

**PROCEEDINGS OF INTERNATIONAL SEMINAR**

**The Existence of the Cultural Arts  
in the Globalized Society**

Denpasar, 18 November 2017

**Editors**

Prof. Dr. I Made Suastika, S.U.  
Dr. I Made Rajeg, M.Hum.  
Dr. Luh Putu Puspawati, M.Hum.

**Udayana University Press  
Collaboration with**

**Program of Indonesian Language for Foreign Speakers  
'BIPAS' (Bahasa Indonesia untuk Penurut Asing)  
of the Udayana University**

**The Art and Cultural Studies of the State University of Padang**

**PROCEEDINGS OF INTERNATIONAL SEMINAR**

**The Existence of the Cultural Arts  
in the Globalized Society**

Denpasar, 18 November 2017

**Editors**

Prof. Dr. I Made Suastika, S.U.

Dr. I Made Rajeg, M.Hum.

Dr. Luh Putu Puspawati, M.Hum.

Udayana University Press  
2017

**PROCEEDINGS OF INTERNATIONAL SEMINAR**  
**The Existence of the Cultural Arts in the Globalized Society**

Editors

Prof. Dr. I Made Suastika, S.U.  
Dr. I Made Rajeg, M.Hum.  
Dr. Luh Putu Puspawati, M.Hum.

Reviewer

Dr. I Nyoman Dana

Prepress

I Wayan Sukaryawan

Publisher

Udayana University Press  
Denpasar-Bali

Collaboration with

Program of Indonesian Language for Foreign Speakers  
'BIPAS' (Bahasa Indonesia untuk Penurut Asing) of the Udayana University

The Art and Cultural Studies of the State University of Padang

First Edition: November 2017

**ISBN 978- 602 - 294- 248- 1**

## FOREWORD

Om Swastiastu

Assalam'alaikum Warahmatulahi wabarahkatuh

Good morning, everybody

First of all, welcome to all students of Arts and Culture Master Program, State University of Padang who are here now in Faculty of Cultural Sciences, Udayana University, Bali. Thank you for the coming and participation.

This morning we conduct an international joint seminar, as result of cooperation between Arts and Culture Master Program, State University of Padang and BIPAS Program, Udayana University.

We hope that this cooperation will become the starting point of many other joint activities of the two universities in the future. As we know that some lecturers of State University of Padang are still studying in FIB-Udayana University. Even I remember very well Prof. Dr. Daryusti himself completed his doctoral studies at the Cultural Studies Program in Unud. He used to be my student.

The international seminar with the theme «The Existence of Arts and Culture in Global Society» is held at FIB Unud, today, that is Saturday, 18 November 2017.

The presenters are lecturers and students of both universities. Their papers can be read in the seminar proceeding.

At last, I am awfully sorry if there are weaknesses in the preparation and the implementation of the seminar. Of course, I thank State University of Padang for choosing FIB Udayana University as seminar venue.

Have a nice seminar.

Om Santhi Santhi Santhi, Om

Editors

## PREFACE

**Om Swastyastu,**

The long distance between West Sumatra and Bali and other technical problems have not significantly hampered the compilation of the proceedings for which we are grateful to the Almighty God 'Ida Sang Hyang Widhi Wasa'. This International Seminar with the theme the Existence of the Cultural Arts in the Globalized Society 'Eksistensi Seni Budaya dalam Kehidupan Masyarakat Global' will be held on 18<sup>th</sup> November 2017 at the Faculty of Arts of the University of Udayana as the realization of the cooperation between the students of the master program of the Art and Cultural Studies of the State University of Padang and the Program of Indonesian Language for Foreign Speakers 'BIPAS' (Bahasa Indonesia untuk Penurut Asing) of the University of Udayana.

The papers which this collection of proceedings contain are written by the students and teaching staff of the State University of Padang and the students of BIPAS of the State University of Udayana, the teaching staff of the Faculty of Arts of the University of Udayana, the Doctorate Program of Cultural Studies of the University of Udayana, the State Polytechnics of Bali, and the Indonesia Institute of the Arts.

Nothing is Perfect "Tidak Ada Gading Yang Tidak Retak", meaning that we apologize for any intentional and unintentional inconveniencies in the organization of this International Seminar in general and in the compilation of the proceedings in particular. It is hoped that God bless us all.

**Om Santih, Santih, Santih Om**

**Head of BIPAS, Udayana University**

**Chairman of the Committee**

**Dr. Drs. I Made Rajeg, M. Hum.**

**Prof. Dr. I Made Suastika, SU**

## TABLE OF CONTENTS

FOREWORD ~ iii

PREFACE ~ iv

TABLE OF CONTENTS ~ v

✓ THE URGENCY OF TARI MABUK IN BEDENDANG CEREMONY  
**Afni Rachmawati ~ 1**

✓ THE EXISTENCE KATUBAK ART ON WEDDING EVENT IN SUNGAI SARIAK OF  
PADANG PARIAMAN REGENCY  
**Afri Rozi Fernandes ~ 7**

THE ROLE OF EDUCATION FOR INVESTING THE VALUES OF TRADITION  
CULTURE ART FOR FACING GLOBAL CHALLENGES  
**Agusti Efi Marthala ~ 13**

THE UNIQUENESS OF TRADITIONS MEGERET PANDAN IN THE DEVELOPMENT  
OF TOURISM AT THE TENGANAN VILLAGE, KARANGASEM DISTRICT, BALI  
**Anak Agung Istri Putera Widiastiti & Anak Agung Istri Ngurah Dyah Prami ~ 19**

THE MASSEY COMMISSION AND THE DEVELOPMENT OF THE ARTS IN  
CANADA  
**Andrew John Cochrane McNeilly ~ 25**

✓ THE VALUE OF EDUCATION IN THE ART OF INDANG SANDIANG TIGO  
IN LUBUAK ALUANG-PARIAMAN, WEST SUMATERA  
**Anggi Resty Harlen ~ 29**

THE EXISTENCE OF ARTS AND CULTURES IN THE GLOBAL SOCIETY:  
HUNGARIKUM  
**Anna Xenia Laszlo ~ 37**

✓ THE URGENCY OF DANCE FESTIVAL AND EXHIBITION SOCIALIZATION  
TOWARD THE CONTINUITY OF TARI GALOMBANG DUO BALEH EXISTENCE IN  
TANJUNG PISANG NAGARI SINTUAK SINTOGA DISTRICT PADANG PARIAMAN  
REGENCY  
**Belirda Wulan Dhari ~ 43**

✓ DEVELOPMENT OF AUDIO VISUAL MEDIA ON VOCATIONAL LEARNING MUSIC  
ART TO CHILDREN TUNAGRAHITA ARE IN SLB NEGERI 2 PADANG  
**Cecep Permana ~ 47**

# The Role of Education for Investing the Values of Tradition Culture Art for Facing Global Challenges

Agusti Efi Marthala

**ABSTRACT** — The diversity of traditional culture is the power that underlies the life of nations and countries that could be the power in the middle of global pressure. The diversity of tradition could detached from concept of values, that respect each other and the freedom in each ethnic group for running their local tradition for understanding tradition culture (local culture) need the comprehension about cosmology as the fundamental concept. The societies who do not stand on cosmologies power and accept the culture from outside culture could weaken the power of local culture or tradition culture itself.

In fact, the given of widespread space for local strength causes the problems, regional autonomy led to new policies, the perspective of pluralism become paradoxical and exist, the emerging of ethnicity (ethnonasionalisme) will rise the conflict. Conflict is easy happen when mutual respect and mutual respect becomes weak, while ethnotionalism becomes strong this will give bad impact for local culture.

The education of culture and art is the effort for inheriting, preserving, excavating and implanting local wisdom through revitalisation of local culture value to build identity of country, and then become the bastion in the global challenges. The education of culture art shows the values of tradition and combine the modern culture to other values that is could be the strong culture power for a country in the future.

Key words: Role of Education, Investing, Tradition Culture and Global Challenges

## A. Introduction

Indonesia's Background is multi-cultural, full of the content to build a harmonious and balanced in life. The study about multi-cultural is inseparable from the concept for respect one each other in freedom life for each ethnic group to operate their own culture. The awareness and comprehension to make the life balance and harmony together by go hand in hand and respect each other is the key to keep the stability of nation and country's life.

The Society with diverse cultural backgrounds living side-by-side can influence each other and conversely society who does not related to other societies, will make the society in isolated with other world by pressure of globalisation is recently happen in this world. The public awareness appear after regional autonomy, where the authorities politically can be exploited as a power to pressure primordial attitudes and in making a unifying media in the process of modernization to improve social relations. In other hand, as politically the power of local culture are abused by several people to separate the united of nations. This impolite ways are used for self and group importance. The impact is the shift of values that live in culture society, especially the value in the culture of tradition.

Generally, traditional art that is already spread in many regions is unknown who was the firsts creator of the song, because it already exist, grow, used and admitted from one generation to other generation since a long time ago. As some of the above experts point out that it is true that these traditional arts have elements, traits or characteristics of the arts and the values that reflect the life of the art of owner community.

Therefore, it is appropriate to say that the culture of Indonesia tradition is the wealth of the nation that should be protected and conversed, the admitting of other country toward Indonesia's culture and art is the negligence toward converse culture art itself, but that problem must be as contemplation for each person, how far the effort to protect and conserve the culture to be sturdy.

The influence of globalisation on one side brings many advantages, to build communication between countries and to make opportunity for interstate activity in each country to spread their massive link. But, behind the things that always be priority and give beneficial there is threat toward traditional culture art will be the massive challenges for each country. The progress should be accompanied by a wise attitude to give a positive impact on the existence of national identity in order to remain sustainable

Therefore, tradition culture art for each region must be introduced since childhood in formal school, so children could respect, conserve the culture of ancestor. In culture and art education also introduces other culture that is live in plural society so children could respect this diverse cultural tradition is equivalent to the tradition itself to prevent a clashed by contradicting, and more importantly building a cultural power to face global challenges.

## **B. Discussion**

### **1) Understanding Culture Art Tradition**

To understand the arts tradition needs to be reviewed the concept of art itself, Prasetyo (2010: 12) mention that "traditional art is a form of art that is sourced and rooted and has been perceived as self-owned by the surrounding community". Not much different, K Garna (1996: 189) explains that:

"Traditional art is a creation of the past, which is a behaviour that is used by today's society. The arts contain local values from the culture of the people who maintain them. Traditional art also concerns the public view of the universe, so that traditional art is related to the belief, values and mind-set of the people who own it."

Traditional art in society is growing, using and admitting in one generation to other generation from long time ago by each group user and heirs itself. The diversity of culture art has the elements regarding to: belief, ideology, motivation, point of view, sensitivity, carrying, direction, purpose, beside the aspect of style and esthetic. Tradition culture cannot be separated from the concept of thinking that it regarding with cosmos concept as the thinking of society as fundamental concept.

The point of view of cosmologies is the crystallization that is conceptual from the people experiment to comprehend and respond the present of other culture. Comprehension is needed that culture is the crystallisation from psychology history and creativity as biography people in long time ago. Art as the cultural strategy is the society symbolic traits to harmony between nature trait structure and environment with spiritual experience structure.

Traditional culture only comes as a legacy of the past has social and cultural functions for individual and society. As an illustration, why is the Minangkabau society hardly possessive and weak in appreciating its local culture? Perhaps because they no longer have the cosmological viewpoint and bio-fantasy experience on the basis of cosmological grounding and biography underlies Minangkabau art and culture. Culturally, what is the cosmology of traditional society different? In general, the cosmological view of a society is reflected in its



mythological treasury.

Likewise with the Minangkabau cosmological view, it is contained in the richness of its mythological treasures. However, how many actually Minangkabau young people known Minangkabau mitologi treasures. Because, the myth in the view of the "modern" Minangkabau Society, regarded as something imagination, has no meaning and based is baseless. It is easily assumed that this view emerges from a modern paradigm based on the paradigm of positivism, which avoids the view of the mythological paradigm.

Thus, how to behave the myth that is appearing and known in Minangese itself? In the recent point of view, it is hard to accept tradition of myth except just the story for lullaby. The children's imagination only love the story. For lighten back the tradition myth as the view based of cosmologies it is true as a hard things to face global challenges.

The same view used to see another tradition myth, because as society that is live in recent point of view, it is not important is the tradition myth tell what truly happened or just imagination, the important for them is the value and meaning inside the story. By this point of view religious story or myth, even modern movies and TV serial the important values is not is it truly happened or not, but, inside of meaning and the lesson that we could adopt from that.

If the community views as described above, it is only to keep the life of the myth in the minds of its future generations, as a form of responsibility to their offspring. Because the myths in the cultural context are nothing more than symbolic and theatrical descriptions of the way of life of their people, preserving and lifting them as sacred, done because of the cosmological insight that is contained in mythological stories, religious story, is an essential element for the life of a society. Mythology, as expressed by Van Peursen, as well as the modern scientific paradigm, is the guiding and paradigm of a particular society or generation in solving and answering the problems it faces. In the same way they produce new cultural works, including traditional art in a new form.

For understanding traditional culture must have knowledge based on comprehension mythology paradigm. Then, cultural and tradition art must accompanied by socialisation and internalisation myth tradition as the fundamental cosmology. Incomprehensive toward society cosmology culture, even though the tradition culture still exist in the middle of society include Minagkabau traditional culture not more longer than just an art and does not have power. Art tradition has live like a zombie, and the shadows moves without the power of life.

Traditional culture cannot be just comprehends in paradigm empiric without stare it as symbolic world, the world that has live in human thought. The self-defence toward other culture will lead society to be the objectivity of their culture itself. Excuse for protecting their local culture originality, by rejecting to build connections with others society, will make that culture become isolating and does not have a chance to grow. In other hand, if a society extremely open toward culture that comes to them without having the filter and repulsion power, the culture of society will lead the culture to forget with them identity.

Thus, the understanding and comprehension of society to other cultures must be in a level and a balanced level. What a society must do with its culture is to filter incoming culture does not destroy the existing culture, with art and tradition not only understood in the empirical paradigm. The reign of a cultural art cannot be seen in traditional reasoning and mere empirical reasoning, but on the extent to which a society gives meaning and lives it.

Through the advances of human developing, the threat of globalisation toward existence of country identity is in culture deviation reflect from the decrease of local culture. Local culture or tradition culture it looks like has been changed by global culture, especially from other culture in whole life of Indonesian aspect, young generation recently more loving pop concert compare traditional art. This reality of young generation as the modernisation is lack of interest toward tradition. Something regarding to culture tradition is reputed old, not modern and just for previous generation. Basically, the culture tradition is the original product from ancestor that has values of the identity of country.

In fact, the given money for the local power space, not good as expected, indeed causing problem. Regional autonomy creates new policies, the perspective of pluralism becomes paradoxical and the emergence is the emergence of nationalism (entnationalism), which leads to a confrontation, such as in Aceh, Poso, Ambon, Papua and Kalimantan One thing that must be anticipated is the strength of nationalism that is rooted in the culture of the nation that is bound in "Bineka Tunggal Ika". Cultural diversity supported by 931 ethnic groups, and approximately 600 regional languages and thousands of cultural aspirations (mulyana: 2005).

Hence, for protecting this united, tolerance is needed to respect one each other, respect one each other to save bineka tunggal ika, (Sumadi, 2007: 196) said, "all of kind of culture and the way of living is in the same level, because of that no more superiority culture (superiority) and no more inferiority culture (inferiority)". The important of this is to search the way out, and overcome all of boundaries.

These constraints can be internal and external constraints. Internal factors that become obstacles is a sense of individual nationalism is low to appreciate the culture of an increasingly weak tradition, sometimes the lifestyle of individualism is a factor of causing lack of awareness to have togetherness and comprehensive. External factors that become obstacles in the effort to preserve the tradition culture is the lack of socialization and mediation either from the party responsible for handling the issue and the media as a means of public relations that bridges the information to the public. In addition, the role of society is also important enough to teach young people to have the skills to preserve their culture.

Because of that, the values of culture nation is needed, by growing up the exiting the diversity in unite, suitable with Geria definition (1997:55) said that the function of culture art as diplomacy media and potency of art could role as diplomacy, there are: (1) art has great variety and diversity, (2) has concrete and easy to appreciate and cultivates mutual respect and appreciation and (3) has basic solid foundation beauty that can be a universal language capable of penetrating various boundaries and geographical, political, racial and ideological differences.

In the understanding of culture there is no absolute truth, what is true for a person is not necessarily true for others. Therefore, the understanding of the cosmology of the cultural user community needs to be understood, in cultivating the nature of tolerance and mutual respect.

## **2) The role of education for investing the values of tradition of cultural art**

The developing of curriculum of cultural and art hope could born human resources that have equality between physically and mental. The timetable of art and culture need to be comprehended by teacher to lead and educate children to build children character. Direction or method culture art, learning or art same with education concept, as cultural process that did as an effort to inherit or to invest the values from previous generation to the next generation.

Because of that, art in education is the effort to inherit, converse and develop the kind of local art even national or international.

The concept of diversity in art education is the important thing because eventually student and society could appreciate the diversity, communicative and opened, and also no suspicious between them. To learn the diversity of art and culture as good and right will exist the behaviour of tolerance and has the awarenees that the diversity of culture could strongest and could support between one to another, without underestimate other culture.

Digging and investing the local culture through art culture education could be say as local revitalisation, in effort to build country identity become bastion to face global challenges. Local culture will be the power to face global challenges. The skill of survive from other culture will accommodate the element of other culture that does not clash with local culture, will absorb useful and beneficial thing for growing up the local culture to be better.

Arts and Cultural Education that contains local values combined with values in various ethnic local and local wisdom that will build the nation's culture in future. To answer and accommodate the thought and effort towards art and culture education, in the congress of art and culture teachers in Indonesia (2008) which is an extension of MGMP teachers, this congress produces four statements that will bring this association into empowerment and professionalism of the perpetrators, the four statements are:

1. Return to Indonesia's roots as a basis for art and culture learning
2. to create teacher art culture that is smart, creative, innovative and fun
3. Professionalism and quality of art and culture education that is multi-culture, multi-language and multi-dimension
4. Cultural arts teacher as the spearhead of cultural arts learning.

The timetable of culture and art basically is the main timetable of culture art in scientific in several activities such as expression, recreation, and appreciation through method: studying through art" and "studying about art" that cannot be given by other timetable. Cultural and art education is multilingual, multidimensional and multi-cultural. Multi-lingual is to develop the expression skill through "language" of art itself, multidimensional develop appreciation and creation of art by mixing the element of ecstatic, logic, kinaesthetic, and ethics. Same with other subjects, in learning of art and culture one of the most important components of the curriculum that needs to be understood is the purpose of art and culture education. In the curriculum KTSP is now known as the Competence Standards/ *Standar Kompetensi* (SK) and Basic Competency/ *Kompetensi Dasar* (KD). SK is the type of the skill that will be achieved in explanation again into several KD. As the teacher they firstly must be understand about SK and KD before RPP and implement in class. The capabilities formulated in the SK are outlined in some basic competencies, which include cognitive, affective and psychomotor abilities.

The problem happened in the field is the challenge to formulate indicator to determine the material to teach. The indicator formulate problem happen when they want to decide what would be achieve. Unequal often happen indicator formulation about base competence with expected. This thing is because of the comprehension about the based competence. Because of that togetherness and discussion through seminar is important, discussion each other in diversity of method to formulate the achievement of indicator through timetable materials is one of solution despite for preparing quality resources in cultural art as supporter in education advance to invest the education values of art and culture in the field.

### C. Conclusion

Study about diversity of tradition and culture in Indonesia is inseparable from concept of value that is happen, respect one each other and freedom for every each country for operating their own culture. Society with culture background and diversity of life side by side could influence each other. Local culture is introduces since childhood through formal education and non-formal education.

The point of view of cosmologies toward crystallization is conceptual from the experience of society to comprehend and understand tradition culture and art must have knowledge depends on comprehension towards myth paradigm, followed by socialisation and internalisation myth tradition as cosmology. Society who does not based on cosmos power and accept other culture openly weak the power of local culture or tradition culture itself, even tradition art still present in society, but does not have a power of life like before.

Through art education culture is expected to renew the human resources that have a balance between physical and mental, art and cultural education is an effort to inherit, preserve and develop the field of art and culture. Digging and investing local wisdom through Cultural Arts education can be said as an effort to revitalize local cultural values as part of efforts to build the identity of the nation into a fortress in facing global challenges. Arts and cultural education that contains local values combined with other values contained in various of local ethnic and local wisdom that will be the culture of the nation in the future.

### REFERENCES

- Adeney, Bernard T. 2000. *Etika sosial lintas budaya*, Kanisius, Yogyakarta
- Atmaja, Nengah Begawa. 2006. "Pemulihan Krisis dan Multikulturalisme dalam Perspektif kajian budaya" makalah seminar Nasional Program Kajian Budaya Cassirer, Ernst. 1990. *Manusia dan Kebudayaan, sebuah essay tentang manusia*, Jakarta: Gramedia
- Geriya, I Wayan. 1997. Potensi dan peramam kesenian dalam diplomasi Kebudayaan dan Hubungan Antarbangsa serta Implikasi Terhadap Pengembangan Kreatifitas seni, Arikel dalam MUDRA Jurnal Seni Budaya, no.5 tahun V, Maret, Denpasar: STSI
- Ketut Sumadi, 2007. Epresiasi Estetika dan Etnis di Indonesia : Mencegah Disharmoni menjaga kebertahanan NKRI, Artikel MUDRA Jurnal Seni Budaya, No.2 Volume 21, Maret, Denpasar: STSI.
- Mulyana. 2005. "identitas kejawen : mengurai benang kusust", artikel lengkap dalam *kejawen* Jurnal Kebudayaan Jawa, Vol. 1, No. 1, September, Yogyakarta.
- Schelold, Reimar. 1998. The Domestication of culture Nation Building and ethnic Diversity in Indonesia, dalam *Globalization, Localization and indonesia*, editor: Peter J.M.Nas, Leiden, Koninlijk Institut Voor Taal Land-en Volkenkunde (KITLV) Royal Institute of Linguistics And Anthropology