

Needs of Cultural Literacy Education of the Arts and Culture Practitioners in Rural Community

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Abstract—This study aims to understand needs of cultural literacy education in rural community for developing the cultural conscious society. Its importance to do research because the development of cultural literacy skills for the actors of art and culture was not optimal based on objective educational needs so that it resulted in the inability to create culture-conscious society in a meaningful way. The research is a case study with qualitative approach. It was conducted in the cultural village of Bejiharjo, Karangmojo as a developing cultural village. Data collected by interview, observation, and focus group discussion. Triangulation and extension of observations were made to find out data validity. The results of research show that the arts and culture practitioners have educational needs to manage or carry out art and culture activities in a meaningful way and to develop or anticipate environmental changes that have an impact on the sustainability of art and culture. Therefore, meaningful educational process as intervention to develop art and culture of community by applying culture based education approach must be done to develop the arts and culture management.

Keywords— *literacy; culture; needs; education; art*

I. INTRODUCTION

Cultural globalization is one of the dimensions of changes in society that contributes both expected and not to the cultural development of rural communities. The flow of the transfer of beliefs, beliefs, artifacts and behavior changes is possible in a society that is constantly and constantly changing. Rural communities who are not ready for cultural change will not be able to maintain their cultural existence and will even experience extinction. Conversely, people who have the ability to adapt and anticipate with changes may make it possible for their culture to even have an influence on other cultures. So, society must have to ability to understand the culture that is

owned and the culture of other communities. In other words, society makes its citizens have a culture of conscious behavior. Culture-conscious society is characterized by individuals who have an awareness of their culture that includes values, beliefs, behaviors, and results of human behavior that are different to other people's cultures, have an awareness that their culture must be able to develop harmoniously in different societies, and know how interact with other cultures.

Forming culture-conscious rural communities is an important function of education. Education becomes an instrument to develop individual and community behavior to have the ability of cultural literacy in the context of a plural society and maintain the culture of the community itself [1]. In this case, cultural literacy education is a solution to develop a culture conscious society [2]. It provides and develops various learning opportunities for every citizen so they have literacy skills that can be a tool to overcome the problems they face and develop themselves. The skills needed by citizens for various reasons such as being a prerequisite for economic growth, increasing social integration, and strengthening national solidarity, fostering justice and building humanist behavior [3,4], supporting the achievement of the MDGs [5], and adapt to rapid changes in society, globalization, the influence of information and communication technology, and the problem of the spread of disease [6]. In addition, this ability is seen as a human right and individual and collective responsibility [7].

To manage process of the meaningful education, an understanding of these educational needs must be done first. As known, educational needs are interpreted as the process of gathering information about the ability gaps that are currently possessed here with the expected abilities both of individuals or organizations. To fulfill the gap is through education and / or training activities [8]. Its aim is to find objective gaps as the

basis for designing of the programs that can guarantee their meaning. The needs could be achieved by needs assessment procedure that is carried out scientifically by stages: gathering information, analyzing information and drawing conclusions, and making educational action plans [9]. By analyzing the needs, it is hoped that the benefits will be in the form of considering resources, modifying policies, improving service and strengthening partnerships [10].

The need is inseparable from concept of the culture based education which means that education as being carried out based on how culture animates process and results of education. By understanding it, we will get an idea of how culture in terms of values, beliefs, behavior and artifacts could become the substance of education, educational context, and learning resources. Another perception shows that it can be seen from dimensions of awareness, availability, accessibility, and achievement of education services [11]. How important it is to understand the need for education because many activities to develop arts and culture activities so far have emphasized using of development approaches that are not pro-community so that make people less motivated to enhance their culture [12] and development of the cultural abilities is dominant carried out in perspective formal education [13-15].

II. METHODS

In accordance with the objectives to be achieved namely to obtain an overview of the educational needs of cultural literacy in the context of culture development in the actors of art and culture on rural communities, this research was conducted with a qualitative approach. The research subjects were art and culture practitioners involved in the management of art and culture groups, representatives of village culture managers, and community leaders in Bantul District. The art-culture group as a unit of analysis is determined purposively by considering the level of progress or activeness of the group in managing cultural activities. The research location is in the cultural village of Bejiharjo, Karangmojo, Gunungkidul, DIY as one of the villages considered to be developing in terms of cultural and economic aspects.

Data collected by using observation and in-depth interviews, and focus group discussions. Observations were made on group activities such as exercises, performances, and group social gathering activities. Interviews were conducted individually with research subjects regarding art-culture activities, arts-culture management, and educational needs of art-culture literacy. Whereas the FGDs were carried out by involving sources of information from cultural and cultural actors and managers of cultural villages regarding the management and development of arts and culture in the research location.

The collected data were analyzed qualitatively by the stages of selection, categorization, comparison, synthesis and interpretation of data to explain a specific phenomenon [16]. Meanwhile, to obtain the validity of the data, the process of re-tracking is done by: (a) taking notes of data obtained from the field and compiling it in one file, (b) making categorization, selecting, sorting, selecting data according to the existing

categories, (c) interpreting data and make conclusions, and (d) reporting the process of data collection and analysis conducted.

III. RESULTS AND DISCUSSION

A. Results

Below presentation of research results related to the focus of research covering art-cultural activities and cultural literacy education needs.

1) Arts and culture activities

Art-culture activities held by the groups studied in broad outline can be divided into three forms namely routine meetings of the group members, training activities, and performances. Regular meetings are held according to the member's agreement, for example there are groups that meet weekly like the *Hadroh JJR* group and some meet once a month like the *Jathilan* group. The meeting activities are carried out to strengthen relationships between group members and are usually packed with members' social gathering activities. Training activities done by each group differently depending on agreement of the members. There are those who do training once a week and some who practice only when there will be a staging event. While performing arts and culture performed by the group also varies depending on invitation or request from other parties. Generally, it is often done in conjunction with big cultural events for example in the anniversary of the regency as shown the figure below.



Fig. 1. Arts performance of the reog group

Purpose of the traditional arts and culture groups is basically the same namely to preserve ancestral heritage. According to the actors, *adhi luhung* culture developed in the community was preserved through formation of the groups, developing mutual cooperation values and hospitality to establish kinship. Groups is seen as tools to care in the presence of culture, and as a place for citizens to judge the cultural heritage of ancestors, as stated by the chairman of the *Reog* group who looked at the group to preserve the existing arts and traditions. Aside from being a medium for cultural preservation, it also has function to develop people's hobbies or interest in art. This was stated by the head of the *Hadroh JRR* group that "to carry out the hobby of the prayers of the worshipers of Al-Barokah Mushola, is not just fun but there is a value of worship".

The involvement of the practitioners is caused by their internal motivations. They want to maintain preservation of the culture and arts and love it. This high motivation is manifested in management of the culture such as reviving dead groups, helping to prepare events, becoming involved in acting, and supporting funds for staging activities, and although seen as minimal, appreciation by seeing every performance or performing art is done. According to the head of youth group in Grogol I hamlet which is interviewed that:

"Kethoprak activities in Grogol I Hamlet were inactive, but through initiation of the members of youth group, it rose again. The members have the spirit to maintain existence of the kethoprak art. This is also supported by the residents of Grogol I Hamlet and the overseas people.

The art-culture group has been their activities by maximizing resources they have. To finance training and performance activities, funding obtained independently or from contributions from its members such as musical groups where in this group for staging members often pay for training activities themselves. Something similar happened in the *Jathilan* group where consumption of members and facilities needed in the training were provided by themselves. In terms of funding, all groups studied have funds generated from contributions of their members or group cash, although there are groups that receive corporate social responsibility assistance such as the SL musical groups.

The cultural and arts activities undertaken are useful so that existing art groups continue to run and so that members keep in mind the art activities they practice. Regular cultural activities will also improve their skills in the arts and culture. In addition, cultural activities carried out strengthen fabric of friendship between members and maintain spirit of *gotong royong* as characteristic of rural communities. Characteristics of the actors on each group are average involves all ages from children to the elderly, both men and women. They involve on it because of their hobbies that they participate in the art group.

2) Educational needs of cultural literacy

Each of the group has needs both in aspect of art-cultural activities and aspects of group management in order to develop optimal arts and culture in society. The results of study showed that the practitioners had almost no different needs. As for their needs include several things as described below.

The need for regeneration is seen as very important by the practitioners who has been long involve. It arises as their concern to continuity of the art and culture. According to them, art and culture as a heritage that has positive values and benefits must be developed. But the problem is that very few young people actively contribute to group activities. According to SJ, the head of the cultural village, the minimum number of youth involved was that the average youth of Bejiharjo village when they graduated from school would migrate to find work outside the area so that the group lost human resources that could continue it. Displacement of younger generation was also allegedly as a result of their views who assess the arts and culture does not promise to meet their economic needs. They see that cannot guarantee economic income to fulfill their daily needs. The income generated from performing arts considered to be very small and sufficient for disposables to meet needs. In

addition, they view it as something that is outdated or old, which results in low interest of them towards the existing culture / arts. This decline occurred like their participation on musical arts activities which have now begun to be less favored by residents and turn to electone performances which are considered more entertaining, practical and varied.

Another need is funding needed in running cultural activities, especially in conducting joint exercises. The main funding comes from the member fees is still minimal and is considered burdensome for members if the activities are often done. The result is limiting group training activities both for learning / training and staging activities. For instance, when going to do training, trainers are often absent because to bring reliable trainers from outside is constrained by financial difficulties, and if you want to use a trainer who comes from group members or residents themselves, often constrained by busy schedule. As stated by the chairman of *karawitan* "who could not have time, who could not and the training activities were constrained".

Qualified trainers are also needed to develop their knowledge and skills in performing arts and culture. It is felt when the actors want to develop an interesting storyline but they have no guide to make it as stated by head of the *kethoprak* group who want to create story line chalanging and creative. They conscious that making story line is not easy task and needs knowledge and skills that is compatible If the groups want to ask trainers from outside requires large costs even though helping groups is still limited. They also realized that many members were involved and had spirit to continue to practice but did not participate with ability to train better.

The entry of foreign culture is other needs. It could shift cultures that already existed before. For example, the original *karawitan* is now displaced because there are already instant electrons or *campursari*. Many generations now do not know their own cultural arts because more and more cultures are entering. This happens because there are fewer opportunities for performing arts and culture while foreign culture has more opportunities to perform. They are of the view to continue to develop a culture that can keep up with the times and society is by developing more creative and innovative activities of the art-culture like be able to create new storylines, movements and creation.

To conserve the art and culture in competition with foreign cultures is a demand. Practitioners realize that practical culture which emerges in community can erode the local cultural values. Began to develop perceptions in the community to be fast paced and practical making the cultural heritage of ancestors began to be abandoned. For example, in *Rasulan* tradition in Gunungkidul, there is such a thing as festivity in the event. Community members will gather at the hall to pray and share food brought from home. However, what is happening at this time many are only supply of raw material. They think that having to cook is very troublesome so they just look for the practical. Though from the thorny activities there are positive values that can be taken such as togetherness, kinship and mutual care. Another example is when invited there is usually entertainment in the form of art. In Gunungkidul area, generally entertainment held is *campursari*.

The habit that arises in the situation that guests do not care about the intended entertainment, instead they are cool to chat, hurry to eat or go home and not enjoy the entertainment. Even *campursari* entertainment is less favored and staged less in community party events compared to modern entertainment such as a single organ or dangdut.

Another need is marketing of the art-cultural activities. Competency to deliver program to market is not optimum possessed by the members. So, this makes them unable to perform regularly. Tariffs that are set up for one performance cannot yet be used as a source of income by members so that the impact on members' enthusiasm to practice. In fact, sometimes costs incurred for staging are greater than fees received by them so that what happens is only limited to entertainment arts. Information obtained from the FGD shows that the actors have hopes that their arts and culture can be a source of income for everyone who is involved to manage it. During this time, the performed arts and culture have not guaranteed to obtain an adequate income.

B. Discussion

Need of the cultural literacy education determines success of increasing of skills, knowledge and attitudes of individuals or groups. The results of study indicate that the needs divided into two dimensions, namely dimensions of art-cultural activities / programs and dimensions of community development. The first related to developing the cultural activities includes ability to develop skills to become a coach, ability to develop creations in motion, songs and storylines, and make formation of competent young people. While the second dimensions related to environmental development include the ability to market art and culture to the community, ability to find resources in the form of funding, ability to adapt to changes in the environment and foreign cultures, and ability to build a sense of cultural love for the surrounding community. These findings illustrate the need placed in the context of internal environment, organizations, and society [17].

The needs above become important thing to be considered in formulation of the appropriate educative actions in the context of developing a culture conscious society. Educational intervention is determined by how the characteristics of educational needs are generated both in terms of the dimensions of implementation and substance of learning. This intervention is not solely responsibility or function of one educational institution, but it is a function of all actors in education or cultural development both using formal, informal and non-formal education in accordance with characteristics of community faced [18].

As an instrument to develop a culture-loving society, cultural literacy education can be carried out by emphasizing at least three learning alternatives including: about, by, and through [19]. First, learning *about* is intended that arts and culture which develop in the community is used as an educational substance packaged in a special curriculum such as traditional arts and culture. This strategy focuses on acquiring attitudes, knowledge and skills of citizens learning about community culture such as nature, function, form, and cultural development. Second, learning *with* culture occurs when

certain cultural values are introduced to learning citizens as a way or method to learn special concept of focus. This can take form of the use of various things inherent in culture, being a medium of learning in the process of sharing, becoming context of examples of the concepts or principles, as well as being context in which certain principles or procedures are applied. Third, learning *through* is strategy provides opportunities for citizens to learn to show the achievement of understanding or meaning created through the realization of certain cultures. It is possible learners produce cultural products such as dances, posters, songs, etc. as a mean to see how far they learn to gain an understanding of certain processes and their creativity in order to achieve certain competencies.

Embodiment of the needs in managing the cultural literacy education activities requires pure participation of all parties involved such as educators, learning citizens, education personnel, arts and culture practitioners, etc. Pure participation builds when individuals first realize urgency and purpose of the education. Therefore, its development must be done with efforts that encourage the growth of their pure participation through actions such as conducting dialogical processes to build motivation to participate, provide important and meaningful information about the existence of culture, drive cultural awareness movements, etc.

IV. CONCLUSION

Need of the cultural literacy education is an important starting point to create culture conscious society. The needs that are felt to be urgent by the practitioners are related to increase ability of cultural generations in managing and developing arts and culture, develop ability to anticipate changes and influences of foreign cultures, improve ability to market of the arts and culture, and advance skills to produce qualified trainers. An objective understanding of the educational needs is a requisite for compiling educational programs that lead to formation and improvement of attitudes, knowledge, and skills in managing and carrying out the arts and cultural activities. Therefore, educational intervention as a solution must be based on education based on culture and for developing culture.

In this regard, several recommendations that can be delivered are: (a) develop joint commitment for empowering the arts and culture of the community, (b) build independent and collective learning behavior to increase knowledge and skills in cultural management, (c) create processes structured learning by developing a systematic and implemented curriculum, and (d) provide effective facilitation by both government and community organizations in the context of developing cultural literacy skills of the actors in form of learning opportunities, funding, and other cultural services.

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