



# Bedhaya Bedhah Madiun Dance As A Tourism Asset In Pura Mangkunagaran

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## ABSTRACT

*The research objective of Bedhaya Bedhah Madiun Dance as a Tourism Asset in Pura Mangkunagaran is a tourism asset that can provide foreign revenue for the Mangkunagaran family. This research uses descriptive analysis by using qualitative approach. The data collection technique was done by observing, interviewing and documenting. The results showed that Bedhaya Bedhah Madiun Dance is an artistic attraction that can be packed in a compact and concise manner where its sacred value is removed into an entertaining performance and presented to domestic and foreign tourists, so it has economic value for Pura Mangkunagaran. Bedhaya Bedhah Madiun dance is a tourist asset, performed in several places with different audiences as well as an interesting dance attraction. Bedhaya Bedhah Madiun dance is composed by new dance movements even though they still using few traditional patterns. The dance movements of the new arrangement are following to the ability of the dancers who are concerned to be entertaining and attractive for tourism. Floor patterns, make-up and dress and dance accompaniment are laid out to support the performance.*

## KEYWORDS

Dance,  
Bedhaya,  
Tourism Assets,  
Mangkunagaran

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## 1. Introduction

*Bedhaya* dance is one of completeness for king's greatness which presented in every royal *hajad dalem* ceremony such as *jumenengan* and *jumenengan* ceremony. So far, *bedhaya* dance also created out of palace. Pura Mangkunagaran has created *bedhaya* dance since Mangkunegara I era. However, *bedhaya* dance also developed in others place than palace. For example, *Bedhaya Tunggal Jiwa* in Demak (Pebriyanti, 2013:120-131).

Pura Mangkunagaran has been opened for tourism since independent time, either domestic tourism or foreign tourism. There are some tourism objects more than natural beauty, that is art attractions. Art work is a representation of human soul through any medium (Shadily, 1984:3080). The medium components of a dance are movement, floor pattern, make up, dress or wardrobe, musical accompaniment. Dance art which created in Mangkunagaran got any change in function like its function as ritual media, entertainment, performance, and education (Jazuli, 2008:45-61).

Traditional art (J. Maquet) grouped into 2 types, *art by destination* and *art of acculturation*. Style of art product included in art of acculturation refers to traditional rules—although users are not societies whom tradition art born from. Components like religious values, sacred, and magical ritual in traditional art are removed from its traditional context. According to Soedarsono, art of acculturation categorized into *pseudo-ritual dance* or not pure ritual dance anymore (R.M. Soedarsono, 1986/1987:120-121).

Dance art as tourism asset has many characteristics such as 1) Imitation of the original one, 2) Compact and concise manner in packaging, 3) Full variation, 4) Magical and sacred values are removed, 5) It is not expensive for tourists (Soedarsono, 1999:89). For Mangkunagaran's family, art is a tourism asset that can increase its foreign revenue. There are *bedhaya* dances which created by Mangkunagaran such as *Bedhaya Anglir Mendung*, *Bedhaya Suryosumirat*, *Bedhaya Pulung*



and *Bedhaya Mataram Senopaten Dirodo Meto*. *Bedhaya* dances by Mangkunagaran have different characteristics and performance duration.

*Bedhaya Bedhah Madiun* dance is presented by 7 female dancers. However, *Bedhaya Mataram Senopaten Dirodo Meto* is presented by 7 male dancers. As a tourism asset, Mangkunagaran *bedhaya* dance presented according to audiences and customers taste.

The main rules about how to present *bedhaya* dance during its performance like performance time, *sesaji*, dancer arrangement as well as pray and magical spell are relatively removed. People can observe its process until the dance presented at *Pendapa Agung Mangkunagaran*. There is no special condition among dancers to perform this dance as same as present *bedhaya* dance in palace. They already trained certain *bedhaya* dances before take it into performance. For some reasons, religious and magical aspects going to be removed, *bedhaya* dance just a performance only. *Bedhaya* dance is a Mangkunagaran tourism asset which is so interesting for review. It has many chances for change following situation and condition.

*Bedhaya* dance has ever performed as one of tourism assets, that is Mangkunagaran art mission in Paris, France (1989), Ukraine and Austria (2013), *Third Royal Festival* in Tenggaron, East Kalimantan (2002), *Tenth Royal Festival* in Pangkalan Bun, Middle Kalimantan (2016), *Mangkunagaran Performing Art Cultural Festival* in Surakarta (2013), *Indonesia Performing Arts Market (IPAM)* in Jakarta (2013), *Indonesian Dance Festival* in Surakarta (2013), *Classical and Cultural Art Festival* in Yogyakarta (2014), and *World Dance Day* in Surakarta (2015) (Documents from *Rekso Pustaka Mangkunagaran*).

Mangkunagaran *bedhaya* dance has various *garap* and performance style. According to Sri Munarsih (2010), *Bedhaya Bedhah Madiun* is representation of Mangkunagaran VII's power. Research did not tell about tourism that looking for an entertainment by pay much money as foreign revenue. So far, *Bedhaya Bedhah Madiun* performed in several places to get foreign revenue for Mangkunagaran interests.

The problem is how come *Bedhaya Bedhah Madiun* performance called as tourism asset of Mangkunagaran? What are factors that support *Bedhaya Bedhah Madiun* as tourism asset?

This research proposed to know how come *Bedhaya Bedhah Madiun* as tourism asset at Pura Mangkunagaran can provide foreign revenue for Mangkunagaran's family?

## 2. Method

This research used descriptively and qualitatively method. Research location, target study, data collection, data analysis technique and data verification are below:

### 2.1 Research Location

Selected location for this research is Mangkunagaran Surakarta because *Bedhaya Bedhah Madiun* dance is Pura Mangkunagarans' which performed for its interest. Mangkunagaran is a place where Mangkunagaran's family live. They support directly to Mangkunagaran cultural art.

### 2.2 Target Study

Target study in this research is Mangkunagaran *bedhaya* dance as tourism asset at Pura Mangkunagaran. Function change and material improvement of *Bedhaya Bedhah Madiun* also need attention to make it more familiar among societies.

### 2.3 Data Collection Technique

This research used observation, interview and documentation as its data collection techniques. There are two techniques to observe *bedhaya*, *direct observation* and *indirect observation*.



Observation carried when training, preparing, dan performing *Bedhaya Bedhah Madiun* at Pura Mangkunagaran; and also, when *abdi dalem* have training for dancing every Wednesday to improve dance art and to fulfil their daily duties.

Interview was done by two techniques, *independent* and *dependent interviews*. Interviewee are relatives or member of family and *abdi dalem* who participate during process for performing *Bedhaya Bedhah Madiun* dance. Documentation was taken from photograph, notes and records about *Bedhaya Bedhah Madiun* dance has ever been performed.

## 2.4 Data Analysis and Verification

Data analysis which applied in this research is interactive analysis by Sutopo (1006:92). It started from data collection, data reduction, data presentation, and verification/conclusion. Data is verified by checking data which have collected. It was done by data triangulation technique. Firstly, data presented to informant for their verification. Secondly, researcher consulted with professionals to make sure that validity of data can academically accounted for, as well as research result. Thirdly, data must be adjusted to selected method. Researchers took several steps to make sure that they use data correctly, be careful about collected data, make sure about data source, and interpreting data correctly.

## 3. Result And Discussion

### 3.1 Art Attraction as Tourism Asset

President of Republic of Indonesia has declared 1982 as Visit Indonesian Year. There are many interesting tourism destinations going to be discovered. Government policy within GBHN 1999, Chapter IV, Number 2, Letter F, Point 7 and 8 said that "...to make Indonesian art and traditional culture as media for development of national tourism and promote it abroad consistently so it will be a friendship media among countries" and "...to improve tourism by means of completed and integrated system approach in interdisciplinary and pastoris participation while using criterion include economical, technical, ergonomic, social cultural, saving energy, natural preservatives as well as no disturbing environment" (2015:25-27).

Tourism destination can be categorized into two types that are natural tourism destination and cultural tourism destination. Cultural tourism includes historical heritage, museum, and art attraction (Karyono, 1997:27).

According to Soedarsono (1999:89), dance art—as tourism asset—has some characteristics such as 1) Imitation of the original one, 2) Compact and concise manner in packaging, 3) Full variation, 4) Magical and sacred values are removed, 5) It is not expensive for tourists.

As one of art works, *bedhaya* dance has being changed according to the needs. *Bedhaya Bedah Madiun* has performed for many times. So, it has changed either in quality of movement or dancer. Sacred and ritual values are removed. *Bedhaya Bedhah Madiun* performed to attract tourism. The most important is to make a satisfied entertainment and audiences will appreciate it in term paying amount of money. In other hand, *Bedhaya Bedhah Madiun* was a tourism asset.

At first, *Bedhaya Bedhah Madiun* performed in 45 minutes. Then, it is shortened into 20 minutes. Repeated movement is removed so there is no repeated movement anymore. The dance running into compact manner in movement-- beginning, middle, and last movement. The beginning movements include *sembahan sila*, *sembahan jengkeng*, *gidrah* and *lumaksama*. The middle movement is a war between *batak* and *endhel*. And the last movements are *sembahan jengkeng*, *mundur gawang* or walking in *kapang-kapang* style. However, musical accompaniment adjusted to dance movement (Sri Munarsih, 2010:80-83).



### 3.2 Bedhaya Bedhah Madiun Dance Package and Performance Sequences

In context that *Bedhaya Bedhah Madiun* is performed to be a tourism activity, so this research aimed to study parts of dance performance as an art while it was an aesthetic feeding for human who always need beautiful things. A performance need audiences' appreciation. So, a dance performance as combination of movement, floor pattern, make up, wardrobe/dress as well as musical accompaniment is arranged in such a way to make it beautifully and satisfies all audiences.

### 3.3 Performance Sequences

The interesting dance will be selected when performing *bedhaya* dance. Usually, *Bedhaya Bedhah Madiun* become the most frequently performed. The reason why *Bedhaya Bedhah Madiun* become selected one is its historical dan sociological aspects.

*Bedhaya Bedhah Madiun* dance is created by Mangkunegara VII. It told about a war between *Panembahan Senopati* and *Renggokeniten* and ended with a marriage between *Panembahan Senopati* and *Retno Dumilah* (*Renggokeninten*'s daughter). Artistic living is cultural expression that affected by rulers' thoughts—who born from their supported societies. Artistic living in a palace is a royal cultural expression that affected by king's leadership. *Bedhaya Bedhah Madiun* is one of Pura Mangkunagaran cultures. Beside cultural value, it also gets its function as symbol power of Mangkunegara VII at Pura Mangkunegara (Manuskrip *Bedhaya Bedhah Madiun*. No. G. 42).



Fig. 1. Tari *Bedhaya Bedhah Madiun*. Foto: koleksi wulan\_tari *Bedhaya bedhahmadiun2.jpg*

### 3.4 The Movement of *Bedhaya Bedhah Madiun* Dance

Technique to build tradition dance called *vokabuler* unities. Within tradition dance arrangement in Surakarta style, *vokabuler* consist of several movements called *Sekaran*. Movement *vokabuler* can be categorized into attitude (position) and motive (a sequence from one movement to one else). Based on its function in dance movement arrangement, *vokabuler* can be main movement, connecting movement, opening movement or closing movement.

As a tradition art, *Bedhaya Bedhah Madiun* uses *vokabuler* unities too. Based on its function within dance movement arrangement, movement unities grouped into:

*Main movement* is a long movement which represent certain meaning. In *Bedhaya Bedhah Madiun*, it can be found in some movements called *nggroda*, *ngceng nyolongi*, *gidrah*, *jengkeng miling-miling*, *panambang ngewer udet*, *ngceng*, *pendapan maju mundur*, *gudawa panambang*, *atrap sumping*, *ngceng nggroda*, *kicat made udet*, *pacak jangga encot-encot*, *penambang*, *ukel taling ulap-ulap*, *kicat ngewer udet*, *ulap-ulap atur-atur*, *wedi kenser*, *tumpeng tali*, *lembehan*, and, *nggroda*.

*Connecting movement* is a movement conducted to move from one main movement to other main movement. Connecting one movement to other movement in the same place called *sindheth*. That is, hands are in *punggel* position, fingers are in front of navel in *ngruji* position, left hand



makes *ukel separo*, then followed by right *seblak sampur*. The connecting movement to move other places called *srising*, *lumaksana*, and *kengser*.

Opening movement is a movement that usually conducted to start some main movements such as *kapang-kapang* and *sembahan*. Closing movement is a movement that applied to close main movement. Type of movements will represent that dance performance is running to end. For *Bedhaya Bedhah Madiun*, closing movement can be found in *jengkeng sembahan*.

Generally, there are four presentation patterns for *bedhaya* dance. Part one is *maju beksan* where dancers walk forward slowly and sequentially to stage. It is accompanied by musical arrangement like *pathelan* and *lagon* that taken by male singer with certain song pattern and musical instrumental such as *ricikan gender*, *rebab*, *gambang*, and *suling*. Then, at stage, dancers sit down in cross-legged position in front of the king and *menyembah*.

Part two is *beksan*. It began with sound of *ricikan*, *buka rebab* or *buka celuk sindhen*. At the end of song—either *buka rebab* or *ricikan gong*—dancers take *sembahan* movement as beginning, then stand up for dancing in several floor patterns. Finally, this pattern ended with *sembahan* in cross-legged position or *jengkeng nikelwarti*.

Part three presents *batak* and *endhel ajeg* dancers more than before. Dancers perform many movements that represent war, romantic, and peaceful event. Or, they also can perform other movement that represent another event according the theme. This pattern uses *gendhing ketawang*. Usually, second and third pattern known as *maju beksan*.

Part four is *mundur beksan*. It contrasts with part one. Here, dancers will walk in sequence and slowly with movement pattern called *kapang-kapang*. It accompanied by *pathetan* music or completed *ricikan gamelan gendhing ladrangan* (Hermien Kusmayati, 1988:44-48).

*Bedhaya Bedhah Madiun* performance divided into three parts, *maju beksan*, *beksan*, and *mundur beksan*. *Maju beksan* and *mundur beksan* are parts where dancers walk slowly in *kapal mabur* movement pattern, *lampah dadap*, *silo sembahan*, *jengkeng* (stand up) and *kapang-kapang*. For *maju beksan*, dancers move from right *emperan* of *pendhapa* to *pendhapa agung*. *Mundur beksan* is contrast with *maju beksan* where dancers walk slowly from *Pendhapa Agung* to *emperran* in *kapang-kapang* movement pattern.

Based on transition between one *gendhing* and other *gendhing*, the movements of main *beksan* can be categorized into two types. *Gendhing Ganda Kusumo Laras Pelog Pathet 6* is begin with *sembahan* in standing up position followed by *Sekaran* such as *sembahan*, *nggroda*, *ngenceng nyolongi*, *gidrah*, *jengkeng miling-miling*, *panambang ngewer udet*, *ngenceng*, *pendapan maju mundur*, *gudawa panambang*, *ngenceng gundawa panambang*, *atrap sumping*, *ngenceng ngroda*, *kicat made udet*, *pacak jangga encot-encot*, *panambang*, *ukel tawing ulat-ulat*, *kicat ngewer udet*, *ulap-ulap atur-atur*, *wedi kenser*, *tumpang tali*, *lembehan*, and *nggroda* (Manuskrip Mangkunagaran, G. No. 17:1). The final *beksan* is indicated by *sembahan* sit down in cross legged position or *jengkeng nikelwarti*.

Part two of main *beksan* uses *Gendhing Ketawang Mijil Midharingtyas Laras Pelog Pathet 6*. It began with *sembahan laras kolong sampur*, *sembahan lenggut*. Then, dancers stand up in several movement patterns like *sembahan*, *bango mote nyathok kiwo*, *nyamber undur sekar*, *tawing*, *unduh sekar penambang*, *nyathok kiri*, *gedruk kiwo*, *nyathok tengen*, *nyathok kiwo*, *nyamber rakit gelar*, *nggroda*, *ongkek ngunus keris*, *lampah sekar maju*, *kicat embat*, *nyathok tengen samberan*, *ulap gedruk*, *ongkek minger*, *arep-arep* (2 times), *ulap-ulap masukan keris*, *pendapan maju*, *tintingan kiri kanan*, *samberan*, *lembehan*, *srising muber*, *kicat boyong*, *impong maju*, *nggroda*. It ended up with *jengkeng*, *nikelwarti*, *sembahan* (Manuskrip Mangkunagaran, G. No. 17:2). This part is usually known as *beksan*.



### 3.5 Elements of *Bedhaya Bedhah Madiun* Dance

#### 3.5.1 Movement

*Bedhaya Bedhah Madiun* is performed by seven female dancers in Mangkunagaran style. It is not restricted to former movement pattern. There is new movement that being an improvement from the older one. Movement pattern has developed in such a way, especially its compositions includes type, volume, and tempo. *Bedhaya Bedhah Madiun*, however, has same characteristic with another *bedhaya*. That is, this dance has structures of performance like *maju beksan*, *beksan*, and *mundur beksan*.

#### 3.5.2 Make Up

Make up for *Bedhaya Bedhah Madiun* refers to royal's *bedhaya* with no *sogokan* and *godheg*. It applies make-up that can improve beautifulness, face line is sharpened by make-up pencil, and blush on is used to paint eye shadow. To make skin looks more smooth and yellow, dancers treat it with *lulur*.

#### 3.5.3 Wardrobe/Dress

Dancers use *jamang* (in golden yellow and Cirebon motive) and *sumping* (strands of *mote* in golden yellow that dangle down) as their headpieces. They also use *garudha mungkur* with accessories like strands of red wool, head covered with *kantong gelung* that equipped with silver *bros* in golden yellow to make it more beautiful. Dancers use *pananggalan* necklace, *kelat bahu* on upper arms, bracelet on wrists, and *suweng* as earrings.

They wear fabrics in *parang kusumo seling lasem* motive that applied in *seretan* model, twisted from right body to left, dark blue *rompi* sleeveless model that embroidered with *mote* in *engkol* model. *Sampur* that they used is red *cinde* with *gombyok kembang suruh* and *mote* surroundings dancers' belly, both of ends are dangle down almost feet. There is a yellow big belt above *sampur* called *slepe*.

#### 3.5.4. Floor Pattern

*Bedhaya Bedhah Madiun* dance has replacement patterns which conducted by seven female dancers. Moving from one place to another place to make certain formation called floor pattern or *gawang*. Floor patterns which used within *beksan* of *Bedhaya Bedhah Madiun* are *montor mabur*, *jejer wayang*, and *gawang urut kacang*.

Part two told about a war that eventually change into romantic event between Panembahan Senopati and Retno Dumilah. Here, *adhep adu lawan* floor pattern was applied. Dancers in *batak* and *endhel weton* position held the main character, and five dancers got their *jengkeng* position. *Adhep adu lawan* floor pattern represented that *batak* and *endhel weton* subdued each other. However, no one come to be winner or loser. *Adhep adu lawan* is an important floor pattern because *bedhaya* is a thematic dance, that is, describing the main story. The symbolic meaning resulted from *adhep adu lawan* scene where two opposite characters have met. It known as *loro-loroning atungal* within Javanese term.

For *gawang montor mabur* position, dancers will make formation like a plane. *Gawang montor mabur* formed by five dancers, they stand in line at centre or stage exactly. Thus, two dancers stand in front of the second dancer.

#### 3.5.5 Dance Accompaniment

A dance is related to musical accompaniment. Music and dance are a unity, cannot be apart each other. Both of them resulted from same source, that is stimulus of rhythm instinct. Even if basic element of dance is movement and rhythm, so music's is key, rhythm, and melody. In a



dance, music is not only accompaniment, but also dance partner. Generally, every dance is accompanied by one of music elements.

*Gendhing* that used when performing *Bedhaya Bedhah Madiun* is *Pathetan Laras Pelog Pathet 6*, *Gendhing Ladrang Langen Brongto Laras Pelog Pathet 6*, *Pathetan Laras Pelog Pathet 6* and *Gendhing Ketawang Mijil Midharingtyas Laras Pelog Pathet 6*, *Pathetan Laras Pelog Pathet 6*, and *Gendhing Laadrang Langen Brongto Laras Pelog Pathet 6*. The performance opened with *pathetan* that accompanied by some instruments of *gamelan* like *gender*, *rebab*. The next *gendhing* is *Sorang Ladrang Langen Brongto Laras Pelog Pathet 6*. *Garap ricikan* applied a completed *gamelan*, that is *Kyai Udan Asih Laras Pelog*. Dancers walk slowly in *kapang-kapang* floor pattern, let the right hand *menthang* and left hand *miwir seretan*, moving to centre of *pendhapa Mangkunagaran* under a lamp called *robjong*. They make *gawang rakit* formation and then sit down in cross-legged.

The first *beksan* was began with *buka* that accompanied by *Bonang Gendhing Ganda Kusuma Laras Pelog Pathet 6* instrument. This instrument refers to *Minggah Ladrang Gambuh* and *dados Ladrang Mengkreng Laras Pelog Pathet 6*. In the end of song (fixed *buka bonang* placed on *ricikan gong*), dancers perform standing *sembahan*, some *Sekaran* movements and change floor patterns. End of first *beksan* is indicated by *sembahan* in cross-legged position or *jengkeng nikelwarti* with *Pathetan Laras Pelog Pathet 6* accompaniment.

*Buka celuk* sang by *sinden* with *gendhing Ketawang Mijil Midharingtyas Laras Pelog Pathet 6* indicates the beginning of second *buka*. End of *buka celuk* exactly lies on *ricikan gong*. Dancers perform *sembahan*, standing in several movement patterns and floor patterns. This performance ends with movement patterns like *jengkeng*, *nikelwarti*, *sembahan* accompanied by *Pathetan Laras Pelog Pathet 6*.

*Mundur beksan* is accompanied by *Gendhing Ladrang Langen Brongto*. Dancers walk slowly in *kapang-kapang* pattern at centre of *Pendhapa Ageng*. *Pathetan Laras Pelog Pathet 6* is used to close the performance. Dancers are in *jengkeng sembah dalem* position, *laku dodok* for three times and stand up in *laku dadap* towards *emperan pendhapa*.

Pura Mangkunagaran dances such as *wiring*, *golek*, and *bedhaya* have their own characteristic known as *keprak*. Within *bedhaya* dance, *keprak* is inseparable senses unity and related to each other. *Keprak* plays an important function. It builds interesting atmosphere, makes a dance to be more beautiful, supporting, helping and directing a dance performance. It gives a special sense/taste for *gendhing* accompaniment. It is why Pura Mangkunagaran hires *abdi dalem* as *pengeprak*.

According to Jazuli (2008: 45-61), generally, function of an art—especially dance art—is classified into four types included ceremonial media, entertainment, performance, and education.

- a. As a ceremonial media, art is a media to worship or respect souls among people with *animism* (souls), *dinamism* (believe in that things have special power), *totemism* (animals will affect human life) religion. Art presented in a sacred ceremony for happiness and safety. In fact, art has been used in several activities related to souls—either in palace or rural area—such as *bedhaya*, *srimpi*, *wayang wong*, *jumenengan* ceremony, folk dance for *bersih desa* event, *wayang kulit* performance for buildings opening ceremony, and *tayuban* to fulfil special promise known as *nadar*.

At past, ritual art preferred to mission than physic or form. Ritual art for worship activity was still simple in form whether aspect of musical accompaniment, wardrobe (costume), makeup, or decoration when setting the performance.

- b. As an entertainment, art performed to celebrate a meeting. It focused on an entertainment. Commonly, the dance which is performed known as *social dance*. The main aim of this dance performance is to entertain audiences. The beautifulness is removed, although beautifulness is a must. *Social dance* maybe performed to give a chance for individuals who take dancing as



- their hobby to explore their hobby or develop their skill with less art value. Audiences usually watch art performance to get an entertainment, have a rest, release stress and having fun. Art dance usually performed with no relation to ritual ceremony. It was held to celebrate an event or giving an entertainment.
- c. As an entertainment, dance performed to give an aesthetic experience among audiences. It presented to get appreciation from them as an art work which satisfy their eyes and feelings. Dance needs more attention than an entertainment only. It is a *performance* which is focused on art value more than another purposes.
  - d. As educational media, dance can improve aesthetic sensitivity through activities that appreciating all creative works. Actually, artists perform dance art aimed to delivering certain mission to audiences via poem compositions, movements as well as sounds. As educational media, artist have to play their role maximally. Certainly, dance arts known as an educational media resulted from essence of performing art itself, characterization of characters as well as the completed story told behind.
- Bedhaya Dance Madiun* performing art tends to be an entertainment or a show for surroundings people and tourists. Magical and ritual components are removed; it focused on an entertainment to attract tourists.

### 3.5.6 Factors That Support *Bedhaya Bedhah Madiun Dance* As Tourism Asset

#### 3.5.6.1 Internal Factors

- 3.5.6.1.1 For tourism purpose, *Bedhaya Bedhah Madiun* performance needs for societies' participation. It needs 7 dancers, 2 *penyimping*, 17 *pengrawit*, 2 *wiraswara*, and 1 *pengeprak*. Dancers will receive satisfaction for themselves if their performance can attract tourists' attention.
- 3.5.6.1.2 During *Bedhaya Bedhah Madiun* dance performance, sacred and ritual values are removed, it packed as an interesting entertainment and show in happily situation. *Bedhaya Bedhah Madiun* selected based on taste of tourists.
- 3.5.6.1.3 *Bedhaya Bedhah Madiun* dance performance as cultural wealth will reach development and be sustainable if dancers, *pengrawit*, and *peraga* always fight together to keep cultural preservation.
- 3.5.6.1.4 Dancers can improve *vokabuler* movement to make a more interesting tourism performance.

#### 3.5.7 External Factors

- 3.5.7.1 Effects of Tourism Department  
*Bedhaya Bedhah Madiun* dance is an interesting performance for tourists, it will activate economy sector either Pura Mangkunagaran or surroundings people. Therefore, Tourism Department gets a guidance media to improve another tourism performance.
- 3.5.7.2 Government needs to evaluate tourism performance, and then improve people well-beings.
- 3.5.7.3 Effects of Technology Development  
*Bedhaya Bedhah Madiun* needs technology. It can increase appreciation from people. People will sociologically entertained, feel an aesthetic experience. Then, they will appreciate the new art work created by Mangkunagaran's family.
- 3.5.7.4 People can build a new side job to improve their well-beings.





#### 4. Conclusion

*Bedhaya* dance especially *Bedhaya Bedhah Madiun* is used to be one of tourism assets to improve Pura Mangkunagaran's well-beings.

As a tourism asset, *Bedhaya Bedhah Madiun* is a dance that experiencing new development in Mangkunagaran. It receives more chance for development; thus, dancers will preserve it. During performance time, there is no sacred and ritual components. *Bedhaya Bedhah Madiun* is an interesting entertainment dan show. It can be packed in compact and concise manner.

*Bedhaya Bedhah Madiun* dance has ever performed as tourism asset in art mission of Mangkunagaran. It also gave foreign revenue for Mangkunagaran dan societies. It also increased new knowledge and being social media between nation and societies. It was one of ways to preserve *bedhaya* dance.

Factors that supporting *Bedhaya Bedhah Madiun* as a tourism asset classified into 2 type, that is internal factors and external factors. For internal factors, *Bedhaya Bedhah Madiun* dance performance needs people participation—for tourism purpose. It performed to attract tourists, make them happy, give an entertainment according to their taste. So, it can activate economy sector whether for Mangkunagaran or societies who life around.

External factors included Tourism Department which is get a guidance media to develop another tourism asset. Societies can also apply side job to improve their well-beings.

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