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PROCEEDING

INTERNATIONAL SEMINAR ON LANGUAGES AND ARTS

(ISLA-2) FBS UNP

Padang, Indonesia, 5 - 6 October 2013



**Empowering Theories and Pedagogical
Application of Languages and Arts**

**FAKULTAS BAHASA DAN SENI
UNIVERSITAS NEGERI PADANG**

Proceeding of
The International Seminar on Languages and Arts
(ISLA) – 2 FBS UNP

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Theme:

**Empowering Theories and Pedagogical
Application of Languages and Arts**

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PANITIA SEMINAR INTERNASIONAL BAHASA DAN SENI
FAKULTA BAHASA DAN SENI
UNIVERSITAS NEGERI PADANG

<http://fbs.unp.ac.id>
<http://seminarisla2fbs.blogspot.com>

Pangeran Beach Hotel, 5 – 6 Oktober 2013

Kerjasama:





Proceeding of The International Seminar on Languages and Arts
Porsiding Seminar Internasional Bahasa dan Seni
(ISLA-2) FBS UNP Padang

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Kampus Selatan, FBS Universitas Negeri Padang
Jalan Belibis Air Tawar, Padang – Sumatera Barat 25131 Indonesia
Telp. (0751) 7053363
<http://fbs.unp.ac.id> dan <http://seminarisla2fbs.blogspot.com>

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PROCEEDING OF THE INTERNATIONAL SEMINAR ON LANGUAGES AND ARTS (ISLA)-2

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Desainer Sampul : Yos Sudarman

Lay Out : Havid Ardi

Percetakan : **Sukabina Press**

Alamat Percetakan : Jalan Prof. Dr. Hamka No. 29 Padang – Sumatera Barat,
Indonesia
Telp. (0751) 7055660, 442872
e-mail: sukabinapress@yahoo.com

Cetakan Ke- : 1

Tahun : 2013

ISBN: 978-602-17017-2-0

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KATA PENGANTAR

Perkembangan ilmu pengetahuan, teknologi, dan seni dalam menyongsong era globalisasi semakin mendorong dunia pendidikan untuk senantiasa menata dan mensinergikan pendidikan dengan kebutuhan masyarakat. Untuk itu, perlu kiat dan perencanaan yang matang untuk menjadikan lembaga pendidikan dan pengetahuan seiring sejalan. Dengan kata lain, lembaga pendidikan seyogyanya memberi peluang yang besar terhadap pemanfaatan hasil-hasil pemikiran ilmiah yang bermanfaat bagi khalayak untuk kemaslahatan dan kesejahteraan hidup.

Teori tentang pendidikan dan pembelajaran beserta implementasinya dalam dunia pendidikan adalah sebagian dari mata rantai sistem pengembangan pendidikan, yang keberadaannya sudah dirintis para ahli dan akan terus diadaptasikan dengan kebutuhan pendidikan saat ini. Dengan kata lain, kebenaran teori tentang pendidikan dan pembelajaran akan bisa dilihat hasilnya pada saat teori itu diaplikasikan untuk memberi penguatan (*empowering*) terhadap kinerja pendidikan dan pembelajaran di lembaga-lembaga pendidikan, baik di tingkat internal institusi, regional, nasional, maupun internasional.

Pembelajaran bidang bahasa, sastra, dan seni yang diayomi pada Fakultas Bahasa dan Seni Universitas Negeri Padang adalah kegiatan pendidikan yang juga berbasiskan teori pendidikan dan pembelajaran, yang muaranya adalah pada peningkatan kualitas proses dan hasil-hasil pembelajarannya yang *up to date*, bermanfaat, dan terbaru. Dalam rangka memacu peningkatan kualitas kompetensi dosen, mahasiswa, dan pemerhati pendidikan yang akan senantiasa berinteraksi aktif langsung di masyarakat maupun dalam lingkup kegiatan belajar mengajar di sekolah dan perguruan tinggi, maka untuk kedua kalinya FBS UNP Padang menghimpun lagi berbagai pemikiran dan hasil diskusi tentang bahasa, sastra, dan seni dengan menyelenggarakan *International Seminar on Languages and Arts* (ISLA) untuk yang kedua kalinya.

Seminar yang bertemakan "*Empowering Theories and Pedagogical Application of Languages and Arts*" diharapkan mampu memberikan peluang bagi para peneliti dan pemerhati pendidikan bahasa, sastra, dan seni untuk menelaah dan mensinergikan kembali kebermaknaan pengaplikasian teori untuk memberikan penguatan terhadap pendidikan dan pembelajaran. Topik-topik dan judul kajian makalah yang disajikan dalam seminar berdurasi dua hari ini (5 – 6 Oktober 2013) ini dapat dikelompokkan ke dalam empat sub-tema, yaitu: (1) Perkembangan bahasa, sastra, dan seni menghadapi era teknologi, informasi, dan komunikasi; (2) Perencanaan pembelajaran bahasa, sastra, dan seni di sekolah dan perguruan tinggi; (3) Pelaksanaan pembelajaran bahasa, sastra, dan seni di sekolah dan perguruan tinggi; (4) *Assesment* pembelajaran bahasa, sastra, dan seni di sekolah dan perguruan tinggi; dan Isu-isu mutakhir dalam pembelajaran bahasa, sastra, dan seni di sekolah dan perguruan tinggi. Kelompok pemakalah juga dibagi ke dalam lima sesi sajian, yaitu: (i) makalah utama, yang disajikan oleh 9 (sembilan) *Keynote Speakers* dalam dan luar negeri; (ii) makalah pendamping sesuai dengan tema yang disebutkan di atas. Melalui seminar ini diharapkan dapat meracik dan mengungkapkan berbagai temuan penelitian, gagasan, dan/atau pokok-pokok kajian baru yang memungkinkan ilmu pengetahuan dan proses pembelajaran di bidang bahasa, sastra, dan seni berkembang dengan baik.

Segenap panitia penyelenggara ISLA-2 tahun 2013 mengucapkan terima kasih kepada semua pihak yang telah memungkinkan terselenggaranya kegiatan ilmiah ini. Tanpa perhatian, bantuan, dan dukungan dari Pimpinan Universitas, Fakultas, Jurusan/Program Studi, panitia penyelenggara, dosen-dosen, dan seluruh pemakalah, seminar ini tidak akan terlaksana. *Thank for all*. Semoga semua kegiatan yang dilakukan atas niat baik ini memberi faedah dan manfaat untuk kita semua. Akhir kata, "*Welcoming Seminar*". Selamat datang di Ranah Minang, dan selamat berseminar!

Padang, 5 Oktober 2013
Panitia Penyelenggara

SAMBUTAN KETUA PANITIA

Assalamualaikum W.W.

Yang kami hormati, Rektor dan jajaran pembantu rektor Universitas Negeri Padang;
Dekan dan jajaran pembantu dekan Fakultas Bahasa dan Seni
Universitas Negeri Padang;

Ketua dan Sekretaris Jurusan dan Ketua Program Studi di lingkungan FBS UNP;
dosen-dosen di dalam dan di luar Universitas Negeri Padang; serta
para pemakalah dalam dan luar negeri yang telah berkesempatan hadir dari berbagai
latar belakang keilmuan dan institusi; termasuk sambutan hangat untuk para tamu,
undangan, dan hadirin yang kami muliakan.

Puji syukur kembali kita aturkan untuk keagungan Tuhan yang Maha Esa, beriring
salawat dan salam kepada Rasulnya. Kiranya kita semua tetap dilidungi dan dirahmati oleh
Yang Maha Kuasa sehingga berkesempatan meluangkan waktu dan kesibukannya untuk hadir
di ruangan yang penuh sejahtera ini. Izinkan pada kesempatan yang mulia ini, kami
menyampaikan terima kasih kepada segenap panitia yang berperan aktif menyukseskan
perhelatan ilmiah kita ini.

Bapak, Ibu, dan Saudara yang Saya muliakan!

Dunia ilmu pengetahuan, teknologi, dan seni berkembang sangat pesat. Dinamika
kehidupan manusia yang juga sangat cepat mengharuskan insan perguruan tinggi, sekolah,
lembaga pendidikan, peneliti, dan ahli di berbagai bidang ilmu, dosen, guru dan praktisi
pendidikan mesti berfikir dan berbuat sesuatu kesejahteraan hidup manusia. Di samping itu,
berbagai kajian dari peneliti di bidangnya tidak akan berarti banyak jika tidak disebar-luaskan
dan dikomunikasikan. Para dosen dan guru memerlukan wadah untuk mencurahkan dan
mendiskusikan butir-butir pemikiran bernas dalam penelitian dan mencari solusi berbagai
masalah, salah satunya melalui Seminar Internasional Bahasa dan Seni.

Tantangan yang dihadapi oleh guru dan dosen sebagai tenaga pendidik di zaman ini,
datang dari berbagai sisi. Guru dan dosen yang tidak mengikuti dan menghayati
perkembangan ilmunya mempunyai dua kemungkinan, *ditinggalkan orang lain* atau
tertinggal sendiri. Tentu saja kita semua tidak berharap kedua kemungkinan yang kurang baik
ini terjadi. Sehubungan dengan itu, adalah suatu "kewajiban" bagi kita untuk terus
mengadakan temu ilmiah dan berbagi gagasan untuk memperoleh pokok-pokok pikiran yang
bernas. Berkenaan dengan itu, penyelenggaraan seminar adalah ajang berbagi pengalaman
dan menyampaikan gagasan, merupakan upaya baik dan bermakna. Dengan seminar ini,
diharapkan berbagai bentuk kajian, temuan, dan simpulan penelitian, pendapat, dan kerangka
pikiran yang bermanfaat dapat dikemukakan. Terlepas dari sempurna atau tidaknya hasil yang
dicapai, penyelenggaraan seminar sudah merupakan langkah maju untuk tujuan ke arah
perbaikan dan pembenahan. Harapan kita semua adalah bahwa seminar ini menghasilkan hal-
hal yang berfaedah dan bermakna.

Seminar internasional bahasa dan seni (*International Seminar on Languages and Arts*)
yang dilaksanakan selama dua hari (5 dan 6 Oktober 2013) merupakan bagian dari kegiatan
Dies Natalis UNP yang ke-59. Dalam seminar ini hadir 9 (sembilan) Pembicara Utama, yang
terdiri dari (1) **Prof. Dr. Musliar Kasim** (Wakil Menteri Pendidikan dan Kebudayaan
Republik Indonesia); (2) **Associated Professor Dr. Lesley Harbon** (*Languages Studies, The
University of Sydney, Australia*); (3) **Prof. Dr. Koh Young Hun** (*Foreign Studies, Hankuk
University, Soul, South Korea*); (4) **Prof. Akemi Kanazawa** (*Language Education,
University Mejiro, Tokyo Japan*); (5) **Dr. A.S. Hardi Syafii** (*Performance Studies, Universiti
Sains Malaysia (USM), Penang Malaysia*); (6) **Prof. Dr. Syofian Salam, MA., Ph.D.** (Seni

Rupa, Fakultas Seni dan Desain Universitas Negeri Makassar (UNM)); (7) **Prof. Dr. Taty Narawati, S.Sen, M.Hum.** (Pendidikan Seni Tari Universitas Pendidikan Indonesia (UPI) Bandung); (8) **Prof. Dr. M.Zaim, M.Hum.** (Pendidikan Bahasa Inggris Fakultas, Bahasa dan Seni Universitas Negeri Padang); dan (9) **Prof. Dr. Atmazaki, M.Pd.** (Pendidikan Bahasa dan Sastra Indonesia, Fakultas Bahasa dan Seni Universitas Negeri Padang. Sajian makalah dari Pembicara Utama ini akan dilengkapi pula oleh beberapa makalah pendamping yang akan disajikan secara paralel, yang dibagi dalam 4 (empat) sub tema, yaitu (1) Perkembangan bahasa, sastra, dan seni menghadapi era teknologi, informasi, dan komunikasi; (2) Perencanaan pembelajaran bahasa, sastra, dan seni di sekolah dan perguruan tinggi; (3) Pelaksanaan pembelajaran bahasa, sastra, dan seni di sekolah dan perguruan tinggi; dan (4) Isu-isu mutakhir dalam pembelajaran bahasa, sastra, dan seni di sekolah dan perguruan tinggi.

Akhirnya, kami mohon maaf atas segala kekurangan yang mungkin dapat dilihat tersurat dan tersirat dalam penyampaian pengantar seminar ini. Selamat datang di *Rumah Nan Gadang!* Dan *Selamat berseminar.* Kiranya apa yang kita lakukan nantinya bermanfaat dan diridhoi oleh Tuhan Yang Maha Kuasa.

Padang, 5 Oktober 2013

Ketua Panitia

SAMBUTAN DEKAN BAHASA DAN SENI UNIVERSITAS NEGERI PADANG

Perkembangan ilmu pengetahuan berjalan beriringan dengan perkembangan kehidupan umat manusia. Manusia yang tidak peduli dengan arah dan perkembangan kehidupan manusia mempunyai dua kemungkinan, dia akan tertinggal sendirinya atau dia ditinggalkan oleh perkembangan tersebut. Perguruan tinggi beserta segenap pelaku kegiatannya tentu tidak pernah bercita-cita untuk "tertinggal" atau "ditinggalkan" oleh dunia ilmu pengetahuan dan perkembangannya. Perguruan tinggi beserta segenap sivitas akademiknya harus menjadi "pemikir", "penemu", "pengembang", dan "pengarah" ilmu pengetahuan agar semuanya dapat bermanfaat untuk kehidupan manusia lahir dan batin. Sehubungan dengan itu, adalah tugas mulia bagi perguruan tinggi untuk terus berbuat agar ilmu pengetahuan berkembang dan bermanfaat bagi manusia.

Sebagai salah satu lembaga pendidikan tinggi, Universitas Negeri Padang turut bertanggungjawab dan berkewajiban menelaah dan mengembangkan ilmu pengetahuan, teknologi, dan seni dengan sebaik-baiknya untuk kemajuan bangsa dan kemaslahatan umat manusia secara umum. Kewajiban dan tanggungjawab tersebut diwujudkan oleh Fakultas Bahasa dan Seni dengan mengadakan seminar ilmiah internasional tahunan sebagai wadah berbagi ilmu, pengalaman, pendapat, dan penyampaian temuan ilmiah di bidang Bahasa dan Seni. Setelah berhasil melaksanakan International Seminar on Languages and Arts (ISLA) -1 tahun lalu (20 – 21 Oktober 2012), Fakultas Bahasa dan Seni kembali menyelenggarakan ISLA-2, pada 5 – 6 Oktober 2013 ini. Penyelenggaraan ISLA pada bulan Oktober dikaitkan dengan momen bulan bahasa. Sebagai bagian dari kebudayaan, bahasa tidak berdiri sendiri karena ada unsur lain yang tidak bisa dipisahkan darinya, yaitu seni, budaya, dan teknologi. Penyelenggaraan ISLA-2 tahun ini menjadi "lebih istimewa" karena menjadi rangkaian kegiatan ilmiah dari Dies Natalis Universitas Negeri Padang yang ke-59 dan berkaitan pula dengan "suasana hangat" Kurikulum Pendidikan Nasional 2013.

Seminar ISLA-2, yang dilaksanakan dalam dua hari, menghadirkan pembicara kunci Bapak Prof. Dr. Ir. Musliar Kasim (Wakil Menteri Pendidikan dan Kebudayaan R.I.), dan delapan orang pemakalah utama, yaitu Associate Professor Dr. Lesley Harborn (Australia), Prof. Dr. Koh Young Hun (Korea Selatan), Prof. Akemi Kanazawa (Jepang), Dr. A.S. Hardi Shafii (Malaysia), Prof. Dr. Sofyan Salam, M.A. (Makassar, Indonesia), Prof. Dr. Taty Narawati, S. Sen., M. Hum. (Bandung, Indonesia), dan Prof. Dr. M. Zaim, M. Hum., dan Prof. Dr. Atmazaki, M. Pd. (keduanya dari Padang, Indonesia). Selain itu, ada 78 makalah yang disajikan pada sidang paralel. Kiranya semua sajian makalah dan diskusi yang berkembang dapat menjadi bagian dari pertumbuhan dan perkembangan ilmu pengetahuan yang bermanfaat.

Kami, pimpinan dan keluarga besar Fakultas Bahasa dan Seni, mengucapkan terima kasih yang tulus kepada Pemerintah Daerah Provinsi Sumatera Barat, Kota Padang, Rektor dan jajaran pimpinan Universitas Negeri Padang, Ketua Jurusan dan Ketua Program Studi di FBS Universitas Negeri Padang, panitia penyelenggara, dan berbagai pihak yang telah membantu terselenggaranya seminar ini. Semoga semua perhatian, bantuan, kebaikan, dan kerja keras kita semua berfaedah dan juga menjadi amal saleh di sisi Tuhan Yang Maha Kuasa.

Akhir kata, kami ucapkan SELAMAT DATANG di Ranah Minang dan SELAMAT BERSEMINAR! Kiranya kita diberi kekuatan dan selalu diredhaiNYA. Amiin!

Padang, 5 Oktober 2013
Dekan FBS,

Prof. Dr. M. Zaim, M. Hum.

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THE MINANGKABAU DANCE IN DIMENSIONS OF ENTERTAINMENT INDUSTRY: A PROBLEMATIC PRESENTATION

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Abstract

This article is part of the research, aimed at explaining the problems that occurred today in the Minangkabau traditional dance in West Sumatra. Nowadays there has been a rapid development of dance in the performing arts entertainment industry, in turn, have an impact on the position of Minangkabau traditional dance, in supporting community life. So that the function is being marginalized. The object of this qualitative research is Minangkabau dance. Data were obtained through observation, interviews, and documentation. Then, data were analyzed with ethnography and phenomenology. The results found that there are various weaknesses of Minangkabau traditional dance from artistic and aesthetic aspects, and from the point of view of the entertainment performing arts industry. The weakness of such packaging motion inventory, show structure, duration of the show, costumes and make up, the design of motion, space and dynamics, as well as the expression of the dancer. Another drawback of the traditional Minangkabau dance is a tendency repetition theme or form, so that the dance is an advanced monotonous.

Keywords: Dance Minangkabau, Dimension Performing Arts Entertainment, and Pattern Packaging

A. INTRODUCTION

Minangkabau dance is a cultural heritage of Minangkabau society, a heritage Minangkabau dance cannot be removed with the people living in the Minangkabau of West Sumatra. Historically, ranging from culture created and then expressed as a function in the life of the community, until now the existence of Minangkabau dance is still recognized by the community of supporters in West Sumatra. Spread public support Minangkabau dance in various neighborhoods and villages or oblong. Each of these villages has its own identity and a different style of dance each other

Traditionally, the Minangkabau in West Sumatra to date using Minangkabau dance in events, shows and activities both traditional, social, cultural and entertainment industry level. Not infrequently urban communities and groups of various layers visible using Minangkabau dance, either as a complement to the show kinship, as well as the privacy of traditional rituals. Equally important, Minangkabau dance performed in the show as a commodity or entertainment industries in a variety of five-star hotels and the tourist and entertainment theater.

Today, the realm of globalization has penetrated many sectors of society, both in rural and urban areas, one of which arts and tourism sectors. Globalization has impacted the entertainment industry sectors and the presence of tourism in West Sumatra Indonesia in general and in particular. The emergence of the entertainment industry, has led to a range event organizer and art studios are growing like mushrooms in the city of Padang and Bukit Tinggi and Padang Panjang and other cities in West Sumatra.

Since the performing arts industry socialized or acculturated in West Sumatra, has been a map of competitive rivalry between the traditional arts and modern art or artistic creations. Competition based on the quality of the show, filmed innovation or innovation and management innovation form of performance art show. In addition, competition is also based on the packaging and marketing innovation. Do not miss the competition is also based on the amount of capital owned by a production house, which is able to pay for services choreographer (dance creator), stylist and makeup artist music and artistic fashion. Professional artists are expected to create innovative dance works, quality and salable in the market performing arts industry.

Competitive rivalry affect the elimination of art forms Minangkabau traditions, such as dance and music Minangkabau Minangkabau. Their existence is threatened by the splendor and quality of creative dance performance, or dance background are produced by production houses in various

ities in West Sumatra, which spread across the city of Padang, Bukit Tinggi and Payakumbuh. Consequently Minangkabau dance market shortages, Minangkabau dance market revolves around the wedding ceremony alone, although still found performing in luxury buildings or five-star hotel, not just a complement to other weddings. Sometimes marginalized by the presence of a single organ at the wedding ceremony.

Cultural phenomena that occur, can not be separated from the cultural perspective of social change just like that. Changes cause a variety of symptoms, which has negative impact on a cultural tradition that has existed, or an element of cultural continuity. On the other hand phenomena arising from changes to strengthen the sustainability of cultural elements, such as the emergence of a variety of renewal (innovation) in the form of art, such as the emergence of a trend setting dance, creative dance and contemporary dance (Indrayuda, 2011: 213).

As explained Rusliana (2011: 99), deterioration of traditional dance in the competition to the market due to various aspects such as actual shapes, designs, patterns and grammar engineering work on stage as well as the music to the packaging and presentation alone is not patterned with neat. Dance traditions tend to linger, complex, rigid motion in the rules and less varied, so that the audience feels bored and tired with the grain.

Basically foreign tourists or local tourists as consumers of services of the performing arts of dance, more like dance -specific, attractive, straightforward and packed with neat and have the duration of a time not too long, ranging from 3 to 5 minutes of the repertoire. The dance work seem so solid and boxed or neat, boxed elements attitude of dancers and costumes as well as music and structure of the show.

Traditional dance performances often left by spectators, many seats in the building was not full, because a presentation of dance traditions that are not containerized. Duration is too long, well worn costumes of design, style and color. In addition, the music is not in harmony with the movement, the reality is impacting the declining interest in the audience to watch a dance performance Mianangkabau tradition. Furthermore Minangkabau dance left by consumers and managers of the entertainment industry (Indrayuda, 2011: 239).

Reality many Minangkabau dance performances that are considered past their time slot, meaning claim form, the structure of the presentation and packaging is not rooted in a popular model of contemporary choreography. Contemporary dance performing arts service user wants to work on a pattern in the form of group choreography. In addition a new form of filmed motion, not too complicated, but a lot of variety. So the newer dance in its packaging.

As explained Susmiarti (2009: 47), a commercially viable Minangkabau dance is a dance form of motion is not fixed or not monotonous. Meaning dance movements need to be developed in the form of new, while still rooted in the traditions of Minangkabau idiom. Renewal or innovation needs to be done on aspects of working on the pattern, because the audience dance entertainment spectacle is determinant in the entertainment industry markets. Contemporary dance is not just for the sake of Minangkabau adat and activities inherited tradition, but to be marketed, sold as a commodity for people in the entertainment industry and abroad.

Production houses have been producing dance-oriented ready-made to the tastes of the market, selling value (economics) and has a value in the renewal of the show. Refers to exposure Nerosti (2011: 89), the tendency dance traditions linger and not too packed and design repetitive motion, causing the audience lacked response esthetically. Furthermore Minangkabau dance performances left by consumers. At another level, Minangkabau dance compete for market share entertainment performing arts industry in West Sumatra. In the end Minangkabau dance activities and artists ranging in around the customs and traditional rituals that are still tradition exist in villages and outlying villages.

In the concept of entertainment and tourism industry, today Minangkabau dance was not worth selling. The lack of decent selling lies in the lack of innovation choreography, composition, as well as the innovation of motion that is not varied, and the duration of time as well as the music settings, makeup and fashion are still traditionally oriented. Things that were considered too convoluted and inefficient in its presentation, is also the weak point of the Minangkabau dance. In the case style that developed at this time in the entertainment industry is performing dance pop, dance light in the understanding, dynamic, neat packaging, harmony and glamor in the music settings, makeup and fashion. Additionally, laden with improvised variations of motion and dancers.

Minangkabau dance models presented by the artist at this time, has not in tune with the tastes of the performing arts entertainment in West Sumatra.

By the way, this study attempts to find the root of the problems facing contemporary Minangkabau dance from the standpoint of entertainment industry. Due to the presence indsutri growing entertainment these days, impact on exit from Minangkabau traditional dance from its role as a cultural heritage Minangkabau society. Expected from this research will find the weakness of traditional Minangkabau dance based on the criteria of artistic aspects of performing arts entertainment. Of these issues will be able to obtain useful information to deliver innovative models Minanghasilkan traditional dance. This study focused on the packaging aspect of Minangkabau dance performing arts -oriented performing arts entertainment

B. DISCUSSION

1. Impact Society Taste the Present, Minangkabau Dance Against Development As part of the Entertainment Industry in West Sumatra

Tastes of today's society has influenced the development of dance as part of the performing arts industry in West Sumatra. Start entering the decade of the 1980s the development of the performing arts entertainment has started growing in West Sumatra. It is also marked by the event organizer has a lot of standing or dance studios propit oriented or commercially oriented and semi-professional in West Sumatra. So that people have started using the services of performing artists, to satisfy the interests of their instincts would an art spectacle, or even to satatus and enrich their event title, both individually and in groups.

On the other hand, the growing knowledge about the performing arts, as well as information and technology that has emerged in West Sumatra, making the emergence of new ideas in order of performance art. Basically dance performances have not been used in ceremonial activities of the government and the private and ceremonial activities of a community, is now used dance as part of the public entertainment facilities. With the information about the various options that can entertain the arts, and the use of technology in the show, making sense of community were motivated to change.

Conventional public tastes changed in consumer tastes and full of splendor or glamor in the show. The more information obtained by the more ideas the community or the public's willingness to demand a quality show and new in his cultivated. Society has mempeoleh picture of how a dance performance that is loaded with quality entertainment for a variety of both electronic and print media provide global information on the community. Free society to absorb a variety of information, even information about the performing arts are global. In turn can affect people's entertainment style and color of different parts of the world.

The current proliferation of information technology such as a mobile phone that can access a variety of performing arts events in different parts of the world of entertainment is live or not, has affected art images and tastes of the audience. So the audience trying to get it in their own country, with a similar costume. So inevitably the performing arts community will inevitably have to follow the public taste, so there is synchronization between the development of public taste with the growth of the performing arts.

According Syofiani Bustamam (interview, 20 May 2013) that the dance now has to grow on the wishes of the community. Because people like to trade is king. So we (meaning the people performing arts) must always monitor the progress of the arts particularly dance duni. Because if it does not suit the tastes of the public, the dance will not be bought or asked to perform by the shareholders or consumers. In turn produce a dance group that will lose money.

Society today has been selective in choosing a quality show, based on the narrative Dasman Ori (interview, 25 Mai 2013) people have been smart in choosing a quality show, especially urban communities, and society dilettante. Haotel - hotel also has a very selective contracting or giving orders to perform at their hotel. Every wedding party, group or workshop rare beans that appear, unless the party is done with a very simple, or who have less intent to have enough money to hold a party. When we refer to a wedding or various meetings organized by both organizations, communities and governments at various hotels and buildings, which certainly appears to have a dance group that is up to date, meaning that dances to suit the tastes of consumers.

Dance is currently favored by the public not only a neat motion, but also have beautiful and handsome dancers, lavish costumes, lively music, dancers and a friendly expression, both on stage and off stage. For the dancers are required to sociable in the mix. Also sometimes the dances are also able to invite the audience to participate in the show, such as umbrellas and Handkerchief dance, or other dances. So that the audience feels late in the show. This fact is often faced by managers of performing arts entertainment in West Sumatra today.

Dasman Ori explains further, even every time the show is performed choreographed sometimes forced to tinker with the composition of the dance, or add and subtract parts of the dance, as if dance is still new in the eyes of the audience or consumer. Because there are times when the customer is a regular customer of the performing arts group, could not help the managers and creators of art that exists in the group must be good at playing their creativity, so the subscription or relationships they do not feel bored with it into the dish alone. Therefore, frequent performers dance disassembling, if the author is not able to create a new dance in the near future.

The tendency of people look at a variety of hotels and theaters are witnessing a dance with a neat packaging, solid content and lively music but still harmony. Packaging that is neatly defined, high -sized dancers on average, neat makeup with a subtle technique, seen from how to use rouge and powder and lipstick and eye shadow. Motion manifold is not repeated in the same pattern, composed of the elements of music melody and rithem and use internal and external elements. The procedure for performing a straightforward and festive costumes with a simple ornament pattern is not too crowded with attributes.

Communities have adopted the criteria performances with various impressions that they saw through electronic media or through various internet sites such as you tube site, which displays berbagai many dance performances. Dance packs that are considered capable of providing for their inner satisfaction, they make a benchmark to order the same thing at the local dances products, so the creators and the produksen be responsive and had always up to date patterned dances are new in art entertainment, in turn group and creators can meet the public demand. And on it goes there is a match between the consumer perspective produksen.

Based on the findings in the field, a lot of people who want to dance traditional dances updated new tradition, according to the Minangkabau pepatah " nonchalant dipebaharui, cloth worn worn worn adaik new. " Intent of the phrase that if you want something smart or good, then something needs to be updated, so anything is an option for others. While traditional cloth worn worn worn and new, is an expression kebertahan that sync with the changing times. It means that if something culture or tradition will always be used by the public, if the tradition is a new tradition. Because it always Minangkabau adat according to a new concept in accordance with the times, though the foundation remains the same customs.

Connect new or used custom adigium nonchalant such renewd, with relavansinya with public taste and contemporary dance, that is the tradition of the community now is something new that they use and up todate. Therefore, they view it as a dance dance dance traditions is that they find today are based on old traditional dance repertoire, which has developed an advanced new, and dances that they use, always use in life.

Nothing wrong what if Muasri, Rizal Tanjung, Dasman Ori and Eri Mefri (interview, June 3, 2013) says that the dance is now able to penetrate the industrial market performing arts entertainment, a dance will follow the public taste. It means that the people who determine trends or model of dance, community dance that determines how the packaging they want. Therefore, there is the term when its presence of calcification among artists dance order, and dancing are not orders.

According Filhamzah (interview, 2 June 2013) that the presence of the consumer trend to be king at this time, which affects the emergence of the term dance orders, results in the loss idealistic artist. This means that by the entertainment performing arts industry today has an impact on ego shattering artists. Artist would not want to be subject to market demand. By the way, is the work of artist market orders. The positive side is for the artist and the increasing flow of financial order, because the target is in the business of entertainment performing arts industry is profit or money. It means speaking commercialization issues in this context. The negative side to this issue is the artist often not able to liberate themselves with the specific ideas of himself as an individual, but he raises something general or universal. Because the artist in creating his work should follow the prevailing

trend globally, that is the dilemma of today's artists in their work or creating dance creations in West Sumatra today.

Impact on the development of public taste Minangkabau dance today, is the emergence of Minangkabau dance creations with a single pattern or color general. It means that the works created by artists who were born from the same pattern, because the demand for the performing arts market are following the trend. Therefore, the desired pattern dance exactly in accordance with the trend. So that every dance work produced and created by different creators and studios have the same pattern. Because society as a determinant of market and direction mengeneralkan claim form they want. So that the identity of the artist is not explicitly visible in his work, it only implicitly. Each different packaging lies only in neatness, splendor, artistic and emotional closeness relationships with manufacturers.

As it appears at this time, people want to dance under cultivation attractive shape that is rooted in the basic motion diakulturaskan arts with ballet technique and a bit of technique Zapin or Malay. So that every dance created by various artists and groups must incorporate these elements in their dance work. Other things like trend solve every ending plate dance Plates, and 90 % of the dance work of various groups perform each end of the show the trend. Therefore, in this paper can disimpuyulkan that trend Plate dance community that has been a tradition for lovers of performing arts entertainment today is dance ending plate with plate solving and the spiral movement rooted in ballet technique.

The impact of public taste toward forms of entertainment Minangkabau dance work today, has led to a concept of acculturation. With a variety of entertainment art loving public demand, which wants models that incorporate dance three or two elements of other cultures in the Tarai Minangkabau new claim, then by itself has been a process of acculturation in contemporary Minangkabau dance. The interesting thing is the process of acculturation is considered not to destroy or harm the Minangkabau dance, but rather enrich and complement the Minangkabau dance filmed. In turn arable new dance or dance creations of Minangkabau become rich artistic side plots.

Minangkabau people's taste for dance is now a temporary taste, because it's all filmed dance is often also kebutahanannya temporarily. Indeed such is still a permanent dance, performed only every tariantersebut can be changed or modified according to customer demand. But as a work - nomr dance short dance number can be permanent, which is called the monumental dance.

2. Problems Of the Minangkabau Dance in Dimension Entertainment Industry

Based on the observations and data analysis has been done, it can be stated in this paper that the Minangkabau dance concluded otherwise not feasible to meet the criteria of the entertainment industry. Not feasible in perspective can be classified into four categories has not been feasible, ie " very improper ", " less worthy ", " not so decent ", " have started somewhat decent ". Therefore, it has been inventoried, categorized several dance is not very feasible for the entertainment industry, as well as less worthy and not so worthy, or who have started somewhat decent.

Minangkabau traditional dance which can be categorized so not eligible to appear in the entertainment industry is like a dance of Painan Cain South Coast, Padang Mancak dance, dance Jalo from Muaro Sijunjung, Gilo fish trap dance, and dance Sewah. Dances are too simple in many aspects, costumes, music, composition, artistic wealth, presentation and integrity of the structure.

Current reality, which is categorized dance so not worth it at all is not considered by the business manager of the entertainment industry in West Sumatra. Rarely even said to have been, the art lovers of performing arts entertainment and consumer entertainment, featuring dance category is not very feasible in a variety of live entertainment. Unless there are no researchers or custom events that include the dance in the series is custom, when the dance is displayed, or there is a special request for the preservation or study of tourism and culture. The rest of the dance rarely move, let alone to entertain the public, or use for entertainment -oriented industrial facilities propit.

Based on the findings in the field, which occurs on the dance reality which is not feasible for the entertainment industry such as Padang Mancak dance, dance dance fabrics or Sewah, dance is less structured and structure of the show is packed with choreography settings by considering the elements or the laws of art spectacle entertainment.

Categorized as less worthy dance, a dance is a dance that can be categorized dance that are difficult to change in the show, it really depends dance with indigenous peoples in the villages it.

This dance will be closer to classical dance, which has a raw and rigid rules, both the dance forms, the structure of the show, performing procedures and huukum - law stage, let alone dance, tied to a specific show time. Therefore, this dance is called the art of the spectacle is less feasible for the entertainment performing arts industry, the commercial orientation and pop. Because dance is categorized as less worthy have a special place, special time, special event use, special players, and tied round with a variety of special rules. This dance can be displayed even for the tourists, especially foreign tourists, but difficult reconstructed elsewhere. This dance also takes a long time in the show.

Dances which are categorized as less worthy, does not mean less of artistic value but the system performance and are difficult to change its operation, including the development of shape is difficult to date. Dance in this category is the Ulu Ambek dance, dance Benten, dance Suntiangu Pungulu Alang. Dance is difficult to develop with new composition, meaning that artists who have never composed as Ulu Ambek dance creations, or dance Alang Suntiangu Pungulu new creations, although the individual choreographers like Gusmiati Suid West Sumatera, Yuda Indra, Syaiful Herman, and Firman or Hurijah Adam never use idioms and some of the dance movements of raw materials to be used as sources claim their dance creations.

Ulu Ambek dance, a dance pamenan (tools toys) and mamak niniak clothing (men heir of indigenous sisters) or pangulu (pengulu) in Minangkabau. Therefore, people who have this dance Pariaman, do not give leeway in the regulations for Ulu Ambek dance, so dance whenever Ulu Ambek ditampilakn must request prior approval niniak mamak, and that dance should be appointed by the mamak niniak anyway. Based on the reality of this dance are difficult to change their laws to be synchronized with the laws of the entertainment performing arts industry. Only a trivial example, the costumes, the dance Ulu Ambek costumes can not be converted into a mixture of yellow or red or modification between black, red and yellow and green. The dance costume should be black with the headband (headband) batik fabrics. With reference to these laws, it is difficult to dance is said to be worth a go as a dance entertainment industry.

Alang Suntiangu Pungulu Dance of Nagari Padang Laweh Agam district, is a dance that is less worthy to serve as the dance entertainment industry consumption. This dance has been approaching the value of Classical, because dance is loaded with custom rules Nagari Padang Laweh attached to the dance. This dance reality could not be seen any time, any place and occasion. Players of dance Alang Suntiangu Pungulu should Padang Laweh and dance should not be dipelajrai by others outside the community Laweh Padang. The dance itself can not be developed with the current changes in the performing arts entertainment. This dance is similar to the Ulu dance Ambek of Pariaman. If this dance was developed for the consumer entertainment industry, this dance should be displayed in a different time, and opportunity as well as in a variety of events, not the events that use this dance should be a special event that was attended by pengulu. Based on this reality, is considered less worthy dance for entertainment insudtri cent, although this structure is not filmed dance too monotonous.

Ulu Ambek dance and dance is a dance Alang Suntiangu pangulu that are difficult to change or composed in the form of new, as well as dance and dance Indang plate of Pariaman. Since both of these though motion dance unique and has a magical power pukau or for the audience, but the system performance program, the duration of time, the structure of the show, the venue, and dance grooves, can not be changed according to the context of the performing arts entertainment. Since both of these dances have been standard in the way of the show, the order of the structure of the show and the show place. Even when the dance was featured in Alek Nagari activity or event, the community came out abuzz watching. The crowd due to the sanctity of this dance, and oarnng those involved in the show, such as pengulu, niniak mamak, chairman of the village, guardian villages, village heads, community leaders and youth. By the way, what if there is a dance performance in the event alek nagari, almost the entire community goes out in droves to watch the dance till late at night.

As a traditional dance dance community Saniang Fuel Benten is a community identity Saniang Bakar, although dance is also an identity plate Saniang Fuel villages, but not owned by Benten dance other than Nagari Nagari Saniang Bakar. Therefore, the uniqueness of the identity of dance Benten Saniang Bakar. Benten dance is a type of dance that dramatic, with a representative form of presentation. Benten difficult dance developed as a spectacle for entertainment, because its structure is contemporary. It means that sometimes appear to follow the flow of A, sometimes followed alaur B and vice versa. In addition, this dance show sometimes changed procedures - fox,

but it takes too long time, even up to an hour show. That can be developed from this dance is movement motifs. And the overall integrity of the dance, can not dance Benten developed into the entertainment industry, unless the individual choreographers take some motive for organized motion Benten be part of their new dance creation. Bigotry against people of dance Benten also menyilkan to develop this dance, in addition to knowledge of the entertainment industry they have not understood the broader. Therefore, in the category of dance Benten less feasible in the dimension of entertainment performing arts industry.

Minangkabau dance are considered not so worthy to be showcased in the entertainment performing arts industry is Mulo Pado dance, dance Ambek - ambek, Koto Anau Mancak dance, dance galombang in almost all villages, Sado dance, dance Adok, Single Part dance, dance Dishes in Ateh Karambia. These dances can be categorized as dance is not so feasible for consumer entertainment performing arts industry today. The dance still has the disadvantage of setting performance, dynamics, motives and variety of repetitive motion that is still too much and the music is monotonous and, the composition of which has not been taken to follow the criteria of the entertainment industry.

In addition it can be said that the dance had started somewhat decent can be displayed in the performing arts entertainment industry is almost in the entire dance Dishes villages, be it in Koto Anau, Saniang Bakar, Lumpo, mace, and Padang Magek. Buai dance and dance - buai Indang also said to have started somewhat eligible to appear in the performing arts entertainment industry, sealing the Dance Umbrella dance and dance Magek Padang dishes and dance Step Down Kasawah Pilin from Kinari Solok.

3. Problems Minangkabau Dance Forms Not Meet Criteria for Entertainment Industry

A performing arts entertainment, should be able to captivate the audience visually from the aspect of form. Because aspects of the moving shape is a key element that will be judged by the audience. Means the extent to which the dance has the power pukau appeal or motion of the elements, the composition of the motives motion strung in one building dance, and dance costumes and musical accompaniment intended. Of these elements must be able to visually satisfy the audience's eyes (Murgianto, 1983: 79).

Referring to the Murgianto opinion, most dance Minangkabau currently has the disadvantage of the show treats. Because some elements of dance is not able to satisfy the eyes, ears and feelings of the audience. Because the three elements is a tool that will absorb the message that will be delivered by communication to the audience dance. If all three devices have not been able to respond well, then all three would send a signal lack of interest in or lack of sympathy on the brain or mind. In turn, the mind would decide to leave the treats.

Questioning the traditional dance performances, nowadays many people audience or community treats the audience were disappointed with the traditional dance. Because their eyes, ears and feelings they have not been able to be spoiled by a dance performance is a treat attractions. Therefore, their eyes have not been able to be entertained with dance performances attraction, which is the composition of the memorandum benenya strung motion, from one motive, phrases, sentences and clusters. The audience was disappointed and ultimately less responsive the traditional dance performances.

Talking about contemporary Minangkabau dance form has been crushed by the progress of the entertainment arts, traditional dance, in turn, is not growing in quality. The cause of the lack perkembangan encountered in the field is very diverse, ranging dari aspects fanaticism, tribal aspects, aspects of knowledge, skills and aspects that have not come out unimaginable owners. Since the range of elders mind perpetrator or the traditional dance and managers have not opened their horizons by people working in the performing arts entertainment industry, which many live in urban areas.

As in the Padang Magek area, Nurbaiti say (interview, 25 Mai 2013), that the backwardness of traditional dance MULO Pado caused by a high sense of fanaticism by the heirs and elder dance today. Therefore, they feel no need to be developed to follow the public taste. Because if the dance were developed according to the tastes of lovers of entertainment today, then the elders and the owners feel the dance community would lose its meaning.

The issue of a traditional dance in the Land of Salt Solok not develop according to the tastes of the entertainment industry, is due to pitching products that have not been clear, other than that they do not have extensive knowledge of how to develop a traditional dance that can be enjoyed by all walks of society. It means that with today's information technology era, the dance should be enjoyed in a wider global scale, it does not mean the dance is only enjoyed by the country's only salt.

Therefore, according to Agustin Widia (interview, 20 Mai 2013) the actors and elders and community leaders in the Land of Salt, tend to wait it out if the dance, they can be activated or not at all. Or just menungga just what the testator and the culprit this time. By acting like that, of course, will allow the dance extinct. Due to lack of knowledge of how to develop the dance to be something that is needed by the community, causing traditional actors and artists have not been able to do much to change the form of dance that is able to captivate the audience, which is already a matter of artistic taste developed performing arts entertainment spectacle.

Further concluded what was said above Widia Agustin, that past traditional dance is a means of entertainment loved by many people that the Land of Salt and surrounding communities. But now the dance is considered obsolete aspects of shape, because it always appeared without variations. It means that displayed good form, style, attitude dancer, expression and packaging, never satisfy audience tastes. The performance never change from year to year, or the packaging and structure as well as the duration of time never varies from one stage to another stage.

Basically, the form is very influential in entertainment today. Therefore, a variety of traditional dances have been abandoned by the owner himself. Let alone other people, the people have been marginalized and abandoned. Because it treats forms of dance is just that to it alone. While the artistic taste of the entertainment community today has been greatly developed in line with the progress of age in this era of information technology.

Case in Solok and Koto Anau, Salido or in Painan Minangkabau traditional dance that grew up in this area have long been marginalized by society supporters. because this dance is no longer in tune with the tastes of supporting community development. In the current real audience as well as supporting the community of Koto Anau Plate dance, and Rantak Kudo dance in Salido, have turned to the arts that can spoil the taste of the present art, namely the creative arts. Creative arts such as dance smelling Hip Hop, dance creations are rooted in the archipelago dance and modern dance as a dance background.

Issues affecting the shape issue maysarakat artistic tastes. As the narrative Armeyind Sufhatsril (interview, 24 May 2013), that the entertainment world today is a world of glamor, meaning that today's world is the world of entertainment performing arts are able to amaze the audience visually or shape the content quality is not a problem for the audience. In extreme even art - art that is liked by the audience arts form that exposes his form more than the content. Therefore, when a dance favored by the audience definitely dance show has been packed with glamorous shape, or form that the quotation marks are a form of the scene. Dance means are displayed with high female, beautiful, attractive costumes and makeup are attractive, harmonious musical accompaniment and harmony with the movement, paced the stage layout complete with lights.

In fact after watching several dance forms traditional Minangkabau issue is an obstacle for the traditional dance to attract the hearts and sympathy of the audience. Because the overall shape of Minangkabau traditional dance display is still not packed with concepts of performing arts entertainment industry. For this reason, many people say the entertainment arts enthusiasts of traditional dance is an ancient dance and old-fashioned. Because the display has not been able to captivate the eye as well as the feelings of the audience. By the way the audience turned to the arts creations entertainment, because entertainment art creations have been packed with entertainment industry orientation.

In this study can be specified forms of dance Minangkabau have been identified, which is less relevant to the development of the performing arts entertainment industry today. The forms are found, among others: (1) a form of motion patterns, (2) the composition of motion, (3) show the flow or structure, (4) work on patterns, (5) floor design/configuration, (6) and a dramatic design dynamics, (7) a pattern or design costumes, (8) cosmetology form, (9) form the accompaniment of musical composition, (10) the attitude of the actors dance presentation, (11) a form of expression in bringing the perpetrators of the dance, and (12) the duration time is too long. The twelve issue this form has not been identified so far by the perpetrator or traditional dance artists in various villages in West

Sumatra. And twelve is a problem encountered nayata weakness in Minangkabau traditional dance form of aspects.

Due to a twelfth aspect of the issue that distinguishes the Minangkabau traditional dance during the dance creations. Because of that, aspects of form can be confirmed in this study into the causes of marginalization or abandonment of traditional dance performances by the Minangkabau people of his own supporters. Due to the form shown by the Minangkabau dance oriented not desire that people's tastes have changed on the taste of the all glamorous. In addition, people's tastes have also evolved to art that does not require an understanding of meaning but only the art that became entertainers eyes and feeling alone.

C. CONCLUSION

Minangkabau dance currently experiencing degradation activity and decreased awareness by the public of his own supporters. In addition, the position of Minangkabau traditional dance has been threatened by the rampant growth of both new creation dance movement that is rooted in traditional dance or dance idiom Mianangkabau alone or dance another dance rooted in the culture of the archipelago. No less important is the rise of information technology has also threatened kemarginalan Minangkabau traditional dance in a variety of areas. Therefore, the information obtained by the supporters of the traditional dance open minded about the artistic and aesthetic value of a *seguhan* dance entertainment from other parts of the world.

The emergence of a variety of dance and modern dance creations in a variety of areas, led to new artistic and aesthetic experience for the people who nurture and owner of the local traditional dance. Impact on the public attention has been preoccupied with artistic values and aesthetic and creative modern dance, the traditional dance at the end of his own cultural heritage neglected, and marginalized. In turn, the traditional dance of endangered cultural heritage.

By the way, should an attempt to reorganize the traditional dance of the artistic and aesthetic aspects. Because the repair of traditional dance based on artistic and aesthetic development of dance entertainment today, undoubtedly the presence and activity of traditional dance will again captivate the eye or a place in the local community, even people outside of his own supporters.

It can be concluded that the traditional dance dance have been replaced by a new tardisional, which has been addressed from the artistic and aesthetic aspects. Seirng corrections to the development of artistic values and aesthetic industry is currently in the performing arts entertainment. The development of market appetite direlevankan with desire entertainment performing arts industry, or consumer tastes entertainment art lovers. Turn can have an impact on the applicability of traditional dance by the world of entertainment, and economic impact for the managers and the perpetrators. For that, nothing else needs to be developed from the dance motion aspect, costumes, music, performing procedures, structure and packing dance grooves and thoroughly, both approaches choreography, composition and grammar stage technique.

SUGGESTION

This research includes theoretical and practical suggestions, for both the suggestions form is required by the reader. It means that the reader category results can be grouped in a practical and theoretical.

By this paper, it is suggested theoretically as follows: (1) The result is expected to become the foundation for academic man to inventory and develop it into an innovative model of traditional dance. (2) In addition, the results of this study suggested, could be a reference for local dance lessons, composition and choreography in art college, where this study will be able to help explain the issues of fact or sources claim dance creations, and aesthetic and artistic issues tentang traditional dance and dance entertainment today. (3). Results of this study are expected to assist in teaching dance describes the artistic and aesthetic dance entertainment and dance are not able to be entertainment for today's society. (4). Equally important result of this study can be used to reconstruct the theory of choreography (dance copyrights method) and the composition of dance, makeup, music composition, and grammar stage techniques used in FBS UNP or the ISI and other art academy STSI or.

In practice, this thesis will provide the following suggestions: (1). The results are expected to be used as a reference to the data for advanced researchers in Sendratasik FBS UNP or at other

higher education institutions of art, both the researchers and the esthetic dance or researchers on the development of traditional performing arts and entertainment arts or entertainment. (2). Not less important is the results of this study are expected to be an idea or an idea that can stimulate other researchers to see and study the traditional dance of other aspects such as the management aspects of the performing arts entertainment, commercial aspects, and aspects of marketing. (3). These results, it can be a model for an artist or artists to develop the performing arts in the context of dance entertainment performing arts industry. (4). For artists dance of West Sumatra, the results of this study are expected to be a reference for the development of innovative world Minangkabau traditional dance, traditional dance so that the front will remain in their communities, and become komuditi entertainment value for the artist 's own economy.

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