is an 8 GB Toshiba flash disk. To record the written data of this research, writing tools such as paper and pens were used with the aim of using these documentation tools to retrieve all information collected through observation, documentation and interviews.

3. Research Instruments

The instrument used in this research is an instrument to determine the contribution of the Siradjuddin Gowa studio as a developer of traditional dance arts in the context of community-based arts education. The type of instrument in the form of a questionnaire was determined by the researcher in collaboration with the head of the Siradjuddin studio based on the role of the community and members of each studio. Filling in the instrument is done by visiting the research location directly by conducting an interview and recording all the results of the interview conducted.

4. Data Analysis Techniques

The data analysis techniques that researchers will use refer to the views of Milles and Huberman in (T. Rohidi, 2011) . According to Milles and Huberman, in the data analysis process there are three activities in analyzing, namely data reduction, data presentation, and drawing conclusions. Each of these activities influence each other and cannot stand alone. The depiction can be seen as follows:

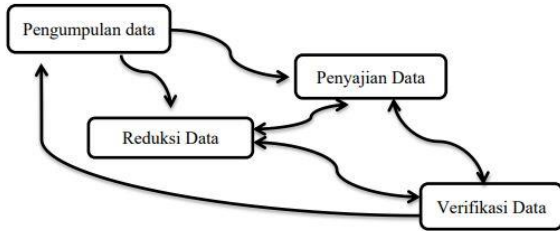


Figure 1. Data analysis procedure
(Milles and Huberman model in Rohidi 2011;240)

Results and Discussion

The contribution of the Gowa Siradjuddin studio as a developer of traditional arts in the context of community-based arts education is divided into three categories, including;

(1) The contribution of Sanggar Siradjuddin Gowa district as a manager of non-formal arts education (Educative Contribution).

Strengthening cultural identity is the main capital for strengthening national identity, including in the realm of arts education. As is the case with Sanggar Siradjuddin, Gowa district, to achieve the goals and objectives of establishing Sanggar Siradjuddin, Gowa district, the studio carries out various business activities, including:

- a) Establishing non-formal education studios by organizing education and skills and arts courses such as dance, music, theater and other arts-related courses and organizing work training centers to provide skilled and ready-to-use workforce in their fields, especially in the field of traditional dance arts .



Figure 2. Profile of Non-formal Education Institutions
(Andi Tenri July Astari 2023)

- b) Providing information and providing consultation facilities to the public related to Indonesian arts, especially traditional dance arts which are popularized or often performed by the Siradjuddin Gowa studio, both works by the studio itself and works that have undergone changes or transformations.



Figure 3. Interview with dance students at Makassar State University
(Andi Tenri July Astari 2023)



Figure 4. Interview with art education students at Semarang State University
(Andi Tenri July Astari 2023)

- c) Organizing discussions, seminars, workshops, educational workshops, studies in the context of disseminating information related to Indonesian arts.

(2) The contribution of the Siradjuddin Gowa studio as a developer of traditional dance arts in Gowa district (Conservative contribution)

The contribution of the Gowa Siradjuddin Studio as a developer of traditional dance arts in Gowa Regency is by carrying out research and development activities to advance knowledge about art, the results of which are published and used as a source for the teaching and learning process. One of the developments from research results based on interview results is the Puju Galaganjur dance and the Pepe-pepe ka ri makka (baine) dance.

The Puju Galaganjur dance is a form of local wisdom from an artistic perspective. Siradjuddin Gowa Studio presents the Puju Galaganjur dance as one of the learning content provided in teaching and learning activities and extracurricular activities both in the studio and in vocational high schools in Gowa district (Kresnaningsih Rukanti, nd) . viewing the Galaganjur puju dance as educational content, it contains two aesthetic activities, namely creation and appreciation. After several series of activities have been carried out, the hope is to form a cultural people who can preserve existing traditional arts and local wisdom.

(3) The contribution of Sanggar Siradjuddin Gowa as a creative industry actor.

The contribution of Sanggar Siradjuddin Gowa as a creative industry player is that since its founding, Sanggar Siradjuddin has managed various kinds of events, both at home and abroad, including:

- a) Together with several Indonesian artists, they attended Expo 86 Canada in Vancouver, Canada for 6 months in 1986
- b) Following American Dance 1986
- c) Participated in the Asian festival in Hong Kong 1988

- d) Participated in the European Festival in Austria, France, Germany and Switzerland as well as holding workshops and exhibitions in 1993
- e) Participated in Expo 95 Singapore in Singapore 1995
- f) Participated in seminars and workshops as well as collaborating with Aboriginal artists on Elco Island, North Australia for 2 months in introducing Makassar art in Darwin Australia 1996
- g) Collaborating with Aboriginal artists from Australia to enliven the anniversary of Gowa district with the title Trepang in 1997
- h) Festival of Darwin, seminars and workshops in Darwin, Australia 1999
- i) Collaboration with artists from Cape Twn, South Africa with the title "YUSUF AL-KHAWATIAH" in 2000
- j) Trained several dance artists and musicians from Selangor, Malaysia in 20021
- k) Together with the Culture and Tourism Department of South Sulawesi Province at the Young Indonesian Musical Concert event at the Jakarta Arts Building in 2006
- l) Together with the Culture and Tourism Department of South Sulawesi Province at the Taman Mini Indonesia Indah Nusantara Dance Festival (in celebration of TMII's birthday) in Jakarta in 2008
- m) Together with the South Sulawesi provincial culture and tourism office at the Indonesian traditional music festival in Jakarta in 2008.
- n) Together with the Makassar arts institute and Sanggar Pabbenua Pare-pare, he attended the 2nd Zapin Nusantara Festival in Johor Baru, Malaysia in 2008.
- o) Together with the Youth, Sports and Tourism Department of Pare-Pare City at the VIII Archipelago Malay Dance Festival Event in Palembang, Slatan Sumatra 2009
- p) Together with the South Sulawesi Province culture and tourism office together with the Gowa Regency government, representing the South Sulawesi Arts Team at the 56th

Tong-tong Fair event, The Hague, Netherlands in June 2014



Figure 5. After the performance of the traditional Pacauren Dance, Donang Lea-lea and Pepe-pepe Baine Dance (Chandra 2014)

Apart from the various performances mentioned previously, there are many other performances that have been performed by Sanggar Siradjuddin Gowa, both at national and international levels. The contribution of the Siradjuddin Gowa studio as traditional arts practitioners can provide benefits to the community, including dance performers, musicians, the studio itself and the Gowa district government because it can help in terms of economics, cultural inheritance and preservation of cultural traditions, especially in the field of dance. (Bantang Siradjuddin, 2000)

Conclusion

The Siradjuddin Studio in Gowa Regency has made various contributions as a developer of traditional dance arts in the context of community-based arts education . The contribution of the Siradjuddin Gowa Studio as a developer of traditional dance arts in the context of community-based arts education consists of three, namely (1) the contribution of the Siradjuddin Gowa Studio as a manager of non-formal arts education (educational contribution), (2) the contribution of the Siradjuddin Gowa Studio as a developer of traditional dance arts (contribution). conservative), (3) the contribution of Gowa Siradjuddin Studio as a creative industry player.

Various kinds of performances or performances have been carried out by the Gowa Siradjuddin Studio, both at national and international levels. The contribution of the Siradjuddin Gowa studio as traditional arts practitioners can provide benefits to the community, including dance performers, musicians, the studio itself and the Gowa district government because it can help in terms of economics, cultural inheritance and preservation of cultural traditions, especially in the field of dance.

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Author Profile

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