

COMMUNICATION STRATEGIES IN INTRODUCING TRADITIONAL DANCE TO THE YOUNG GENERATION

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Abstract

Art is an expression of human aesthetic sense. Positive messages inside can be transferred to the audience. The sustainability of an art depends on the successors. Regeneration process is very important in maintaining the sustainability of an art, including traditional Sundanese dance art. Nowadays, the regeneration process is not easy. The outside culture that came through communication technology, making young generation like other countries culture more than local art. Therefore, to introduce traditional arts to them, it needs communication strategies that they can accept well and easily understood. This study aims to determine the communication strategy used by Indawati Lukman, owner of Studio Tari Indra (STI), in introducing traditional dance to the young generation. Through qualitative descriptive method, this research found that STI used two communication strategies, that is internal communication and external communication. Internal communication is done to reinforce the message to be delivered. While external communication is delivering the message to the audience with attractive and innovative packaging that the younger generation is interested to pursue traditional dance art.

Keywords: *Traditional Sundanese Dance, Young Generation, Studi Tari Indra, Innovation, Cultural Preservation*

INTRODUCTION

Art is an expression of human aesthetic sense. Positive messages within the art can be transferred to the audience. Sustainability of the art depends on the successors. The regeneration process is very important in maintaining the sustainability of the art, including traditional Sundanese dance art. Nowadays, the regeneration process is not easy. The outside culture that came through communication technology, making younger generation prefer other countries culture more than local art. Therefore, to introduce traditional arts to the younger generation, it needs communication strategies they can accept well and easily understood.

Communication strategy is a blend of communication planning and communication management to achieve a goal. The components of communication strategy are included in the communication concept presented by Harold D. Lasswell, "Who says What in Which channel to Whom with What effect?" If translated then these components are communicators, declared messages, media used, communicant and the expected effect.

Quinn in Ruslan (2002) states in order to make a strategy to be effectively implemented in a program, it must include several things, namely 1) clear goals, 2) maintaining the initiative. Strategy must define steps and establish actions against events rather than react to one event 3) concentration, focusing great strength for a given time and place, 4) Flexibility, 5) committed and coordinated leadership, 6) honesty. 7) security. Strategies must secure the entire organization and all important operations of the organization.

Pace, Peterson and Burnet in Techniques for Effective Communication, stated, the central purpose of communication consists of three main objectives, namely: 1) to secure understanding (communicant understand the message received, 2) to establish acceptance (receipt of messages by the communicant and then fostered), 3) to motivate action (motivating activities).

Indrawati Lukman, a Sundanese dance maestro, who consistent to maintain the preservation of Sundanese culture through Studi Tari Indra (STI) which she founded in 1968. As a dancer, Indrawati has traveled overseas as part of Indonesian art mission. As a choreographer, Indrawati creates innovative and contemporary dance creations. The goal is to innovate, among others, wants the younger generation to enjoy the Sundanese dance and culminate in a sense of interest to practice the Sundanese dance.

This study aims to determine the communication strategy used by Indawati Lukman, owner of Studio Tari Indra (STI), in introducing Sundanese traditional dance to the younger generation.

Theoretical Background

Social Action Theory (Max Weber)

Max Weber defines social action as all behavior of individuals who have subjective meaning for themselves and directed to the action of the other (Weber in Ritzer, 1975). The behavior is done intentionally and has specific purpose or motive. The action is oriented in its appearance. Someone's behavior is the result of understanding and interpretive understanding (*verstehen*). The theory developed by Max Weber is the basis for the emergence of subjective theories where the approach is based on social interaction (phenomenology theory is one of them).

Social Action Theory is used to analyze the motives behind Indrawati to introduce Sundanese traditional dances to the younger generation in order to attract them practicing the dances.

Phenomenology Theory

Phenomenology explains or reveals the meaning of the experience in realizing a number of individuals about the concept or phenomenon (Polkinghorne in Creswell, 1998: 51). As Kuswarno (2009) said that the meaning constructed based on individual perspective, thus the results of informant will vary to the same phenomena. This research will reveal how Indrawati Lukman uses the strategy of communication to introduce the Sundanese traditional dances to the younger generation in order to attract them practicing the dances.

The phenomenology theory used in this research is the theory who developed by Edmund Husserl and Alfred Schutz. Edmund Husserl is a German mathematician who known as the father of phenomenology. His discussion expertise is on phenomenology as a science about the essence of consciousness. Husserl's perspective is the meaning of a reality or phenomenon where can be felt by making sense through the process of contemplation of the phenomenon in question. Moustakas (1994: 25-27) describes the idea of phenomenology of Husserl as follows,

Meaning is created when the object as it appears in our consciousness, mingles with the object in nature. What appears in consciousness is an absolute reality while what Appears to the world is a product of learning. The act of consciousness and the object of consciousness are intentionally related.

Husserl's phenomenology theory is then developed by Alfred Schutz. Schutz applied the social science research. His thought is to understand how social action through the interpretation of the behavior done by someone or called an actor. When a person sees or hears what the actor says or does, he/she will understand the meaning of the action. It has the meaning called interpretive reality.

Schutz's phenomenology examines how community members describe the everyday world as a meaning of its interaction with other individuals (Schutz in Creswell, 1998:53). According to Schutz, in performing an action, human motives are guided by, "... a configuration or context of meaning roommates appears to the actor as a meaningful ground of a given piece of behavior" (Schutz, 1972: 86).

METHODOLOGY

These studies reveal the experience of Indrawati Lukman in introducing the Sundanese dance to the younger generation. To uncover the Indrawati experiences, this research uses a qualitative method

with phenomenology approach. Qualitative research is a study with a natural setting, place and time. The researcher is a data collecting instrument. The collected data analyzes inductively and explains the process being studied expressively (Cresswell, 1998: 14). The results of data processing of the observed persons and behaviors are expressed descriptively through written or spoken words (Bogdan and Taylor in Moleong, 2006: 4).

In a qualitative research, the reality of the social world is illustrated from the perspective of the people being studied. As Bryman disclosed (2004:279), "...qualitative research express a commitment to viewing events and the social world through the eyes of the people that they study. The social world must be interpreted from the perspective of the people being studied".

In this case, the individual or organization should be viewed as whole parts, it should not be isolated into variables or hypotheses. The facts, information or events become an early reference in qualitative research. The theory serves as a guide to uncover phenomena, not as the main research foundation, as in objective-quantitative research, which makes theory as a reference for obtaining data or information (Kuswarno, 2004: 43).

Based on the objectives, this research would like to determine the communication strategy used by Indawati Lukman, owner of Studio Tari Indra (STI), in introducing Sundanese traditional dance to the younger generation. Schutz (in Creswell, 1985: 53) explains that phenomenology examines how members of a society describe the everyday world, especially how the individual with his consciousness builds meaning from the interaction result with other individuals. Phenomenological analysis can reconstruct the world of human life in their own form.

Data Collecting Technique

Data on this research obtained through three ways: interview, observation and the use of related documents. Collected data is categorized into two groups, primary data sourced from interviews and observations and secondary data derived from the use of documents in the form of books, news articles, photos, and other reading materials which used as supported data analysis of studies results.

This research used in-depth interviews, which were conducted to obtain information as much as possible on the issues studied based on informant perceptions. Interviewing and sorting questions are tailored to the circumstances of the respondent in the context of the actual interview (Moleong, 2002: 136).

Nasution (1996: 69) argues, in naturalistic research, we want to know how the perception of respondents about the world of reality. We can enter the thoughts and feelings of the respondents with interviews. Interviews can be conducted more than once as needed with duration of the interview depends on the situation.

Observation is a means of collecting data and information with the human senses along with systematic recording obtained in the field (Guba and Lincoln in Moleong, 2006: 174).

Documentation study is a technique of collecting indirect data (secondary data) addressed to research informants (Irawan, 2007: 71). Documentation was collected as supporting data in the study. Schatzman and Strauss (in Mulyana, 2002: 195) argue, the document is an important material in qualitative research. According to Bogdan (in Sugiyono, 2005: 83) research results will be more credible if supported photos or other artwork available. In this study, the documentation collected in the form of clippings in magazines, photos, and articles on the internet related to this research.

Data Analysis Method

The collected data is processed using data analysis techniques from Miles and Huberman (1992). It consists the process of data reduction, data presentation and verification. Data reduction process is a process of smoothing or simplification by way of coding, classification and disposal of certain parts that are considered irrelevant to the focus of research.

Data presentation is done in the form of a data or information collection that has been neatly arranged to be more easily captured its meaning and can be presented in a more easily understood. The process of data analysis performed during the study took place. The studies results are inductively inferred.

The informants were Indrawati Lukman, a dancer maestro specializing in female dances. The informant was selected based on the needs of purposive sampling research (Moleong, 2006: 224). Regarding the number of research subjects, Maxwell in Alwasilah (2008: 147) explains that in qualitative research, the number of informants is not a problem. The important is the informant reflects the uniqueness of the background, the individual and the activities.

RESULTS AND DISCUSSION

Artistic activities as a Social Action

Social action is an individual action as long as it has a subjective meaning to his/herself and directed to the actions of others (Weber in Ritzer 1975). Social action may be a mind-boggling or subjective action that may occur due to a positive influence on a particular situation or is a deliberate act of repetition as a result of the influence of a similar situation or a passive agreement in a particular situation (Weber in Turner 2000).

Based on the explanation, it can be said that the artistic activity is a form of social action, as in artistic activity, the artwork is produced not only by the creators but also displayed for others, because there is a message to convey to the audiences. Similarly, the dance works of Indrawati Lukman, a Sundanese traditional dance maestro in princess specialization. Her dance is a form of social action. The process of creating dances until it performs involves other in its implementation. In the dance, there is a message to be conveyed to the audience who watched the performance.

As a dance creator who has studied choreography at Stephens College, USA, Indrawati has the ability to cultivate motion and give a touch of classic princess dance she learned from R. Tjetje Somantri. The touch given to the classical dance she learned, is part of Indrawati's effort to attract the attention of the younger generation to learn Sundanese classical dance so the sustainability of the dance can be maintained.

Based on the data analysis, some strategy by Indrawati in maintaining the continuity of classical dance of Princess by Tjetje Somantri and Indrawati own work obtained. The communication strategy is addressed in and out. This study applied to internal communication and external communication.

Internal communication defined as communication that is done within the internal environment of Indrawati Lukman art team performed before and after the dance performances. Internal communication aims to produce the work displayed in accordance with the concept designed so the message can be delivered properly. External communication is defined as communication aimed at the audience. The communicative forms conveyed are symbolic displayed in the overall staging package.

The communication strategy undertaken by Indrawati into her team is strengthening through a familial approach. Indrawati realized that in order to get the message and the impression she wanted to convey well, the role of the dancer is very important. For that, Indrawati always makes well preparations in order to make the dance performs on stage impress the audience. The first thing done by Indrawati is socialization the dance concept that will be performed. For Indrawati, the concept of the story in the dance plays an important role, especially when performing dance performances. For the story concept, Indrawati asked Arthur S. Nalan for help as her literature manager. To communicate the story concept, the dancers are gathered and briefed.

First, I tell the story to the dancers every time the show. I gather around the dancers, tell the story, tell the characters. It's a must. Then we explore the moves. It's repetitive. Can change every time we meet until the last second.

The purpose of the socialization is to finalize the concept that has been made, as she states the following:

We should pay attention whether it can be caught by the people watching. We cannot go around when dancing. We should think the concept of the people watching, then we make the concept.

Indrawati sees that communication between audiences and dancers is a partnership, so when performing a dance, it is important to think about how to enjoy the dance from the dancer viewpoint and the viewer's perspective, so the same understanding is developed.

With her students, Indrawati's communication is focused on the concept of kinship. That is, in fostering the young dancers, Indrawati regarded them as her children. When their performances are good, Indrawati feels obliged to show them in good forums, honorable, abroad. In this relationship, there is a cooperation system lived, because between Indrawati and the dancers have mutual relations, mutual need and all done together. There is interpersonal and group communication in the relationship.

Indrawati also communicates ethics to the dancers to be applied wherever they are, both on stage and off the stage so that a positive impression obtained.

From clothes, behaving, talking, I teach how to deal with people. So when I do not join, they can get a value of 10. I keep that. So it can be said, people respect because the dancers are nice, polite, they behavior also gives an example that the Sundanese dancers should not be taken underestimate.

In practice, to encourage her students to master the dance, Indrawati does not demand them to perform smooth, graceful, and expressive dance moves such as the established dancers, but are done according to the stage of their ability. Indrawati also supports the dancers in order to master the dance well and correctly. The dancers were free to inspire themselves with Indrawati's guidance.

When the internal communication is well established, then the next stage is the staging of works as a part of the external communication done in introducing the Sundanese dance to the audience, especially the younger generation.

For Indrawati, the performed dance is a form of communication. For that, in every stage, she wants the audience not just to come, but get something from what they watch.

I have a motto for communicative. So when making a work, I want to convey that my work is very different from the others. There is a sense of happiness in people watching. There is a sense of pride watching. That means there is a correlation between performing and people watching.

Through communicative submission of works, Indrawati hopes that appreciation for Sundanese dance is greater and more people appreciate Sundanese dance. Indrawati said, to make the performing dance communicative, she made several changes and innovations in the packaging of dance that staged, both classical dances learned from R. Tjetje Somantri, as well as the work she created. Indrawati said there was a difference she made in communicating the classical dance she mastered between before and after she attended choreography at Stephens College, USA.

Before studying in the United States on scholarship from Bural International Scholarship, classical dances performed by Indrawati still refers to the gestures of movement and music she learned from Tjetje Somantri, whereas after school, Indrawati began to reform in movement and music, although still referring to the grip of Sundanese. The movement is not much repetition and music is made more dynamic with a maximum duration of seven minutes..

It is changed, but still in the grip of Sundanese. But the music is more melodic, more dynamic. Then Pak Tjetje Somantri's dance was not changed but shortened in duration, no repetition. Just like that. So there is a change, but, just like Tjetje said, the classical is classic.

Changes made by Indrawati aims to embrace young children to love the classical dance and want to learn it.

I make a dynamic dance to let the young generation like.

Staging communication is applied by Indrawati in communicating classical Sundanese dance with a short duration and meaningful efficient movement.

Indrawati is very concerned about the packaging of her dance performances. In addition to musical accompaniment and movement, the costumes worn by the dancers were greatly noticed.

Symbolic communication is used by Indrawati in the staging of Sundanese dance through costume worn by his dancers to illustrate that Sundanese is good and not shabby. Indrawati applies the concept of glamor in the costumes worn by the dancers.

Through this Sunda dance I want to convey that Sundanese dance is not slum. That's why I make everything glamorous.

Indrawati's communication ties with her dancers, not only when they were on the STI team, as well as when they were out and able to be independent. Communication is no longer discuss the dance, but limited to extend the relationship. Communication is done through facebook and BBM, as well as a reunion with former members of the STI dance team. Facebook is also used as a communication channel to communicate her works and her thoughts about kasundaan.

Communication with senior dancers also done by Indrawati. The partnership communication was established by Indrawati along with senior dancers to communicate classical dance to the community through a performance. Indrawati embraces some of the senior dancers she knows, to perform on stage, performing classical dances they master in a well-packed stage in a continuous series of stories. The clothes worn remain packed glamorously.

I've never made an ordinary show since I made it. Maybe I was called stupid. I was all out in preparing the show. I take all my treasure out. Out! But...I'm happy. People can watch it. So, I do not make the art dance ugly.

More broadly, communication to the public is done by Indrawati with the help of mass media, especially local newspapers. For Indrawati, mass media played a big role in raising her name as a dancer and choreographer of Sundanese dance. Since high school, Indrawati has been exposed by the local mass media in her role as a dancer and as a choreographer who brought her dancers out of the country.

Whenever the activity is, usually I invite for a press conference. Galamedia, Galura, Mangle and PR are my family. You can say they know me very well.

The meaning of dancing for Indrawati is to transmit the positive aura to others so when dancing, the main thing is to make the audience happy, enjoy and love the dance that is performed until finally appreciate the dance as something beautiful, which should be appreciated.

Dance is transmitted positive aura to people. Not just, I want to dance. You like it or not, I don't care. No, it's not like that. When I making a show, the show should make everyone ... wow!

CONCLUSION

Indrawati's love and dedication to Sundanese traditional dance is unquestionable. She doesn't want the classical Sunda dance gone. Money is not the main goal in maintaining the art that she loves. She just wants to keep working until the end of her life will result in outstanding dancers. Therefore, regardless of her condition, Indrawati persisted with the Studio Tari Indra she founded. As Indrawati stated,

I've chosen dance as my life. I personally do not rely on living from art. My motto is not how to live from Sundanese dance, but, how to keep Sundanese dance alive. At a certain point, even i am now nobody, but i'm happy. I have met many people to be somebody.

For the sustainability of traditional Sundanese art, it takes dedicated people like Indrawati Lukman. In addition, government support to the sustainability of Sundanese art needs to be reinforced, especially by making it a part of the school's local curriculum, not as an extracurricular activity.

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