Application of Knowledge Preservation Strategies to Protect Rangguk Dance in Kerinci Regency, Indonesia

Ariska Oktavia*, Tamara Adriani Susetyo Salim

Departement of Library and Information Science, Faculty of Humanities, Universitas Indonesia, Depok 16424, Indonesia

*E-mail: ariskaokt.16@gmail.com

Abstract

This study aimed to gain an understanding of the indigenous knowledge strategy process in the art of the rangguk dance in accordance with the knowledge of art conservation in Kerinci Regency. In this qualitative case study, data were collected through observations, interviews and documentation. The results demonstrate that necessary strategies to preserve traditional knowledge can be implemented in various forms among community groups in Kerinci Regency. Conservation efforts introduced to communities both within and outside Kerinci District by utilizing media and technology are expected to record and document the authenticity of rangguk as a traditional art form that has now become a cultural icon for the area. Strategies can be directed toward maintaining the sustainability of the dance as a local art form and continuing to introduce this art to others in Kerinci District while providing clear limitations and directions.

Keywords—indigenous knowledge; Kerinci; preservation; rangguk; traditional dance

1. Introduction

Every region in Indonesia has diverse cultures and the country is known as a pluralist society. This is reflected in the slogan Bhinneka Tunggal Ika, which means “unity in diversity.” Indonesian pluralism is embodied in ethnic, cultural, religious, racial, and linguistic diversity.

Kerinci Regency is located at the western tip of Jambi Province on a plateau that lies between 500 and 1500 meters above sea level. The total area of Kerinci Regency is 380,000 hectares, which makes it the third smallest district in the province (7.20% of the total area of Jambi Province).

The climate is cool and located along the hill line, and is famous for its unique and beautiful natural charms, such as Lake Kerinci and Mount Kerinci. This area also has a rich culture; nearly every village has its own distinct language or dialect, such that even villages located very close together often speak different tongues.

Sakti Alam Kerinci is another name of Kerinci Regency, and the district is also known by the nickname of Sepenggal Tanah Surga, a title that reflects the region’s stunning scenery (Tinohuda, 2014).

Many traditional art types are practiced in Kerinci Regency, among which is the dancer called rangguk. Rangguk is usually performed on certain occasions as needed, as shown in traditional event kenduri pusako, the Kerinci lake festival, and other local events. However, many young people do not know the meaning of the dance and the same is even true among much of the older generation.

Behind the movements of the dance, the rhymes also have meanings contained within, and the current generation needs to know these for the future. Historically, Kerinci people have known the rangguk dance for two centuries. This dance is believed to have come to the area on the impetus of an Islamic cleric named Ulama from Dusun Cupak, Kerinci District. It is said that around the 19th century, scholars were performing the hajj, and while in the holy land of Mecca, the cleric took the time to study the religious science and the Arabic traditional art of the tambourine beat while nodding the head. After returning to his hometown, the scholar preached propagating the teachings of Islam to the people of Kerinci. To attract the attention of the people, Ulama preached while playing a rebana musical instrument followed by the movement nodding his head and chanting rhyme and praises to God.
This is the reason why the meaning of dance should be known by the current generation and the next, so that the value of history and culture is maintained by its preservation.

The preservation of indigenous knowledge is used to maintain its authenticity such that it can be used and then maintained in the short and long term. Maintaining knowledge is an effort to ensure that knowledge that has been accumulated will remain within the group or organization. Preserving the organizational memory empowers indigenous people to maintain a capacity to take effective action in protecting their heritage, such that indigenous peoples are able to maintain the capacity to take effective action (IAEA, 2016).

Cultural heritage is an important element in building and fostering the identity of a region, particularly in the field of traditional arts, which contribute greatly to maintaining beliefs and practices that would otherwise begin to erode from exposure to outside influences. Art is a part of culture and is a means to express the sense of the beauty of the human soul and the nation that can unite and show the identity of the nation.

The art of the rangguk dance is an ancestral remnant that must be maintained because it has an important role in the area of Kerinci Regency where the art of the rangguk dance is derived. Research on the knowledge of rangguk has never been conducted; most reading material about the Kerinci culture remains limited to unsubstantiated sources from the web. As a result, the traditional rangguk of Kerinci Regency is only known as a dance, whereas the meaning of that dance remains unknown to many.

The local government has attempted to promote the rangguk dance as an iconic art of Kerincin Regency, but have not ruled out the impacts of progress and scientific and technological development that have led to changes in the social, economic, and political development of society and artistry in Kerinci Regency. There are concerns related to technology in places that are far from public networks, such as the availability of the capabilities of the Kerinci Regency community and limited technical support. Strategies are needed in order to conserve the rangguk dance’s existence and authenticity as an art form. At the beginning of the study, four young people and two adults were interviewed; they only knew the dance and its close association with the Kerinci District, whereas they expressed ignorance of its meaning.

Therefore, the researchers have attempted to discuss and research the art of rangguk in Kerinci Regency. The limited knowledge of the young generation in Kerinci at this time about the art of rangguk can be enhanced through explicit study that conveys elements of the original knowledge and experience gained by their ancestors. This culture needs to be preserved and protected from the threat of technological developments. There is increasing evidence that the awareness and understanding of the younger generation is lacking regarding their cultural heritage, and there is a fear of losing the knowledge and traditional art of rangguk in Kerinci Regency.

Indigenous knowledge has been defined as a unique local knowledge for a particular culture or society (Anwar, 2016). Indigenous knowledge prevails implicitly as embedded in players’ practices and experiences and is usually disseminated through personal communication such as teachers’ explanations to students or parents’ clarifications for their children and neighbors (Sithole, 2007). Indigenous knowledge is conveyed and maintained through various means such as family history, taboos, symbols, myths or legends, rituals, sounds or dances, festivals, proverbs, poetry, literature-izibingo (folklore), drama, theater, roles, folklore and other systems.

It can be stated that knowledge gained from many years’ experience is useful to help solve various problems that occur in society. This can be done by strengthening laws such as granting patents or copyrights.

The Rangguk dance. Indigenous knowledge or traditional knowledge is an expression of the relationship that is created between people, ecosystems, and other living creatures that exist in tandem (Battiste and Henderson, 2000). Traditional knowledge is seen as a unique understanding of the culture of the society that is influential in local planning and decision making. Indigenous knowledge is a systematic body of knowledge that is acquired by the local community through the accumulation of experience, informal experiments and a deep understanding of the environment in a specific culture (Capel, 2014). Maintenance of indigenous knowledge is necessary to pay attention to authenticity. The treatment process can be done in various ways by developing facilities.

In Kerinci Regency, the art of rangguk is primarily the province of the older generations. This condition is a circumstance that marks the beginning of a declining sense of fondness and desire among the younger generation to promote the culture and art of the ancestral heritage area where they live. The younger generation of children and teenagers are more interested in western culture. Without intervention, such conditions will have a negative impact on the future as the society loses its identity and values.

As explained by Dalkir and Leibowitiz (2011), the learning history process comprises several steps: (1) recognition and identification, the determination of which is not easy and may involve social and technical analysis; (2) validation, including reliability function, relevance, effectiveness and diversion; (3) record keeping and documentation, including the use of information technology, audio visual recordings, narrative descriptions or any other form; (4) storage, which involves categorization and indexing and linking with other information to make it
accessible as a repository in the form or search and maintenance; (5) transfer to make it available to potential users such as testing in the new environment; and (6) dissemination to the wider community along the proper lines of communication.

Oral tradition can be expressed as oral literature. Oral tradition contains elements of aesthetics (beauty) and local people also assume that tradition as a beauty (Hutomo, 1991). Oral literature presents a picture of past life, and as reflection of cultural values in the past, it is also an institution and a social creative use of language as a medium (Shipley in Armina, 2013). Although the application of indigenous knowledge seems simple, the right strategy is needed for the preservation of knowledge of the rangguk dance art.

Existing Condition: This research is expected to provide benefits from scientific insights regarding the meanings embodied in traditional rangguk arts and local government policy in the preservation of knowledge culture in Kerinci Regency, as well as through socialization in the communities, particularly for the younger generation. Melville J. Herskovits described culture as super organic due to its inheritance from generation to the next, even as the individuals constantly alternate along the cycles of death and birth (Almolthma, 2006).

The preservation of knowledge: The preservation of knowledge has been recognized as one of the most important steps to manage and process knowledge in the organization. How to avoid loss of knowledge is one of the major challenges for an organization and its day-to-day managers. The preservation of knowledge refers to the memory of the organization, consisting of explicit and secret knowledge that resides in various forms such as a written documents, knowledge management systems, databases, or organizational procedures. Norma, who obtained the individual and individual networks.

The memory of the organization, and thus the process of preservation of knowledge, helps workers “in implementing return solution that can be applied in the form of standards and procedures, which in turn avoids the waste of resources in the organization replicate previous work”. On the other hand, organizational memory can have a negative influence on performance due to ingrained organizational procedures and reproducing routines that maintain individuals’ status and thus increase their resilience against change. On the processes and tools that enable organizations to preserve organizational knowledge on issues of conceptualization. However, sometimes the analysis process allows scientists to continue the preservation of the conceptualization of knowledge. In this case, the preservation of knowledge is widely known as a process of selection, storage and actualization of an effective organizational knowledge, or the process that allows workers to save, organize and retrieve knowledge in organizations (Agrifoglio, 2015).

Basically, knowledge preservation includes two main activities, namely, knowledge capture and storage (knowledge repository) such that it remains a part of the community or its memories (Stevens, 2008). Capturing knowledge includes transforming tacit knowledge into explicit knowledge or tacit knowledge from being tacit knowledge. Traditional knowledge is now no longer visible, particularly among the younger generation, and this lack of understanding weakens their ability to become acquainted with their own culture (Nicolas, 2000). On the application of master day-to-day or learn this knowledge already unbeatable with the knowledge of the West.

The ESRF database is the outcome of an intensive effort to preserve indigenous knowledge. The ESRF has been applied in economic and social research in Africa for several purposes, including: (1) to provide a platform where indigenous knowledge is obtained, stored and disseminated; (2) provide a mechanism to integrate indigenous knowledge with modern science and technology to improve the dissemination of information; (3) to promote and disseminate traditional knowledge; and (4) to provide information to the local community (Msuya, 2007).

Agrifoglio (2015) explained that in the process of knowledge preservation, after the organization's knowledge has been developed or acquired from outside, it must be carefully preserved. As explained earlier, there is widespread agreement in the literature that preserving knowledge allows organizations to select, save and effectively actualize the knowledge that has been acquired or developed. Romhardt (1997) suggested that an organization that aims to develop new knowledge must master the basic three stages (or processes) of knowledge management, namely selection, storage, and actualization. This phase, known as the three main stages of conservation knowledge, are the basis for further investigation. Selection entails the identification of organizational knowledge that might be useful in the future and therefore must be protected. The organization cannot save all of the information available to it, but rather should choose only that which is worthy to be preserved. As Probst (1998:27) proposed, an organization should identify:

core areas of their organization's knowledge base and set the selection stage of pragmatic so that knowledge can be saved. The rules of the guide are preserve only the information that can be used for third parties in the future. Because this stage is difficult and expensive, the company cannot and does not get to keep all, but choose items of knowledge deserves to be protected. Thus, the company seeks to transfer valuable data, information and skills into the organizational system in which they can be used by the entire company. (Romhardt, 1997).
The second stage of the preservation of knowledge is storage, which enables individuals to store the organization’s knowledge base in appropriate forms. After choosing an appropriate system of knowledge protection, organizations should maintain it effectively. Romhardt (1997) identified three forms of knowledge storage, namely individual, collective and electronics. Individual storage enables organizations to avoid the loss of valuable knowledge owned by individuals through termination of employment, retirement or death. When one of these occurs, the knowledge of the individual will become unavailable to the organization if it has not been preserved. Social and material incentives, exit barriers, organizational climate and training are some of the mechanisms that allow the organization to preserve the knowledge of the individual. Collective storage, on the other hand, aims to save the knowledge of the collective memory of an organization. Collective memory is rooted in an organization and preserved through social and cognitive relationships employed by the workers. Finally, electronic memory storage capabilities emphasize some of the electronics from IT systems, rather than traditional tools. ICT usage in greatly increases the level of interaction and information exchange among workers, and thus provides many ways to preserve knowledge.

Finally, the last stage of knowledge preservation is actualizing the stored organizational knowledge. The process of knowledge preservation does not conclude with storage, but rather requires making the knowledge available in acceptable quality for decision making. The preservation of knowledge is continuous and systematic process, and obsolete and incorrect information storage can cause managers to make wrong decisions, thus causing damage to the organization's performance. Therefore, the organization should pay attention to the actualization stage, in particular, in order to “trust” the quality of the data and the “access” to information. As with any feature and the division of knowledge, there are few mechanisms and tools that allow organizations to select, store and actualize the knowledge. Managerial literature primarily focuses on the process of knowledge preservation with the aim to understand how organizational knowledge can and should be maintained effectively, whereas the literature of informatic system paying more attention to traditional tools or IT to preserve knowledge. However, the mechanism that allows the preservation of organizational knowledge has not been much explored. Indeed, although the process of preservation of knowledge has been explained clearly, there does not exist a clear distinction between the mechanisms and tools that allow organizations to select, store and actualize the various forms of knowledge. The managerial literature has mainly discussed the issue of how and where organizational knowledge is preserved, and the question of how to preserve it needs to be studied further.

To explain the preservation of knowledge, particularly the storage stage, Romhardt (1997) and Alavi and Leidner (2001) distinguished individual memory from collective memory (known as organizational memory) and identified several mechanisms and tools that enable organizations to preserve forms of individual and collective knowledge. Romhardt (1997, n.p.) assumed that the easiest way to preserve individual memory is to create an atmosphere of intellectual capital that discourages employees from changing companies. If we think that a very good working atmosphere is added to the income of the average, reasonably fulfilling long-term commitment an employee, most likely we will lose some of our best experts.

Explicit and Tacit Knowledge: The dimensions of explicit knowledge are formal and systematic. Explicit knowledge can be articulated, expressed in words or numbers, and divided formally, just as people are aware of it. Explicit knowledge is usually transmitted in the form of materials such as documents, manuals, technical specifications, blueprints, scientific formulas, or organizational designs. Because it can be processed, sent, and stored easily, it is not difficult for organizations to capture this knowledge in repositories, systems, or technologies operations and share them across the organization.

In contrast, tacit knowledge has cognitive elements such mental models as paradigms, schemata, conviction, perspective, and intuition, as well as the technical elements of knowledge, crafts, and skills that correspond to a particular context developed during this time. Tacit knowledge is highly personal, which makes it more difficult to be articulated and transferred to other people; it is rooted in actions, procedures, commitments, ideals and values and can only be accessed indirectly (Desouza, 2011).

Harry Collins (2010) defined tacit knowledge as that which is not explained. There are three main reasons why tacit knowledge is not explained. Therefore, there are three types of tacit knowledge. Of course, if we want to say why things can't be explained, first we must understand what is explained, then explain it explicitly, then clarify secretly.

Tacit knowledge is knowledge that can be written (at least in principle) but cannot be used by humans due to the limitations of their bodies. A strong base of tacit knowledge is the property of the society and not the individual. Tacit knowledge should be understood as a powerful transformation of knowledge in humans as animals that has never been expressed as a mark on the paper but can be conveyed in principle.

The art of the rangguk dance is the original County Community of Kerinci. According to an interview with the head of the tourism agency of Youth Sports and Culture in Kerinci Regency, rangguk is a dance representative of local values of gratitude and devotion to the creator (God Almighty), as reflected from its origins in pantun, which expresses praises to God Almighty and his Apostles.
**Rangguk** is a local art form that has a historical and cultural value beyond its aesthetic value (beauty), as reflected in *pelantunan* and the accompanying head movements (harming-bobbing) as well as other body motions that mimic the movement of plants, animals, and humans (Halimah, 2008).

*Rangguk* is currently shown at events such as the annual Lake Kerinci Community Care Festival (FMPDK), which features dozens of dances and a variety of customs in an event held to boost both domestic and international tourism. The limitations of knowledge and the Community Youth Arts Dance Society *Rangguk* can be learned explicitly, from generation to generation to generation next/ from generation to generation.

The presentation of *rangguk* is based on several elements. First, there are the musical instruments—small tambourines are worn and beaten by each of the dancers while singing and a large tambourine is beaten by other members, who also sing. The tambourines are made from animal skins, such as cow or skins mounted on wood that is already carved fine sedemikia in the form os a half circle. The tambourine is struck to produce sounds that serve as the accompaniment to the *rangguk* dance. Second, there are the song lyrics, which are generally worded ria and excited. This dance has the appropriate privileges, i.e., dancing, singing and dance sketches hit the tambourine. The lyrics of *rangguk* dance are as follows:

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Ranauk Kau...lasilah rumpun padoi
Palah laditimpo lasi kayu aro 2x
Takah lutaui susan nialah jaroi
Minta niala maooh dikulah pado kayo 2x

Dibudere ujeang ladirimbo
Daleang niala padoi dibulah darea jangea 2x
Dibucare kito niala muko
Daleang niala ratai dikulah carea jangea 2x

Tanjun Pauh Punai lah dimurindau
Tampek niala putai dikulah tiko sanjo 2x
Raloh lamo kamai lah dimurindau
Kinai lah baru masu kito lah dibusuo 2x

Balea palea lad di lah rabuih tinggai
Padoi lah dimunjadoi Karang lah diku tutauk 2x
Kayoa balek kamai lah dingan tingga
Apo nialah rubeng ratailah kamai rindau 2x
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Third, there is the number of musicians, which usually totals four people, namely two men as drummers and two women as singers/vocalists; and fourth, there are the costumes used by the dancers, who wear traditional clothes of Kerinci, namely gold-carved bracelets and golden *kukkuruk*. The clothing has changed much over time, and the clothes below demonstrate the development of clothing dance clothing.

Function *rangguk* appropriate time. The functions of *rangguk* have changed over time, such that what was previously an entertainment has become a special dance ceremony for welcoming guests, with textures circumferentially and then listening to the tambourine and *pantun* began to play. Traditionally, it was considered taboo for women to do this dance. The philosophical value of the *rangguk* dance is created with the dancers’ body movements as they align the various living beings on earth. This dance also contains religious elements, such that every human being always thankful and conveys their piety to Allah Almighty. Originally, *rangguk* only made media rituals of Islam. Now, the *rangguk* is also played as live entertainment.

If played for live entertainment, *rangguk* dancers engage in the head nodding motion while playing the tambourine in a circular sitting position. However, if this dance is played to welcome the arrival of a guest of honor, then the dancers beat the tambourine in a standing position and also occasionally use the hand movements to accompany the tambourine music and chant praises to God. The main movement, i.e., the head nodding, is played as a symbol of welcome speech to guests of honor.

The initial purpose of the dance was as an accompaniment to religious rituals, and the Islamic nuances are clear when *rangguk* is performed. The dance is played by five to ten players who wear clothing that completely covers their bodies. Male players wear long-sleeved suits as tops with trousers and female players wear long sleeves as tops with long cloths, along with a cloth veil as a head covering.
2. Materials and Methods

This research used a qualitative approach. Creswell says that this method is used to find a deep understanding (Creswell, 2014). This study verifies three independent variables such as observations, interviews and documentation studies. In addition, this study uses a case study approach to examine the phenomenon of *rangguk* in Kerinci Regency. The research is expected to provide information about the art of *rangguk* in the communities of Kerinci Regency.

3. Result and Discussion

The intake of technical data by using primary data was applied to understand the strategies used by the government of Kerinci Regency to protect the *rangguk* dance as an original art (Creswell, 2014). The informant who acted as a source of data and information (key informant) in this research was named Ardinal. The information is expected to provide information for problem solving faced by this research.

Original Knowledge of Arts: The art of *rangguk* is the legacy of local ancestral tradition and its existence is maintained for the sustainability of the *rangguk* dance community in Kerinci Regency. As Ardinal pointed out, the art of *rangguk* should continue to be preserved as a local traditional art form that has a history and cultural value, and its fading raises concerns that it may lead to loss of meaning and sustainability of this art form the future (November 6, 2017).

As Agrifoglio (2015) explained, the preservation of knowledge has been recognized as one of the most important steps to managing and processing organizational knowledge. Knowledge preservation refers to the protection of organizational memory, which consists of explicit knowledge and secrets that reside in various forms such as written documents, knowledge management systems, databases, organizational procedures or norms obtained through individual and collective networks. Therefore, the need for the preservation of knowledge with knowledge preservation process. Preserving knowledge is a process that allows organizations to select, save and effectively actualize the knowledge that has been acquired or developed. Romhardt (1997) proposed that an organization that aims to develop new knowledge should master the basic three stages (or processes) of knowledge management, namely selection, storage, and actualization.

Strategies for the preservation of knowledge of the *rangguk* dance have not yet been implemented; however, people should remain aware of its meaning, as the motions, *pantun*, and musical instruments used in this art not only create an aesthetically beautiful performance, but also have historical value. Current and future generations can maintain the knowledge inherent in the arts of the area and could always preserve the knowledge of art “*Rangguk* Dance”.

Elements of the Dance: The main elements of a dance are the essential elements that must be inherent in its performance. If one of these elements is lost or unnoticed, the performance will not be harmonious, and the audience can no longer understand the meaning of the dance. Therefore, this core element becomes an important point of success of a dance that was delivered. It also becomes an important judgment when this dance is performed by artists. There are three main elements in the art of Indonesian dance:

1. *Wiraga* (raga), *Wiraga* in Javanese means body, which in the context of dance art known as movement. The dance should feature dynamic, rhythmical, and aesthetic body movements. Although, indeed not all movements in a dance have a specific purpose. Ordinary motion or pure motion is a movement in a dance that does not have a specific purpose, while the motion is a movement in a dance that has a deep meaning and has a specific purpose.

In general, through the movements of the dancers, the audience can guess the characters being played. For example, the motion of rotating the wrist in a dance performed by women has the meaning of flexibility or softness. Likewise, the movements of the waist on the dance performed by men can have a sense of authority and power.

Without movement, a dance art has no meaning and become hollow because it is a dance must have elements of movement. Therefore, *Wiraga* belongs to the main element of a dance art.

2. *Wirama* (rhythm). It is impossible to have a dance art in which dancers move to and fro without the music that accompanies the movements. Music serves to accompany the movements of dancers. Music creates a certain atmosphere that gives the movements more meaning.

A dancer should be able to dance in accordance with the rhythm, beat, and tempo so that it can be harmonious and aesthetic in the eyes of the audience. In addition, rhythm can also be a signal for dancers for when to begin or change a movement. This is very useful when a dance is performed by many dancers, as each dancer does not depend on his or her movements on other dancers but can equate themselves with the rhythm of accompaniment.
The rhythm can be a recording (used for educational purposes) or a direct accompaniment by live musical instruments (such as a gamelan, harp, or other traditional musical instruments). However, one cannot rule out the rhythm that accompanies the dance in the form of clapping hands, pounding feet, or singing. Whatever the shape, rhythm is used as a complement to dance movements. Nonetheless, although it serves as a companion, the rhythm also belongs to the main element.

3. Wirasa (sense). The dance should be able to convey the message and feelings to the audience through the movements and expressions of the dancers. Therefore, a dancer must dance mengesekpresikan and animate their motions through facial expressions and deepening facial character. For example, if the dancer is playing a soft character, then the village girl in addition to movement of the weak supply, dancers must also display a facial face support.

Wirasa strengthens the mood, character, and the aesthetics of a dance when combined with rhythm and movements. An audience with a taste in a dance enhances the dancers’ ability to capture a certain mood. Thus, the elements of taste cannot be detached from the essential elements of the art of dance. In the absence of “sense,” the meaning the dance will not be conveyed to the audience.

Dance entails aesthetic body movements to convey messages, thoughts, feelings, and a particular atmosphere. According to Dr. Soedarsono, dance is an expression of the human spirit through rhythmic motion—beautiful (aesthetically). Seen from the perspective of an expression of the soul, dance can be taken as the feelings and thoughts that want to delivered and rhythmic motions are accompanied by a corresponding movement, beats, and the rhythm of the music that accompanies the dance such that the audience is charmed; the audience is expected to contribute to the atmosphere and to understand the message delivered in the dance. In addition to art and culture, dance also has other functions, among others, as a means of complementing a traditional ceremony, entertainment, education, socialization, performances, channeling therapeutic emotions and catharsis (cleansing of the soul).

Dance is most often defined as a form of human expression through movement; however, the dance cannot be reduced simply to its component movements. It is true that the movement is indeed an inherent element of dance, as dancing can also be defined as a specific art movement based on the motion of the human body; however, expressive dance is also so much more than that. A number of theoretical definitions of dance have been devised as the rhythmic movement of the body conscious way in space is restricted, but the theory kinesiologis dance or art are usually ignored the many aspects of symbolic dances. In many cases, dancers reduce the physical components of dance in terms of rhythmic physical activity with enhanced aesthetics; however, to do so is to ignore some of the roles and meanings that belong to the community dance in which she appeared.

From an anthropological standpoint, dance can be defined as a cultural practice and a social ritual (Radcliffe-Brown 1994), such that dance is seen as both providing aesthetic pleasure and a means to build a special structure and enhance bonding in the community. Dance as social ritual can be considered part of the symbolic dimension of culture based on the process of identification and differentiation through meaning it generates for individuals in the society. The dance always contains a certain meaning, which relies on the social settings in which it is performed.

Copyrighting Rangguk. In 2011, the district government submitted a patent for rangguk to the Directorate General of Intellectual Property of the Ministry of Justice and Human Rights. Disbudparpora, the Secretary of Culture, Tourism, Youth, and Sports stated that dozens of county-owned area dances would be patented for Kerinci as a form of preservation and protection against the threat of claims by other parties. Government recognition can contribute to enhancing the importance of indigenous knowledge development planning that can make this knowledge in a specific format that focuses on conservation efforts in this field.

Government recognition represents a form of appreciation in the form of an award or a judgment of a work of original art. The community welcomed the decision of the Kerinci Regency regarding the establishment of rangguk as a cultural icon of the original County of Kerinci by Indonesia’s Ministry of Culture. This recognition is a tremendous boon, particularly for local performers of the dance, as the establishment of rangguk dance as a cultural icon will help preserve this art form. the Kerinci Regency art “Rangguk Dance” as original art District Kerinci.

4. Conclusion

From the data, it can be concluded that indigenous knowledge in the art of rangguk remains a form of guarded and sustainable knowledge for the sake of the next generation. The district government and the younger generation have significant roles in the preservation of traditional art forms such that they retain their authenticity and do not endure a loss of meaning. The analysis of the use of indigenous knowledge suggests that efforts to preserve rangguk are not covering all the stages of knowledge preservation as expressed in related theories. Although there are fears that the arts of the community are endangered and have been abandoned, there are various signs that rangguk will receive official recognition by the Ministry of Culture as a cultural icon of Indonesia KabupatenKerinci. This demonstrates that rangguk should be maintained without removing the values contained
in this art form. As an original element of the Kerinci Regency of originality are contributing to help the government to continue to work, maintaining the sustainability of rangguk both inside and outside the county of Kerinci. Efforts to preserve local culture and knowledge must be intensified so that the extinction of the preservation effort management culture can be awake or to shift its meaning as through social media, which is now frequently accessed by the majority of Indonesian society. Hopefully, the art of rangguk will become renowned not only in the area around Kerinci Regency, but also in other regions of Indonesia and even outside the country.

References


