

STRATEGI PENGELOLAAN SENI DAN BUDAYA LOKAL DALAM
KONTEKS GLOBAL

By : Kuswarsantyo

(Dance Education Departement, Yogyakarta State University)

kuswarsantyo@uny.ac.id

Abstract

Maintaining local culture that still exist in the competitive global culture is necessary that the image of the art and culture that exist in general becomes more apparent. This is important, given the public perception of the local culture and art and has always looked old –fashioned and outdated. Therefore we need art effort to introduce local art and culture from an early age to the younger generation in particular about the contextuality of art and culture that we have. It is important instilled in the younger generation to the understanding of art and culture not only textual alone. The tendency of our society is still lack of awareness and understanding of the importance of art and culture for the spiritual life of man.

To provide traction on the local arts and culture required certain steps in order to attract the local culture. Packaging of local arts and culture in order to attract the general public is very important. It will be linked to how the prospect of local culture and art is the work of our artist to be recognized in the global scope. Local art packaging efforts toward a global culture of this in view called *glokalitas*, where local potentials is packaged in such a way, so it will be able to penetrate the global world. Ideas and creative ideas in the regard should be raised. The attitude creative cultural performers needed in order to maintain the viability of the traditional arts. In this case they are always artist who dared to invent something in order to say afloat in the face of any change, either in a sudden situation or through a process of time travel. Because virtually all humans have the potential to be creative, but most of them are not encouraged to develop the creativity. The effort of packing a piece of local art and culture is very important for the existence of cultural art itself and its impact on society as well as the owner of connoisseurs.

In an effort to support the efforts of local and culture in the order to penetrate the global market, it would need to take in order published manner effort and can be known to the public at large. Building a communication network through a variety of media are effective measures to be taken. With local potential to the global sphere, the existence of art and culture that we have the stronger will survive the global challenges. With it also attempts to maintain the existence of local art and culture will be achieved.

Keywords: strategy, art,,local wisdom, globalization

A. Introduction

Facing the current era of modernization, everything that is impossible will happen very likely. Thus the enormity of these influences penetrated into all walks of life. From human behavior, information technology, to the problem of artistic dynamics. Related to the development of art which has now entered the cultural industry called tourism, it is required to be more dynamic in keeping with the times. What about the attitude of supporting behavior in dealing with that reality?

The dynamics of cultural change that occur is a necessity that must be faced together and we cannot avoid it. What steps do we need to move forward so that our young generation is not carried away by the current of globalization, but how to respond to globalization as a spirit to advance culture to face the challenges of the times. The question we deserve in this article is, how to filter children in the face of cultural change in the era of globalization? After that, how do we use the values of art as a means or media to strengthen the firmness of the attitude in facing the challenges of globalization

B. Art Values

Talking about art cannot be separated from the cultural life that surrounds it. Art was created because of encouragement from a group of people or communities for a specific purpose. So it's no wonder that art is always related to social activities. On that basis, it becomes clear that values in art are always related to the lives of the people in which art is located. The function of art in which there is ethics is to find a measure of the assessment of human behavior (good and bad), but in practice ethics get a lot of difficulties or problems. This is because the size of good and bad values of human behavior is not the same (relative), which is not separated from each other's nature. However, ethics always achieves the ultimate goal of finding ethical measures that are generally acceptable or acceptable to all nations in the world.

Human behavior is not the same in terms of taking an ethical sanction because not all human behavior can be judged by ethics. However, ethics have varied meanings. Bertens (2001: 23) mentions three types of ethical meanings as follows:

1. Ethics in the sense of values or norms that become a guide for a person or group of people in regulating behavior.
2. Ethics in the collection of principles or values of norms (codes of ethics).
3. Ethics in the sense of knowledge or teachings about good and bad. This ethic is the same as moral philosophy.

Ethics as ethical or moral values and norms relate to the first ethical meaning. Ethical values are the value of good human behavior. Ethical values are manifested into ethical norms, moral norms or moral norms. Ethical norms relate to humans as individuals because they involve personal life

In relation to art, talking about the issue of value will relate to the standard rules made by humans where humans interact to realize certain rules that they will follow. Therefore, art and the value of people's lives will always be related. And herein lies the importance of implementing artistic values in life.

C. Character Education

Democracy education experts in the United States specifically identify character traits that are part of democratic practices including "honesty, courage, respect, responsibility and justice - transcend ethic and cultural differences" (Pearl & Pryor, 2005: xix). Honesty, courage, respect, responsibility and fairness are the values in life that every human being must have. In other words, character education is synonymous with values education.

Black (2005: 31) argues that character education contains three elements, namely:

1. A common core of shared or universal values

2. The belief that there are rational, objectively valid, universally accepted qualities to which people of all nations, creeds, races, socio-economic statuses, and ethnicity subscribe
3. The belief that traits (qualities) transcend political persuasion as well as religious and ethnic differences.

The three elements above emphasize universal values and trust in diversity and diversity. Black (2005) suggests that to incorporate character education into school, the school's first obligation is to identify universal values that will become the focus of the program and make a commitment to teach these values. The core values embraced by schools in the United States include: honesty, courage, responsibility, respect, fairness, mutual trust, loyalty, love, and compassion.

Art-Ong Jumsai Na Ayudhya (2008) chose five human values for integrated learning with the theme of water education. The five values of humanity are love or compassion, virtue, peace, truth, and non-violence. Ayudhya (2008) explains that: love is a feeling of pure compassion that motivates selfless service for the benefit of others; virtue is an act of love that is practiced with the aim of sharing to help people; peace is joy and serenity that arises within; truth is something that does not change; and nonviolence is the culmination of previous values that bring peace.

With water education, Ayudhya (2008) describes the value of love values by reflecting on the human body and animals that contain 75% of water, so we must love water. If there are people who are deficient and need water, then the act of sharing water is a virtue. The act of giving water to others to meet basic needs, so that the person gets joy and tranquility including the value of peace. The truth value in water education makes us aware that the world is a planet of water (Juju Masunah, 2012, 37).

Ki Hajar Dewantara (1937) stated that the values of life read "Ing Ngarso Sung Tulodo, Ing Madya Mangun Karso, Tut Wuri Handayani" These values are exemplary, creative, and supportive. Values in Sundanese culture are

known for picking up, grilling, taking care. Choose respect means respect, love means mutual love and love, and care that is loving or nurturing. Thus, these universal values apply everywhere and to anyone, not limited by the West and East.

D. Globalization

According to Malcom Waters, globalization makes geographical and cultural boundaries vague in one's mind because everything becomes one. While Mansour Fakih said that the Globalization era was marked by the increasingly advanced role of markets, investments and the global economic field that are interconnected with each other. It's no longer difficult at this time to get news and news from places thousands of kilometers from where we are at the same time. Everything seems to be as easy as we know without the need to make a hard effort.

Unlike in the past, let us know in other parts of the world that has happened a month ago, we will know today. The existence of Globalization is certainly also supported by the existence of technology that is increasingly developing and facilitating human life. In this era of globalization, everything we do is easier

Causes of Globalization

1. The development of communication information technology that plays a role in facilitating economic transactions between countries.
2. International economic cooperation that facilitates the occurrence of close inter-state agreements.
3. The advancement of science in transportation technology that facilitates transport and shipping of goods abroad.

Positive Impact of Globalization

1. More and more development
2. The faster and easier communication.

3. Improvement in the economy becomes more productive, effective and efficient
4. Tourism and tourism are increasing
5. Information and science are easy to obtain.
6. Living standards of society increase.
7. Encouraging improving self quality.
8. Ease of transportation.

Negative Impact of Globalization

1. The attitude of solidarity or caring, mutual cooperation, solidarity decreases.
2. Creativity decreases because individuals are mostly consumptive.
3. The culture or customs of the nation will be eroded.
4. Uncontrolled and unfiltered information.
5. Domestic companies will lose competitiveness with overseas companies, this makes it difficult for domestic companies to develop.
6. Many behaviors and bad attitudes emerge.
7. Farming is reduced.
8. Western-style attitudes become lifestyle and easily contaminated.
9. The emergence of individualism.

E. Implementation of artistic values in the face of the challenges of globalization

Republic of Indonesia Presidential Instruction (Inpres) No. 1 of 2010 concerning the Acceleration of the Implementation of National Development Priorities, contains improvements to the curriculum and active learning methods that are based on the nation's cultural values. Changes in curriculum in universities and in schools must pay attention to the president's instructions. How do you include values in the curriculum or in learning?

Ki Hajar Dewantara (1937) expressed his views on the values of life in learning art. In the book by Ki Hajar Dewantara which was published in 1994, Dewantara (1937) said that:

teaching gending is not only to get the knowledge and skill of music, but it is also necessary to develop a sense of kebatinan, because it always leads to a sense of entrepreneurship (rhythmic feeling) ... a sense of beauty (aesthetic feeling) ... a sense of decency (ethical feeling) (p. 173)

Dewantara expressed this sense of kebatinan with the parable of religious leaders and churches that used music to open a sense of religion and also as a cultivator (character formation). In addition, Dewantara explained that dance can teach the base of politeness and morality, and order. In other words, music and dance are closely related to the regularity of rhythm or wirama which will have an impact on order and order in life, feeling happy, and happy. Dewantara also believes that teaching gending (music) or art is an effort to cultivate a sense of pride in the nation's beautiful and noble cultural wealth. The value learning put forward by Dewantara was an impact or benefit of learning art, the values themselves were not directly planned to be taught.

When listening to Black's (2005) suggestion above, the school needs to identify the values of life that will be referred first. That is, humanitarian values are planned to be included in various programs or learning, including cultural arts. These humanitarian values can be taught simultaneously by teaching art and cultural material and using causality or connectivity thinking.

In this context, art as a tool and method is the way to achieve its goals. Dance subject matter which includes elements of dance, choreography, and traditional dance forms. Elements of dance include energy, space and time. The principles of choreography include unity, balance, repetition, variation and contrast. Traditional dance forms include local, national and international art. From there we can see that educational dance is not a form dance or creative dance, but a dance learning approach that prioritizes creation and appreciation. Like the competency standards formulated in the Education Unit Level Curriculum (KTSP) in 2006, namely expression and appreciation. In order to understand the values, it is necessary to add one competency standard, namely connection.

Yogyakarta Style Classical Dance as another example, is a dance that is abstract and symbolic, which contains the purpose of playing a line or lijnenspel in dance with no meaning, but in the styling performed there is a symbol of the character contained in various dance. For example, in a variety of impur and kambeng dances symbolized the qualities of calm, steadfast and simple, meanwhile, for diversified daughters is a symbol of steadfast beauty and tenderness.

Basically, the classical dance style of Yogyakarta style has two properties of motion, namely the nature of the dance movements of the daughter and the nature of the dance movements of the son. The nature of the dance movement of the son is divided into two, which includes the nature of the dance of the son of Alus and the nature of the movement of the dance of the gallant son. Both the nature of the motion varies about the position of the motion and the pressure of its motion and the feeling of doing it must be in accordance with each of its motion properties, but regarding the paugeran-paugeran or the standard of motion.

In learning Yogyakarta style dance we are introduced to three elements of mastery, consisting of: wiraga, wirama and wirasa. Wiraga means the movement of all aligned limbs. That is, to study Yogyakarta style dance, understanding of the existence of a standard benchmark in terms of certain motions is very important. The movements included in the standard benchmark include: pandangan (direction of eye view), pacak gulu (neck movement), deg (body posture), cethik, mlumahing pupu (opening of thigh position), nylekenthing (toes upward), mendhak

All of the above movements are individual movements. However, between one and the other are interrelated, so that a perfect synchronization of wiraga will be created when bringing a certain dance. Wirama is a dance aspect that is always associated with accompaniment. The accompaniment in the Yogyakarta-style classical dance is gamelan, lagon, kawin, ada-ada, suluk, and kandha. The position between dance and karawitan is intertwined with each other in their respective functions. In this connection Bedaya and Srimpi dances can be

used as examples. In this dance there is clearly a strong bond, namely in terms of themes and movements that bind themselves to karawitan. Likewise for Beksan Lawung Gagah, the rise and fall of the rhythm of gendhing that accompanies dance in accordance with the ups and downs of dance movements. Dance movements adjust to the sounds of kethuk, kenong, kempul, and gong, while karawitan aligns with the theme and movement of the dance.

Besides what has been stated above, in practice, dance is almost always accompanied by gendhing (gamelan accompaniment). In this connection a person or group of dancers must have sensitivity to the rhythm. Rhythm sensitivity that must be mastered by dance learners are three types, namely

- a. The sensitivity of the rhythmic rhythm, which is the sharpness of the taste to be able to follow the beat of the drum carefully with the pressure on the kethuk, kenong, kempul and gong.
- b. Rhythmic sensitivity of motion, which is the sharpness of feeling to be able to move the limbs with a steady or fixed tempo, resulting in flowing motion.
- c. Sensitivity of distance rhythm, which is the sharpness of feeling in taking distance between moved limbs. This distance must be fixed, according to the possible state of the dancer's limbs and according to his own predetermined taste. For example, how wide is the distance between the right and left foot tumors at the time of stepping and so on.

And the last is Wirasa. As stated by GBPH Suryobrongto (1976: 90) it is said that in general the dance covers two things, namely wadhah and content. What is the container is dance techniques, while the contents are Joged Mataram. In relation to the three elements stated above, it is closer to Joged Mataram. This is implied in the dance technique, namely greget (enthusiasm) or inner dynamics (inner dynamic), sawiji (confidence or self confidence), concentration or total concentration, and affection, strong will and not breaking promises.

With the greget principle, a dancer is required to channel or express his inner dynamic through and into plastic movements with perfect self-control to

avoid over acting. The principle of restlessness implies that a dancer must appear confidently in his abilities (but not in the sense of pride). He must be able to appear together with dance and the role he plays as a complete phenomenon.

The Sawiji principle suggests that the dancer must concentrate totally on the dance and the role it plays, even more towards the full fusion between the dancer and the dance. Finally, the principle of compassion, requires dancers to perform their obligations with high dedication and loyalty (Soedarsono, 1979/1980: 129).

Furthermore, Suryobrongto explained that the embodiment of the Joged Mataram embodiment has two types, namely self-discipline, which means inner and outer recognition, and ecstasy. In total concentration, a dancer will reach the level of confusion, namely a level when someone's attention is only directed at what happens on the stage. Even so, the body soul is still fully controlled, because the concentration does not lead to physical or spiritual tension. Therefore, Yogyakarta style dance learners must be able to understand and apply the principles of the four items mentioned above.

Moreover, the standard standard in Yogyakarta style dance in detail must be properly understood so that the quality of the dance can be maximized. The standard benchmark referred to in Yogyakarta style dance includes: Pandengan (direction of eye sight), Pacak Gulu (neck motion) is a beautiful motion of the neck that starts from the motion of bending the neck and pushing the base of the neck (jiling). In the Yogyakarta style dance, there are four kinds of traces: (a) Pacak is very standard; (b) tolehan, which consists of two kinds, namely ordinary tolehan and ngelengot; (c) Chocolate; (d) Gedheg Then Deg (attitude of the body), which is the attitude of the torso which is perpendicular without straining the shoulder or spine, but also does not relax it. This attitude will bring us to the feeling of sumeleh or well established. Cethic motion (groin), this motion is useful for the enlargement of the legs and stomach. Thus, this movement serves as a controller of excessive motion. If this motion is carried out correctly, the dance that is performed will feel calm and stable. In order for cethik to function properly, the thigh must also be in the correct position. Mlumahing

Pupu (opening of thigh position), this position is intended to make dance movements stable, flexible and light. If the thigh is in the correct position, the motion will be balanced. Nyekenthing (toes upright). In this position the legs will become sturdy. This nyekenthing position will test the intensity of all movements and attitudes throughout the body. Mendhak, this position allows for more vivid foot movements, so the dance looks ebrah (large). Mendhak is done by focusing movement on cethic motion. On the other hand, a non-standard benchmark is intended as a dancer's freedom in interpreting the pattern or variety of dance that is determined. The consideration is that physical dancers with one another are not the same. Therefore, based on these considerations, a dancer may just deviate from the standards that have been determined in accordance with the interpretation and taste of the dancer himself. Only, the interpretation and deviation that he does must still consider a number of conditions, namely flexible, accurate, clean and careful.

Creation will be exemplified through learning using creative methods and the learning topic is water. If water is used as a topic in dance activities, the teacher can identify the material and values that will be applied in the learning process. For example, if it is related to art material, water can be analogous to the concept of energy: strong, weak, and flowing. Strong water when floods, big waves and small waves. The calm of the water can be compared to flowing and smooth energy. Then the concept in the material is related to the values of life. For example, the idea of causality from flood events is the attitude of humans who do not care and are responsible for their environment. Thus, the values of life through the topic of water are caring and responsible. The role of the teacher is to encourage students to think of connections between dancing activities through creative processes and environmental care attitudes for the survival of a life. This is where there is a relationship between art material and the values of life whose understanding is assisted by the right method.

In the creative process, democracy can automatically be implemented. Students can develop the freedom to search for their own movements or with a group, arrange the movement until it becomes a dance creation that can be

presented. The teacher acts as a facilitator who stimulates students with various questions about water both directed to understanding the concept, as well as linking it to students' awareness of health and the environment. Learning in this way is expected to balance the achievement of three domains, namely cognitive, affective, and psychomotor. In particular, the affective domain relates to the character of students who are caring and responsible.

Appreciation learning is exemplified by form dance material. Art contains visible values and invisible values. Traditional art is loaded with values that do not look good as moral messages or values that apply to a society or are called local wisdom. Through the appreciation process, students have the experience of seeing, hearing, doing, thinking, responding, and criticizing artwork. The thought of connectivity between art and its values needs to be analyzed first, then these values are applied through the activities of expression, creation, and appreciation. Students / students can connect these values with real life, for example health, work, social, cultural, political and economic problems. However, the key to the success of this learning process is determined by the strategies and methods used by the teacher. Therefore, teachers need to understand the values of life and implement it in their daily lives.

F. Conclusions

The values of people's lives that become role models are the result of people's behavior in the past. Therefore, the traditions in art that have educational values are proof that values exist and from time to time can be used with various improvements. This happens because of the dynamics of the life which is always berubah. Therefore, the educational values that exist in the pamntas art to be implemented in life. Thus the application of these educational values can contribute to shaping children's character that is more in line with the cultural conditions surrounding the child's life.