

STRATEGY FOR DEVELOPING KERAWANG GAYO CRAFTS IN CENTRAL ACEH REGENCY

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ABSTRACT: This research describes the strategy for developing Kerawang Gayo crafts as a tourist attraction. This research method uses a qualitative approach. The research location is Bebesen District, Central Aceh Regency. The research informants were key informants, namely kerawang Gayo craftsmen. This research also uses the principles of documentation, inventory and tourism approaches. Data analysis uses data reduction, data display, and data reduction. The results of the research show that the strategy for developing Kerawang Gayo crafts can be carried out through: a) preserving the culture of kerawang Gayo crafts, b) utilizing Gayo kerawang crafts as a tourist attraction product, c) increasing public awareness of tourism, d) developing filigree craft centers Gayo as a tourist destination, e) developing the quality of craftsmen in the Gayo kerawang craft center, f) developing special interest tourism packages, g) collaborating with the government in providing tourism supporting infrastructure, and g) carrying out promotions through collaboration with various parties in including travel agencies, as well as h) tourism service providers

Keywords: Developing, Kerawang Gayo, Crafts

1. INTRODUCTION

Local wisdom, which is a cultural representation of a community, is articulated in both visible and invisible forms. In the classification of a number of experts, there are five categories of local wisdom: first, wisdom in the form of a view of life (philosophy); secondly, wisdom is in the form of attitudes towards social life, advice and iktibar expressed in the form of proverbs, parables, rhymes, poems or folk tales. third, wisdom in ceremonies or traditional ceremonies; fourth, wisdom in the form of principles, norms and rules that form a social system; and fifth, wisdom in the form of habits, daily behavior in social interactions [1]. In the context of Gayo society, local wisdom is summarized in the concept of *ed'et* or custom which includes practices, norms and demands of social life that originate from experiences that have gone through Islamization [2]. Forms of local wisdom found in the Gayo community include; Gayo language, government governance system, social norms, aesthetic expressions, basic Gayo cultural value concepts, etc. [3], [4]. The dimensions of local wisdom in Gayo society are summarized in basic cultural values which represent the philosophy, outlook on life and ideal character to be achieved. Referring to the

Melalatoa classification, there are seven Gayo cultural values, of which there is one peak value which represents local wisdom based on Islamic values.

One of the aesthetic arts of the Gayo people is Gayo filigree craft products. The Gayo Kerawang craft has been carried out for generations by the Gayo tribe, starting from personal consumption which was made as daily clothing and cultural events to being produced and marketed to the public as a craft industry. This typical Gayo craft product then becomes a supporter of tourism, namely being used as souvenirs from tourists. With the tourism potential in Central Aceh Regency, which has 46,463 visitors per year, the Kerawang Gayo craft industry is expected to have very good potential for development. When conducting a study on Kerawang Gayo, it must be understood that Kerawang Gayo is a product made by producers, namely the Gayo tribe community. They are the Gayo tribe who inhabit the Gayo highlands in central Aceh Province. The traditional territory of the Gayo tribe includes Central Aceh and Bener Meriah Regencies.

Kerawang Gayo is one of the local wisdoms of the Gayo people which has a philosophical meaning that guides their way of life. In an effort to interpret these signs, you must also understand the cultural background of the community which is

called a code. Therefore, the ability to understand the cultural background related to the concept of the creation of Kerawang Gayo is required. The culture of the Gayo people is the cultural background that is the basis for the creation of Kerawang Gayo. Cultural background can be called a developing ideology which is the background to the use of the sign. Charles Sanders Peirce said that cultural background is the totality of institutionalized rules, agreements and habits that we call codes [5].

Based on observations in the field, the Gayo people do not understand strategies in developing craft products so they consider Gayo filigree only as traditional clothing worn for certain events, the young Gayo generation has limited knowledge and skills in Gayo filigree crafts, and the government lacks attention in developing filigree crafts. Gayo is an attraction for national and foreign tourists. Kerawang Gayo is a symbol for the Gayo Tribe Community. The history of Kerawang Gayo was originally made using wood taken from the natural surroundings. Then the wood is carved into a carving. Each carving made contains a symbol of the life of the Gayo people which is full of meaning. Kerawang Gayo later became the name of the decorative motif of traditional Gayo tribal clothing which has very high meaning and value in the life of the Gayo people. In the early days of its development, Kerawang was the brainchild of traditional leaders. Traditional leaders carefully and carefully think about and predict before determining the right symbols to be made. The results of these thoughts and predictions produce motifs that are considered symbols which are then called Kerawang. It is estimated that they made carvings on wood and even clothing motifs when they did not know writing. This is what makes the Gayo tribe superior in local wisdom. They make visual symbols on Kerawang which have meaning about their guidance and order of life. The symbols created are also intended to serve as a way of life for the Gayo people wherever they are, especially

2. METHODS

This research method uses a qualitative approach. This research also uses an inventory and tourism approach. The research location is bebesen

3. RESULTS AND DISCUSSION

Bebesen District, Central Aceh Regency is one of the tourist attractions that produces various tourism products. One of them is Gayo filigree crafts. Kerawang Gayo crafts are unique and contain the values of local wisdom of the Gayo community so that they have become a tourist attraction by presenting a variety of craft products.

in attitude and behavior [6].

Currently, tourism has become one of the main mainstay industries of every country in generating foreign exchange. In the sluggishness of community trade, tourism is still able to show an increasing trend. Since the last few years, tourism has become a trend. However, one important thing that tends to be the best is the lack of government attention in making efforts to create creative industry-based tourism that carries the concept of local wisdom. In Aceh province there is a plateau called Tanah Gayo. Apart from being known as the best Arabica coffee producer, this area also has a unique culture which is manifested in the many cultural events held every year, and the high level of creativity of its people is manifested in the form of a creative industry that carries the theme of local wisdom and local culture. This creative industry can be implemented in the form of local creativity and can possibly be combined and promoted with existing tourist destinations. This will be an attraction for tourists visiting the area, especially the Gayo highlands. In the future, it will become one of the best tourist destinations known for its creative industry products carrying local brands that are rich in unique culture.

According to the grouping by the trade department, one of the dominant creative industries in Gayo land is handicrafts and fashion which carries local ethnic and cultural themes in the form of various typical Gayo handicrafts with Gayo filigree cultural motifs such as bags, wallets, backpacks, scarves, clothes. -traditional motif clothes, and so on. Considering the importance of the creative industry, it is taken into account in tourism activities, because apart from enjoying nature, cultural attractions, considering accommodation, shopping for local products is also one of the destinations for tourists to travel [7]. Based on the background above, the author is interested in researching strategies for developing Gayo filigree crafts as a tourist attraction in Central Aceh Regency.

district, central aceh regency. The research informants were key informants, namely Gayo filigree craftsmen. Data collection techniques use observation, interviews and documentation. Data analysis uses data reduction, data display, and data reduction

The development of Kerawang Gayo crafts in Central Aceh Regency is considered to have potential as a tourist attraction because it is unique in the process of making Kerawang Gayo crafts. It is important to develop Kerawang Gayo crafts as a tourist attraction so that tourism in Central Aceh Regency is increasingly known for its beauty and

uniqueness, regional culture remains sustainable with the existence of Kerawang Gayo crafts in the tourism sector, as well as improving the economy and welfare of the community, especially craftsmen and Gayo kerchief business actors. Kerawang Gayo can also strengthen regional

identity and add to Indonesia's cultural treasures. The following is the formulation of a strategy for developing Kerawang Gayo crafts as a tourist attraction.

Strength	Weaknesses
<ol style="list-style-type: none"> 1. Kerawang Gayo crafts as a typical culture of Central Aceh Regency 2. Gayo kerawang crafts are beautiful and unique 3. Strategic Gayo kerawang craft center area 4. Community openness to tourists 5. The facilities at the Kerawang Gayo craft center are complete and adequate 	<ol style="list-style-type: none"> 1. There is still low public awareness of tourism 2. Limited human resources 3. The Kerawang Gayo craft center is not yet a leading tourist destination 4. Lack of data/information regarding the Kerawang Gayo craft center 5. There is no detailed planning regarding tourism development at the Kerawang Gayo craft center 6. Competition with other tourist attractions 7. The decline in Kerawang Gayo craftsmen 8. There are still many Kerawang Gayo craftsmen who work side jobs such as coffee farming 9. There are no regulations governing tourism at the Kerawang Gayo craft center
Opportunities	Strategy
<ol style="list-style-type: none"> 1. There is potential for Kerawang Gayo as a tourism product 2. Accessibility at the Gayo filigree craft center is easy to reach 3. Potential for developing local community traditions 4. Potential for developing the Kerawang Gayo tradition as a special interest tourist attraction 5. Open opportunities to create special interest tour packages 	<ol style="list-style-type: none"> 1. Maintaining the preservation of Kerawang Gayo as a typical culture of Central Aceh Regency and Aceh Province. 2. Utilization of Kerawang Gayo crafts as a tourist attraction product. 3. Utilization of Gayo Kerawang crafts as a Gayo embroidery tradition as a special interest tourist attraction. 4. Open opportunities to create special interest tourism packages as alternative local community businesses. 5. Utilization of the Kerawang Gayo crafts center as a tourist destination 6. Development of special interest tourism packages for craftsmen through assistance and training in making Kerawang Gayo crafts for the community 7. Develop the Kerawang Gayo embroidery craft center as a tourist destination 8. Enrich data/information regarding Kerawang Gayo crafts and make it easier for everyone to access them 9. Organize tourism development planning at the Kerawang Gayo craft center 10. Managers of Kerawang Gayo craft centers must be able to learn about special interest tourism in other areas so they can develop the potential of Kerawang Gayo crafts 11. Collaborate with the government in providing and supporting tourism infrastructure 12. Promotion through collaboration with travel agents. Organizing annual cultural events as part of promotions

Based on the SWOT analysis matrix, an aggressive strategy can be chosen, namely by utilizing the strengths of the Kerawang Gayo craft to achieve development opportunities as a sustainable tourist attraction in Central Aceh Province, which is one of the districts in Aceh Province. The area is located on the Gayo plateau which stretches across the ridge of the Bukit Barisan mountains with a height of approximately 1200 meters above sea level. This condition makes the air very cool and even tends to be cold and the land is fertile plus the gift of a fairly large lake known as Lake Laut Tawar on the edge of the city of Takengon. The favorable geographical location and conditions,

beautiful nature, and good road access attract tourists to visit, making it an opportunity for the community, especially Gayo filigree craftsmen. One of the cultures in Aceh is Gayo culture [8]. Culture as part of a product of modernity is always in dialectic with the values of Gayo society. Framed by social change, the encounter of these two cultural poles has been felt in many aspects of life [9]. One of the cultural products that can be used as a tool to meet the physical and spiritual needs of a society is Gayo filigree [10]. Kerawang Gayo is the name for carved motifs which are the work of art of the Gayo people [11], [12]. Kerawang Gayo is part of the culture of the Gayo

people which is still preserved, including by the people of Bebesen Village. Kerawang Gayo is a cloth decorated with traditional Gayo motifs.

Gayo filigree craft art is a traditional cultural product of the Gayo people of Central Aceh which is thought to have existed since the existence of the Linge kingdom [11]. Kerawang Gayo is a motif or decoration carved on the Gayo traditional house, namely Umah Pitu Ruang or a seven-room house in the form of a house on stilts. This traditional building functions as a traditional residence for the Gayo people and a place for ceremonies or Gayo traditional and cultural activities. Currently, Kerawang Gayo has two meanings and understandings, namely, firstly as a name for traditional Gayo decorative motifs, and secondly as a name for the traditional clothing of the Gayo tribe of Central Aceh [12]. In the following period, the word Gayo filigree was also used as a form of craft that was carried out by the community and developed in the Gayo area of Central Aceh. Each motif has a philosophical basis according to its shape and carvings, the philosophical content can be in the form of moral messages, advice and ancestral mandates to future generations, to live in accordance with the values that apply in Gayo culture [13]. The application of the Kerawang Gayo motif on cloth depicts the thoughts of the Gayo people in their relationship with humans and their creator. There is currently no certainty about the total number of Kerawang Gayo motifs, because each research result by academics and the opinions of Gayo cultural and traditional figures produces different numbers and names of motifs [14]. Generally, the various motifs found in Kerawang Gayo are, emun bering, emun departing, tekukur, tapak seleman, mata ni lo, emun berkune, emun mupesir and bud ni tuis. There are six typical Aceh Gayo batik motifs that have been produced, namely: (a) Ceplok Gayo motif; (b) Upright Gayo Motif; (c) Straight Gayo Motif; (d) Parang Gayo Motif; (f) Soft Gayo Motif; and (g) Gayo Geometric Motifs [15]. Apart from that, the Kerawang Gayo Motif is basically always experiencing development and has developed widely in various products so that these products are able to compete in the market. Starting from the shape of the motif, function, material, color, and manufacturing technique [16]

Kerawang Gayo crafts have great potential to be developed as a tourist attraction in Central Aceh Regency. Analysis of the attractiveness and perceptions of tourists who visit the Gayo filigree craft center and local communities provides direction for tourism development, namely related to cultural aspects. The perception of tourists, both foreign and domestic, generally gives positive value to Kerawang Gayo crafts and believes that Kerawang Gayo crafts are unique in terms of the

manufacturing process and have their own characteristics with very beautiful motif designs that have the potential to be developed as a tourist attraction. Apart from tourists, the people around the Gayo filigree craft center also generally give a positive assessment of the development of Gayo filigree crafts as a tourist attraction. The strategies that can be applied in developing Kerawang Gayo crafts as a tourist attraction in Babesan District, Central Aceh Regency are as follows.

1. Maintaining the preservation of the Kerawang Gayo craft culture as a typical culture of Central Aceh Regency by providing education and understanding to the local community that cultural preservation is very important
2. Utilization of Kerawang Gayo crafts as a tourist attraction product.
3. Utilization of Kerawang Gayo crafts as an alternative local community business in the Kerawang Gayo craft center
4. Increase public awareness of tourism. This is done by creating tourism awareness groups by providing tourism knowledge and training.
5. Develop the Kerawang Gayo craft center as a tourist destination.
6. Human resource development is aimed primarily at increasing the community's ability to manage tourism. Human resource development includes, among other things: a) Increasing the ability to communicate well with tourists, both in Indonesian and foreign languages, b) Increasing the ability to manage and guide tourist attractions, c) Increasing the quality of services for tourists.
7. Developing the quality of craftsmen at the Kerawang Gayo craft center is aimed at increasing the regeneration of Kerawang Gayo craftsmen through assistance and training in making Kerawang Gayo crafts for the community.
8. Develop special interest tour packages and plan tourism development at the Kerawang Gayo craft center. The intended development of special interest tourist attractions is the attraction of the process of making Kerawang Gayo
9. Managers of Kerawang Gayo craft centers must be able to learn about special interest tourism in other areas so they can develop the potential of Kerawang Gayo crafts
10. Collaborate with the government in providing tourism supporting infrastructure.
11. Carry out promotions through collaboration with various parties

including travel agencies and tourism service providers. Promotion can also be done via social media, for example Instagram and Facebook. Participation in

4. CONCLUSION

The strategy for developing Gayo filigree crafts can be done by; 1) maintaining the preservation of Kerawang Gayo craft culture, 2) utilizing Gayo filigree crafts as a tourist attraction product, 3) increasing public awareness of tourism, 4) developing the Kerawang Gayo craft center as a

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6. REFERENCES

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tourism events and exhibitions is also one of the promotion factors.

tourist destination, 5) developing the quality of craftsmen at the Kerawang Gayo craft center, 6) developing tour packages, 7) Collaborating with the government in providing tourism supporting infrastructure, and 8) carrying out promotions through collaboration with various parties including travel agencies and tourism service providers.

filigree craft craftsmen and the people of Bebesen sub-district, Central Aceh Regency.