

Empowerment of Performing Arts as an Asset of Cultural Tourism in an Effort to Improve the Economy of the People of West Sumatra

Daryusti
Padang Pariaman
PGSD
STKIP Nasional

Mazni Binti Muhammad
Pensyarah Kanan
Universiti Islam Melaka

Novri Yaldi
Padang Pariaman
PGSD
STKIP Nasional

**Corresponding Author's Email: daryusti4@gmail.com*

Article History:

Received : 10 July 2025

Revised : 29 November 2025

Published : 30 December 2025

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To cite this article:

Daryusti, Mazni Binti Muhammad, & Yaldi, N. (2025). *Empowerment of performing arts as an asset of cultural tourism in an effort to improve the economy of the people of West Sumatra. Jurnal Kesidang*, 10(1), 16-27

ABSTRAK

Performing arts can improve the economy of the people of West Sumatra, one of which is in the area of Padang Panjang City and Tanah Datar Regency. Performing arts are technically learned and owned thoroughly by elementary school students and junior high school students. Performing arts in tourist attractions such as Minang Fantasi, Istano Basa Pagaruyung, and Puncak Pato in the tourist attractions of Padang Panjang City and Tanah Datar Regency have not been touched by the local government. For this reason, attention from the local community and the government is needed. So, this paper aims to examine and analyze the empowerment of performing arts as a cultural tourism asset in an effort to improve the economy of the people of West Sumatra. This research uses a type of qualitative research whose analysis uses reasoning in data processing on the answers obtained from

observations and interviews. The technique used to analyze the data is the Triangulation technique. The findings of this study require educational institutions, curriculum, educational direction, financing, and creative communities. The creative industry for the economic field can be done by: owning, building, protecting, preserving, developing, and supervising. Therefore, innovation towards performing arts is needed for a very strong expression in the context of efforts to improve the community's economy in empowering performing arts in Sumantra

Keywords: Empowerment, Performing Arts, Cultural Tourism, Economy, West Sumatra

1.0 INTRODUCTION

The empowerment of the creative economy is strongly influenced by the location and mindset of the community and government. The government is expected to have sensitivity and appreciation for the arts that grow and develop in its environment. Researchers as academics who are part of the community of scholars in higher education institutions have a major role in developing the creative economy, because the economy expected by Indonesia is a sustainable economy. In terms of sustainability, the ability to adapt to new economic challenges is expected. The creative economy in which there will be creative industries has the ability of high results in a sustainable economy, in this case qualified human resources are needed. For creative economic development in this study, it can be seen the results achieved from the research location which determines the Tanah Datar Regency and Padang Panjang City, West Sumatra.

The dance as a performing art that has only been reached by the author so far is from Padang Panjang City, namely Piring Suluah dance and Bujang Sambilan dance. Tanah Datar Regency, namely Piring dance, Mulo Pado dance, and Indang Tagak dance. Padang Panjang City is geographically bordered to the East by Tanah Datar Regency, to the West by Tanah Datar Regency, to the South by Tanah Datar Regency, and to the North by Tanah Datar Regency. Padang Panjang City has Minang Fantasi tourist attraction, Minangkabau Documentation and Information Center, Lubuak Mato Kuciang Bathing Place, and others. Tanah Datar Regency is bounded to the north by Agam Regency and 50 Cities, to the south by Solok Regency, to the west by Padang Pariaman Regency, and to the east by Sawahlunto City and Sijunjung Regency.

Tanah Datar Regency has various tourism objects and types. For example, tourism objects in Salimpaung District are Istano Basa Pagaruyung, Lembah Anai Waterfall, Puncak Pato, and Panorama Tabek Patah. The types of tourism objects are historical/cultural tourism and nature tourism. Tourism objects in Tanjung Emas sub-district are Batu Basurek, Ngalau Pangian, Istano Basa Pagaruyung, Saruaso Inscription, Batu Batikam, and Lake Singkarak. Objects and types of tourism that grow the creative economy of the community in Tanah Datar Regency and Padangpanjang City by building a stage for art performances. Arts are performed at Istano Basa Pagaruyung, Puncak Pato, and Minang Fantasi. Arts originating from Tanah Datar Regency, such as Mulo Pado dance, Piring dance, and Indang Tagak dance. Dance originating from Padangpanjang City is Piring Suluah dance and Bujang Sambilan dance. The art that will be performed in the objects and types of tourism mentioned

above is first trained on dancers from elementary school (SD) and junior high school (SMP) students. Nasrullah (2023) states that the tourism sector has the potential as a source of income for regions or cities and is able to encourage the development of regions or cities that have tourism.

2.0 PROBLEM STATEMENT

Based on the background that has been presented first, one research problem can be detailed, namely: how is the empowerment of performing arts as a cultural tourism asset in an effort to improve the economy of the people of West Sumatra?

3.0 LITERATURE REVIEW

Supporting literature used to answer research questions or problem formulations and sharpen the analysis used theories as a theoretical footing. Haedar Akib (2017) states that the tourism sector can be one of the largest and fastest growing economic sectors in various regions. (Siregar et al., 2021) states that in substance, industrial economics is oriented towards a positive approach. (Pelly & Biduri, 2020) state that the world of tourism can develop cultural aspects in communities that have potential assets in the world of tourism. (Nasrullah et al., 2023) states that the tourism sector has the potential as a source of income for regions or cities and is able to encourage the development of regions or cities that have tourism. (Purnomo, 2025) the creative economy is one for the development of the community's economy, which can be sourced from talents and ideas to be able to innovate and create something new. (Muhammad Safri, 2020) states that the creative economy not only encourages economic growth, but also results in that profits and tourism are spread evenly to support the development of communities that have products.

Tangian & Kumaat, (2020) said that tourism is one of the industries that can improve the economy and community welfare. (Munandar, 2012) states creativity as the ability to create something new from something that has been before. (Santoso, 2014) The creative industry is an industrial sector that comes from the utilization of individual creativity, skills and talents to create prosperity and employment through the creation and utilization of individual creativity, skills and talents that have field potential and the creation of employment opportunities. (Daryusti, 2010) This is likened in Minangkabau culture to a furnace tigo sajarangan and tali tigo sapilin (three stove poles and three ropes one twisted). The expert thinking above is used to review and analyze the empowerment of performing arts as a cultural tourism asset in an effort to improve the economy of the people of West Sumatra.

4.0 METODOLOGY

This research uses a type of qualitative research whose analysis emphasizes the use of reasoning in data processing on the answers obtained regarding the Empowerment of Performing Arts as a Cultural Tourism Asset in an Effort to Improve the Economy of the People of West Sumatra. To check the data in this study, researchers used data triangulation techniques, namely source triangulation, time triangulation and method triangulation. The data analysis technique used by researchers is the thinking of Miles and Huberman, four activities carried out through approaches, namely data collection, data reduction, data presentation, and verification / drawing conclusions.

5.0 RESULTS AND DISCUSSION

Nowadays, the spirit of the government in developing the tourism sector is needed to increase the country's foreign exchange earnings and at the same time to encourage regional economic development through art performances. Haidar Akib (2017) states that the tourism sector can be one of the largest and fastest growing economic sectors in various regions. Departing from this spirit, the West Sumatra government then promoted art performances at domestic tourist objects. The objects referred to here are the tourist attractions of the Minangkabau region of West Sumatra, namely Padangpanjang City with the Minang Fantasi tourist attraction and Batusangkar City at Istano Basa Pagaruyung and Puncak Pato (Daryusti, 2010).

The performances held at the tourist attraction are Piring Suluah dance and Bujang Sambilan dance. Tanah Datar Regency and the dances performed are Piring dance, Mulo Pado dance, and Indang Tagak dance. But now the dance has begun to decrease the attention of young people to learn it. After conducting research on Mulo Pado dance and Bujang Sambilan dance, the author with several data enumerators conducted dance training for elementary and junior high school students in Tanah Datar Regency and Padangpanjang City, it was seen that students' interest in learning dance increased because it was performed at tourist attractions (Daryusti, 2010).

After Piring dance, Mulo Pado dance, Indang Tagak dance, Bujang Sambilan dance and Piring Suluah dance are technically owned by elementary and junior high school students, the dance can be performed at Minangkabau tourist attractions and Istano Basa Pagaruyung and Puncak Pato. The dance is performed at the tourist attraction and watched by visitors to the tourist attraction. continuously performed the dance. Over time there was also interest from other visitors to respond to the dance in the form of rupiah. With frequent dance performances from Tanah Datar Regency and Padangpanjang City, it will improve the dancer's economy and add foreign exchange to the West Sumatra region. In addition, not only from an economic point of view that increases in people's lives, but also can be an increase in the image and identity of Tanah Datar Regency and Padangpanjang City in particular and West Sumatra in general (Daryusti, 2010).

Discipline is needed to perform dance. If the dancers and musicians are not disciplined and on time in presenting the dance with the time already available, then the creative

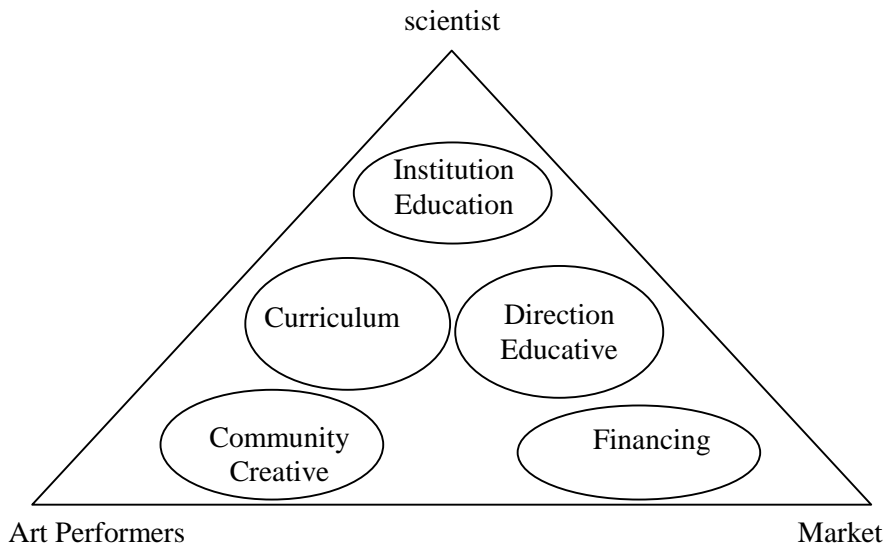
economy of the desired will not be achieved. This will also have an impact on development based on human resources. State that a person's discipline is a product of socialization of interaction with the surrounding environment, especially with his social environment (Mamonto, 2000).

The expected economic condition is a sustainable economy. Sustainability in question is the ability to adapt to geography. Economic growth will be able to create innovations in which the creative industries have high competitiveness in the sustainability of creative capital. Government involvement in the development of creative industries is needed through the management of regional autonomy through dance performances in each place where the dance grows and becomes the attention of the community.

The governments of Padangpanjang City and Tanah Datar Regency are trying hard to attract investors to invest their capital and even provide ready-made tourism areas in the form of authority bodies and companies. In addition, Padangpanjang City and Tanah Datar Regency also promotes every cultural event held both locally and internationally to show the diversity of community arts and culture and the beauty of Padangpanjang City and Tanah Datar Regency. Efforts made by the government on the results of tourism development and development in Padangpanjang City and Tanah Datar Regency are quite encouraging, especially in terms of increasing the number of tourists visiting Minang Fantasi tourist attraction, Istano Basa Pagaruyuang, and Puncak Pato. As well as an increase in accommodation facilities such as hotels, homestays, and rental houses (Daryusti, 2010).

The driving factor in the creative arts industry requires the existence of aspects, conditions, mechanisms that are considered as the main variables determining the success of the development of the creative arts industry. The driving factor is an important factor to form a solid foundation and pillars for the creative arts industry. This driving factor will be dominantly driven by certain actors so that strengthening the foundations and pillars of the creative industry development model can be achieved. The interrelationship of the driving factors is very strong, this can be seen between scientists, artists, and markets influencing each other on the development of the creative economy in people's lives. The three elements are very decisive, if one factor is weakened it will greatly affect other factors, which results in the development of the creative economy not being able to run as it should be expected. This is likened in Minangkabau culture to a furnace tigo sajarangan and tali tigo sapilin (three stove poles and three ropes one twisted) (Daryusti, 2010).

The following can be seen the relationship between the driving factors that play a role in developing the creative arts industry.



Description of the above scheme:

1. Educational institutions, creative fields of study include primary education, secondary education, and higher education. Educational institutions are believed in various countries to be the main driving factor in building creativity to create a creative economy in the field of arts and culture.
2. Curriculum, expected to be able to accept various scenarios of challenges in various problems to make the right decisions.
3. Educational directives. Strategic directions from the government to develop human beings who are creative and appreciate cultural arts which will be realized in the curriculum and educational policies.
4. Financing. Art actors are expected to provide input, direction and facilitation to be able to support the finance of the creative arts industry.
5. The creative community is a collection of individuals who have a common vision to move towards achieving the economy of the creative arts industry.

If sustainable tourism development is an option, then in the long run community-based tourism development will be a necessity, as it will increase foreign exchange earnings and tourism sector. The international tourism industry is highly active, standardized, and organized in tight packages. Its new form centers on flexibility, segmentation, and diagonal integration. Padangpanjang City and Tanah Datar Regency in the field of technology, the wider diffusion of information technology development, changes in people's work patterns and the use of leisure time will have an impact on other factors which individually or together inevitably force changes in the local tourism system.

In the technological shift gave birth to the new division of international tourism, in the form of a diversity of community-based alternative tourism in Padangpanjang City and Tanah Datar Regency that is developing. Therefore, the development of community-based tourism is no longer just an opportunity, but a necessity of the community.

Creative art industry ventures for the economy can be done:

1. Have. It is necessary to teach and inform children early so that they are not easily influenced and or selectively accept cultural arts that enter Indonesia.
2. Building. In this case it is necessary to build the behavior of artists and the spirit of creativity based on cultural arts that will be reflected in people's lives.
3. Protect. It is necessary to map the cultural arts owned by each region and written and recorded through video.
4. Preserve. The need to preserve local culture in exploring economic potential to attract the younger generation.
5. Develop. It is necessary to develop cultural arts to achieve a productive economy for cultural arts.
6. Monitoring. It is necessary to monitor the development of cultural arts from time to time so that they are not easily contaminated by other cultures.

The creative industry is an industrial sector that comes from the utilization of individual creativity, skills, and talents to create prosperity and employment through the creation and utilization of individual creativity, skills, and talents that have field potential and the creation of employment opportunities (Santoso, 2014). In substance, the industrial economy is oriented towards a positive approach (Siregar et al., 2021). In the presence of community-based tourism in Padangpanjang City and Tanah Datar Regency as an alternative tourism, although it is only in the early stages of its development, it will fundamentally change the configuration of West Sumatra's developing tourism.

The requirement for community-based tourism development such as in Padangpanjang City and Tanah Datar Regency is the initiative and implementation of the absence of coercion by the motives and interests of people from outside Padangpanjang City and Tanah Datar Regency. In this case, the community is involved in the entire process of planning and implementation, including ownership and control of existing assets. Therefore, a solid foundation for a more equitable distribution of economic income for the community can be achieved. The most obvious disadvantages of this type of tourism are the lack of tourism vision of the local community, the lack of professionalism in modern tourism business management, the low utilization of socio-cultural capital, even though the individual relationship between tourists and local residents becomes more intensive. What must be taken into account is the ability of local people to recognize the wealth of biodiversity around them, so that they are not easily persuaded to give it to tourists, even if it is only a pinch of roots (Sugianto, 2000).

Furthermore, Ronny Sugianto (2006) said that Indonesia must now redefine its tourism development concepts by considering the internal situation based on new phenomena and paradigms of global tourism. The institutional restructuring of the Department, which turned into the Department of Culture and Tourism, made it increasingly necessary to redefine the role of the institution in tourism development in order to adapt it

to the dynamics of global tourism development (Sugianto, 2000). Speaking of tourism, of course the mind will drift to the group of foreign tourists to this country by visiting various tourist attractions with many spending their money in the area. Shopping for tourists will certainly increase the incomes of the local community in terms of the economy, especially those witnessed in art performances and new products that are strange to tourists.

Therefore, innovation in the performing arts (dance) is needed for strong expression. The expression is felt by the community which revives the role of ethics and aesthetics. State that the world of tourism can develop cultural aspects in society that have potential assets in the world of tourism. With this role raised, of course, self-confidence increasingly encourages the community groups of Padangpanjang City and Tanah Datar Regency to dare to appear with their own identity or high confidence in their community property (Pelly & Biduri, 2020).

1. Socialization activities for the realization of the economy in the achievement of the creative arts industry, namely:
2. Identifying specific programs in the form of performance and exhibition production, packaging and television transmission.
3. Planning the topic of creative arts industry material that can create an economy in its publication.
4. Pursue the arts to complement the delivery of material to resource persons.
5. Conducting promotions that are disseminated to the public regarding creative arts for economic achievement.

In that case, (Sugianto, 2000) said that the success of the main key to the arrival of foreign tourists or the success of the tourism program is highly dependent on the sense of security and comfort of the tourist destination country. If the main factors and points of 'Sapta Pesona are neglected, no matter how strong the promotion, no matter how great the improvement of tourist attractions, while the main image is a sense of security and comfort. Like a girl, a beautiful appearance will tempt men to approach her. Whether it will continue with a further relationship or not, that is the next process. Similarly, if the image in other countries is positive, that is, safe and comfortable, they will come here. The question of whether they will be satisfied or not, this is the next process of cultivation by tourism actors (Sugianto, 2000).

Tangian & Kumaat (2020) said that tourism is one of the industries that can improve the economy and welfare of society. If the industry develops or retreats, then many countries or governments are affected economically. To improve the community's economy, it is necessary to have creativity from individuals or community groups. With the creative results of the community sold in tourist attractions will be able to generate additional finances. Increased finance or community income will emerge a diverse creative economy around products and services derived from intellectual human resources owned. (Purnomo, 2025) the creative economy is one for the development of the community's economy, which can be sourced from talents and ideas to be able to innovate and create something new. Dance products produced by the community should be able to create local content patterns that aim to recognize cultural heritage that modify with contemporary cultural values in dance performances in Padangpanjang City and Tanah Datar Regency. (Munandar, 2012) states

creativity as the ability to create something new from something that has been previously.

The existing dances from Tanah Datar Regency and dances from Padangpanjang City in their presentation are always presented in traditional forms and in the form of creations or have been processed according to the creativity of today's dance stylists. (Janianton Damanik & Helmut F. Weber, 2006) state that the shape of the natural environment of tourist products will be the target of most tourists. In addition, tourists will also compare the natural form of tourist products with those that have been modified. Both natural and modified tourism products, of course, the production of the image of creative actors must be actively supervised so that the quality produced can be felt in accordance with the strong function of the existing ethnicity. Therefore, creative economic activities will have an impact on tourism and the people who own the product. (Muhammad Safri, 2020) states that the creative economy not only encourages economic growth, but also results in that profits and tourism are spread evenly to support the development of communities that have products.

6.0 CONCLUSION

Empowerment of performing arts as a cultural tourism asset can increase community economy and foreign exchange as well as to encourage economic development through performing arts in West Sumatra. The tourism objects that are promoted as the promotion of performing arts in West Sumatra are tourism objects in Padang Panjang City and Batu Sangkar City with the names of Minang Fantasy, Istano Basa Pagaruyung and Puncak Pato. Performances presented at the Padang Panjang City tourist attraction are the Piriang Suluah dance and the Bujang Sambilan dance while Tanah Datar Regency shows the Piring dance, Mulo Pado dance, and Indang Tagak dance.

The empowerment of performing arts in Padang Panjang City and Tanah Datar Regency is technically owned by elementary and junior high school students. The dance is performed in tourist objects that are watched by visitors to tourist objects, over time the interest of visitors to respond to the dance starts in the form of rupiah. This will certainly be able to improve the image and identity of the economy and increase foreign exchange in West Sumatra.

The driving factors that play a role in developing the creative industry in cultural tourism in West Sumatra consist of scientists, artists, and markets. These three things require educational institutions, curriculum, educational direction, financing, and creative communities. Of course, the creative industry for the economic field can be done by: owning, building, protecting, preserving, developing, and supervising. Therefore, innovation in the performing arts is needed for strong expression.

CONFLICT OF INTEREST

The manuscript has not been published elsewhere and is not under consideration by another journal. All authors have consented to the review, agree with the submission and declare no conflicts and interests of the manuscript.

AUTHOR CONTRIBUTIONS

Prof. Dr. Daryusti, M.Hum is a lecturer at the College of Teacher Training and Education (STKIP Nasional). Srata 1 was obtained from the Faculty of Arts, Institut Seni Indonesia (ISI) Yogyakarta in 1990. In 1992, she completed her Teaching Certificate V (Applied Approach) at the Padang Institute of Teacher Training and Education (IKIP). In 1995 he obtained his Master of Humanities (M. Hum) degree at Gajah Mada University (UGM) Yogyakarta. Then in 2006 obtained a Doctoral degree in Cultural Studies at Udayana University Denpasar. Apart from being a lecturer mentioned above, until now Prof. Dr. Daryusti also teaches at the Postgraduate Program of Padang State University (UNP).

Prof. Dr. Mazni Binti Muhammad serves as the education board and right lecturer of Universiti Islam Melaka.

Novri Yaldi is the son of Mr. Zulkifli and Mrs. Nurbaiti who was born in Sungai Sirah on November 05, 1989. The author completed his undergraduate education at Bung Hatta University with the Elementary School Teacher Education Study Program (PGSD) in 2015. Then the author continued his Masters at Padang State University in the Elementary Education Study Program and completed his education in 2017. As well as in 2017 the author as a teacher until now at the Private High School.

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