

Cultural Literacy Of Traditional Performers In Javanese Community

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Abstract This study aims to understand cultural literacy in order to develop the culture of traditional performers in rural communities. The importance of carrying out this study is because it is observed that the ability of cultural literacy of traditional performers in rural communities is not optimal so that it resulted in the inability to create meaningful cultural-conscious communities. Cultural literacy needs to be developed so that cultural products can be sustainable throughout the development of society. This research is a case study with a qualitative approach located in the cultural village of Bejiharjo, Gunungkidul District, Special Province of Yogyakarta, Indonesia as a developing village. The data collection process is conducted via interview, observation, and focus group discussion. Triangulation and extension of observations are made to find out the validity of the data. The results of the study show that the traditional performers have the ability of cultural literacy to preserve and develop culture in a variety of concrete actions in life, although not all of these abilities are optimally realized. The traditional performers also have educational needs to develop their own cultural literacy as well as the cultural literacy of community members. Therefore, a meaningful educational process can be carried out as an action of development in the management of the society's arts and culture.

Keywords: cultural literacy, Javanese community, traditional performers

INTRODUCTION

Javanese ethnic community is one of the majority tribe existing in Indonesia, especially in Java Island. In this community, traditional arts and cultural performers are flourishing and are incorporated into arts-cultural groups based on the community's tradition. These performers are individually and/or in groups strive to preserve and optimize their cultural heritage for economic and social purposes. Moreover, the performers have various and different arts-culture interests and activities, such as traditional arts of Kethoprak, Jathilan, Karawitan, Gejok Lesung, religious arts of Hadroh and Sholawatan, and also modern arts such as Campursari, Dangdut, and

Keroncong. Through these arts and cultural groups, the performers become instruments and a vessel for self-development of the community, and also to transmit the community's culture (Fagerlind and Saha, 1983).

In the routes in managing their cultural activities, the Javanese traditional performers face problems, both internally and externally, which can affect the goals of the group. Internally, their presence have no yet give meaningful benefits towards the live of the community. This may be seen from many of the performers that only do routine activities and less creative, rely on old ways, using simple or unprofessional management of activities, doing activities only to kill the time, not yet give any benefit economically, and tend to be less interest and abandoned by younger generation. Externally, traditional performers are faced with globalization challenge that may contain negative values. For example, popular and instant culture that comes from other community as a result of an interaction with a wider society can become a challenge as well. If these performers do not anticipate the above problems it may cause the extinction of the local community's culture. Hence, cultural literacy is need by traditional performers to adapt and anticipate the changes in society.

Cultural literacy can be defined as positive actions by performers to manage various activities of arts and culture, and having the ability of interpreting the cultures of other communities. Through cultural literacy ability, it is hoped that the community realizes and understand its own culture and willing to develop and maintain it. As a form of understanding towards culture capital, cultural literacy contains a meaning as information net, which is possessed by all competent individuals, and becomes the ability to be open in learning other culture and share with their own culture, to change personal perspective, to communicate effectively cross culture, and acts as a agent of culture change (Hirsh and Kett, 2002). In accordance with the above definition, cultural literacy is an ability to understand socio-cultural problems, especially in the issue or problem of change and motivation (Segal, 2014). Cultural literacy needs to be possessed by individual and community in order to develop critical cultural perspective, especially upon the dominant culture. The individual or community can observe other cultures and evaluate the strength and weakness of the cultures. This ability makes possible for the community to develop skills needed to interact with other cultures, such as communication and self-reflection skills. Moreover, cultural literacy may contribute positively upon the community in reducing cultural-based prejudice and injustice, improve diversity values, and improve participation in social practices (Anning, 2010). This is supported by Zamroni (2011) who stated that cultural competency as the ability of individual to accept, honour, and build cooperation with anyone who has differences in themselves. The core of this ability is critical ability, has the ability to develop culture, and have practical ability. More clearly stated by Hark, De Lisser, & Morrison (2009) that this ability has to be possessed by the system, agency, or profession in order to work effectively in cross cultural situation.

An important reason in the occurrence of cultural literacy according to Reedy (2007) is because communication between citizens is a process of democracy, the meaning of communication is impossible without literacy, and education ideology based on romantic ideology. Empirically, the importance of cultural literacy has to be mastered by performers is supported by research results namely studies of Javanese culture more focused on how it influences to the community living such as on economic decision making and leadership (Santoso, 2012; Irawanto and Ramsey, 2011; Chariri, 2009) and its substances or values as human creature

such as novelty, motif, dance, and song (Nugrahani, et al. 2019; Rahayu, et al., 2020). Other studies also show that there is the difficulty of the community especially in village for developing its arts and culture (Sujarwo et al., 2018; Prasetyo, et al., 2013). In the context of schooling, cultural literacy is realized to be important because this ability affects the achievement of students (Brayfield, et al., 1990), developing cultural literacy through history stories in elementary school (Rokhmawan and Firmansyah, 2017), and critical thinking improvement of senior high school students via cultural literacy in the textbook (Damaianti, et al., 2017).

Developing the ability of cultural literacy is not easy. It needs educative actions as the central tool to form cultural literacy (Schmidt and Thomas, 2009; Baker, 2013). Education provides and develops various learning opportunities for every citizen in order to obtain literacy ability, which can be a tool to overcome problem and develop themselves (Kemdikbud, 2017). The cultural ability is needed by the community because it can be a prerequisite for economic growth, improving social integration, and strengthening national solidarity, improving justice and building humanist behavior (UNESCO 2004: UNESCO, 2006; Gee, 2015), supporting the goals of MDGs (Oxenham, 2008), and adapt to the ever changing community, globalization, effect of communication and information technology, and the problem of disease spreading (Lind, 2008). Furthermore, this ability may be seen as a human right and also individual and collective responsibility (Keefe and Copeland, 2011).

Based on the above description, this study done to understand the cultural literacy ability possessed by traditional performers, which is useful in the efforts to develop arts-culture groups. They must be developed by taking effective educational or strengthening actions so that they have the ability to adapt to the environment in managing cultural arts so that cultural arts remain sustainable

1. METHODS

The objective of this study is to understand the cultural literacy ability in the context of society cultural development. Hence, the method of this study uses the qualitative approach (Miles and Huberman, 2014). The subjects of this study are i) the performers that are incorporated into arts-cultural groups, ii) the management of the cultural village, and iii) community leaders in the cultural village of Bejiharjo, Gunungkidul district, Yogyakarta. The arts-cultural groups are chosen based on purposive sampling with considering the progress and/or activity levels of the groups in managing their cultural activities. The location of the study is Bejiharjo cultural village, Karangmojo, Gunungkidul district, Yogyakarta as a developing village in cultural and economic aspects, which can support economic and social progress in Yogyakarta. Bejiharjo cultural village has local culture potency, which is indicated by the development of traditional arts and managed by the community, such as Kethoprak, Jathilan, Karawitan, tuplik, Reog, and campursari groups.

The data collection technique is conducted using observation, thorough interview, and focus group discussion (FGD). The interviews are done upon the subjects by directly coming to them and previously asking their agreement when they are at home or at their arts studio. The observation is conducted directly upon the subjects during their practice sessions and/or when they are conducting cultural events such as in commemoration of national holidays, joint community activities, and also art and culture competition. Finally, the FGD is done as many as two (2) times involving the subjects that are directly involved in managing the group and program. But, firstly, we asked the subjects their agreement in participating in the FGD.

The data collected are then analyzed qualitatively with stages as follows: i) selecting, ii) categorizing, iii) comparing, iv) synthesizing, and v) interpreting the data to explain and describe a phenomena (McMillan and Schumacher, 2001). In order to obtain the validity of the data, retracing process is conducted with the following steps: i) making data notes obtained from the field and arranging the data in a file; ii) categorizing and selecting the data according to the existing category, iii) interpreting the data and summarizing, and iv) reporting the process of data collection and analysis, which has been conducted.

2. FINDINGS AND DISCUSSION

The results of this study are presented below by emphasizing two aspects, namely the arts-culture activities carried out by the traditional performers and their cultural literacy ability.

3.1 Arts and Culture Activities

Arts and cultural activities carried out by arts-cultural groups that are observed generally can be divided into three, namely i) regular meetings of group members, ii) training sessions, and iii) performances. Regular meetings are held according to the members' agreement, for example there are groups that meet weekly like the Hadroh JJR group and other group meet once a month such as the Jathilan group. The meeting activities are carried out to strengthen relations between group members. The meetings are usually packed within members' social gathering activities, called arisan. For training sessions, each group does it differently depending on the agreement of the group members. There are groups that do training once a week and other groups that conduct practice only when there will be an event. The arts and culture performed by the group also varies depending on the invitation or request from other parties (see Figure 1). Generally, art and culture performances are often done in conjunction with big cultural events, for example in the anniversary of the regency.



Figure 1. The art performances in a competition.

The purpose of traditional arts and culture groups is basically the same, namely to preserve ancestral heritage. According to the traditional performers, adhi luhung arts and culture that is developed in the community are preserved through the formation of art groups, the cultivation of the mutual cooperation value, character (unggah-ungguh), and kinship hospitality. The group is seen as a means to continue to care about the presence of culture, and as a place where the citizens of the community visit the cultural heritage, as stated by the head of the Reog group

who views the group as a place to preserve existing arts and traditions. Aside from being a medium for cultural preservation, arts-culture groups also serve as a means to develop hobbies or peoples' interest in art. This was stated by the head of the Hadroh JRR group that the group is a place "to carry out the hobby of worshiper prayers (sholawatan) of Al-Barokah Mushola, is not just fun but there is a value of worship".

The involvement of traditional arts-culture performers is caused by their own internal motivations. They want to maintain the preservation of arts-culture and the love of their own culture. This motivation is manifested in the management of culture such as reviving inactive groups, helping to prepare events, getting involved in a performance, and supporting funds for performance activities, and although seen as minimal, appreciation by watching every art performance. According to the head of the Grogol village youth group, i.e.:

"Kethoprak activities in Grogol I village were inactive, but through the initiation of the members of the youth group, the Kethoprak activities in the village rose again. The members of the youth group have the spirit to maintain the existence of the Kethoprak art. This was also supported by the residents of Grogol I village".

The arts-culture group under study carries out art and culture management activities by maximizing existing resources. Funding the training and performance activities are carried out independently or obtained from contributions of the group members such as in the Karawitan musical group where in this group the members often pay for training activities themselves. The same thing happened in the Jathilan group where they provide the facilities needed in training. In terms of funding, all groups under study have funds generated from the contributions of their members or group cash, although there are groups that receive corporate social responsibility assistance such as SL musical group.

The arts and cultural activities are carried out so that the existing art groups continue to run and so that members still remember the arts they carry out. Regular cultural activities will also improve their skills in arts and culture. In addition, cultural activities can strengthen the fabric of friendship between members and maintain the spirit of mutual cooperation that is characteristic of rural communities. For the characteristics of the performers of each art group, on average, it involves all ages ranging from children to the elderly, both men and women. Their involvement in art and cultural activities is based on hobbies so that they are motivated to participate in the art group.

3.2 Cultural Literacy Ability

The cultural literacy ability of arts and culture performers emphasizes on many aspects, including behavior of loving culture, understanding one's own arts and culture, understanding changes in one's own culture, understanding foreign cultures, preserving arts and culture, developing arts and culture, developing cultural conscious environments, and marketing arts and culture. These aspects may be explained as follows.

The behavior of loving one's own culture is a form of belief that culture is an element of life that is positively beneficial. This behavior is manifested in a proud attitude and participation in cultural activities. A sense of pride is demonstrated by the awareness of the ownership that the community is very fortunate to have cultural gifts handed down from their

ancestors and have long been hereditary developed. For example, a tuklik performer claims to be able to play a tuklik instrument because he has been taught by his parents. This pride was even stronger after the Bejiharjo village was appointed as one of the pilot villages in developing arts and culture through the recognition of the Governor Decree No. 36 of 2014 concerning Cultural Village. This decision basically gave the mandate to the village through the cultural village management to preserve and develop the culture of the village so that it can give a positive impact on the community. According to the cultural village management, the designation of the village as a cultural village is due to the existence and development of various traditional arts activities in almost every hamlet.

Loving one's own culture behavior is also manifested in the participation of performers and community members in cultural activities at the level of village and/or sub-district or district as a form of concern for arts and cultural activities. A cultural village staff stated that:

“when there are celebrations of holidays such as *merti dusun*, *Rasulan*, or other traditional ceremonies these communities have worked together to make the event successful.”

They carry out cultural activities, both routinely and incidentally. Routine activities include performing arts, cultural parades, and using cultural symbols on national holidays and cultural days. Moreover, incidental activities including art performances in competitions both at the sub-district and district levels. According to one of the respondent, watching art or carnival performance is a form of appreciation and encouraging performers to practice.

Understanding one's own culture becomes important in order to preserve and develop the culture of the community both its existence and function. In relation to the existence of culture, the performers of arts and culture understand that culture in the life of the community is a gift given by God through their ancestors that are extraordinary. This was conveyed by the head of the cultural village who revealed that arts and culture of the community are assets given by ancestors and handed down to generations of people across generations. According to respondents, arts and culture are seen as being deeply integrated into life.

Art and culture are also understood by traditional performers in its historical aspects. A respondent of a member of the Karawitan group revealed that he understood the Karawitan art that he practiced by

“understanding the meaning and history contained in the Karawitan so as to make a sense of pride, care, and active towards the culture owned and inviting other communities”.

A similar statement was made by the head of Reog TR group who understood the history of Reog's art. According to him, Reog has been around for a long time and is currently in the third generation since it was founded in 1947 by Mr. Hadisi. However, regarding the understanding of the history of Reog's art and culture, not all performers understand it precisely because of the absence of written information explaining the origins of the presence of Reog and the nature of the spread of Reog that occur informally among fellow citizens. In addition, the understanding of the history of Reog, mastery of the knowledge of Reog, movement, music, and other elements

of Reog becomes a necessity for them as expressed by one of the respondent that

“knowing and understanding correctly related to this Reog culture so as to interpret in detail ranging from motion to the song.”

Moreover, a respondent as a member of the Karawitan SL group stated that

“I enjoy and understand every piece of music that is played through gamelan”.

The function of the art and culture is also understood by the traditional performers. According to them, the ancestors cultural heritage contains virtuous values for the community, becomes a medium to strengthen family and mutual cooperation network, a place for mutual learning of arts, and a means of entertainment. They also realize that another function of cultural heritage is to become a source of income, although this does not become a big hope because they realize in the limitations of managing it. Along with the positive function of art and culture, they are also trying to revive stagnant or underdeveloped arts according to their respective abilities, such as the opinion of the head of the Kethoprak RMB group that he wishes to re-activate Kethoprak and invite residents to develop it. This was confirmed by a respondent as a member of the Kethoprak RMB group who revealed that he keeps trying to understand and find possible opportunities for developing Kethoprak.

The results show that traditional performers are aware of the cultural changes in terms of standard, rhythms and musical instruments, costumes, and movements as a result of environmental change. In the case of the art's standard, changes are made to the creation of a story line that is slightly changed compared to the original storyline or the old one, for example in the storyline creation of the Reog and Jathilan groups, the changes are done by including new and varied dialogues and entertaining the community when performing. Changes are also made upon the customs used in the performances, which is realized using fashion accessories that are more varied and eye catching. Furthermore, the changes in the choreography are also conducted with creating more flexible and attractive movements. The traditional performers suggest that the changes in these aspects are done to renew the arts-culture and also satisfy the community's taste. The leader of Jathilan SM group realizes that the community understands cultural changes over time such that it needs to be adjusted with the interest of the community. Hence, the creation of new arts is needed so it is not always the same as given by their predecessors. This is also in accordance with the taste of the community towards the arts-cultural performances with a goal to give happy feelings to the community in enjoying the arts and culture so that they are entertained, especially the youth. Through new creations, arts-cultural performances not considered outdated and avoid stagnant or monotonous behaviour that can bore the audience.

Another cause of change is the presence of foreign culture. Foreign cultures in the form of contemporary arts-culture performances, such as music concert, entertainment stage, and films shifting the love of the community, especially the youth. According to one of the performer, the youth (young generation) is less to participate to manage traditional arts and culture. They are more happy enjoying current entertainment, such as watching movies at the cinema, coming to a popular music concert, and accessing entertainment in the internet, e.g.

Youtube. The presence of foreign culture has shifted the cultural values themselves such that it tends to bring up negative behaviour of the community towards its own culture, such as the youths are likely to be less happy with their own culture, many arts-cultural groups broke up, and the interest of the youths to study traditional arts keeps decreasing. To overcome these changes the traditional performers conduct routine study (review) about arts and culture by inviting the community.

The presence of foreign cultures - cultures outside of Javanese society - is understood by traditional performers as a challenge for local arts to survive. Foreign culture in the forms of, e.g.: behavior, appearance, and clothing have been realized to have entered into people's lives because of advances in communication and information technology, especially social media such as Facebook and WhatsApp which have a big influence on life. Social media provides easy access to information for citizens to use entertainment or other facilities. In addition, the development of the Goa Pindul (Pindul Cave) as a tourist attraction industry in Wonosari is another cause of entry into foreign cultures. This can be seen from the behavior of foreign visitors and big cities in Indonesia in the use of clothing that is not in accordance with local values and language has an influence on the behavior of citizens around the tourist attraction.

The presence of foreign culture provides both positive and negative aspects for the traditional performers and local community. The negative aspect is the emergence of the young generation's indifferent attitude towards traditional culture, which is manifested by their lack of participation in the management of arts and culture and seeing that local culture has worn out. They want more practical and entertaining arts and cultural activities such as dangdut. Another worrying aspect about the negative impact of foreign culture on life, that is, oral culture and brotherhood among citizens began to fade. On the other hand, foreign cultures are seen by traditional performers as a source of learning. According to them the existence of foreign culture provides important information for the creation of new art and culture that can be cultivated and become a source of inspiration as stated by a member of Kethoprak RMB group,

"the positive side [of foreign culture] is that we can imitate its novelty without losing our artistic value".

Through social media, the traditional performers learn the substance, plot, stories, and so on try to adopt them in their cultural practices. As foreign culture is a big challenge to the existence of local culture, the traditional performers consider it necessary to maintain the local culture by first understanding foreign cultures entering the community and its influence. Therefore, the performers are involved or joined in art groups both at the hamlet and village levels. At the village level, the arts groups, through its representatives, are incorporated into the arts-culture management group under the coordination of the cultural village manager. In this forum they exchange information related to art and culture both obtained from direct experience and the results of a review of content or news in social and mass media.

The traditional performers consider art and culture have to be maintained and sustainable amidst the influence of foreign cultures in people's lives. The behavior of preserving art and culture itself is carried out by the performers by conducting training, performing arts and culture, and watching performances. The exercises are carried out

differently by each group such as the Hadroh JRR performers hold routine exercises twice a week and the Jathilan group tried to train their members at least once a month, in fact training is intensified prior to the performance. The training process is carried out at the home of one of the group members and is done generally at evenings. According to the performers, the training is a form of preserving arts and culture so that the younger generation does not lose the existing of traditional arts and culture. As stated by one of the member of the Hadroh JRR group, at her age, who is no longer young, she remains active in art activities. She gives examples and encourages the younger generation to take part in art activities such as playing a tambourine instrument, understanding the rhythm of music, and composing poetry in the training sessions.

The arts and culture are also preserved by performing on various occasions both at private homes and upon the invitation of other parties. Art performances can be seen from the routine of Karawitan SL group that performs every Saturday and Sunday in the tourist attraction of Goa Pindul. This art performance is conducted to introduce musical arts to domestic and foreign tourists. A similar thing is done by the Reog group that takes part in performing arts and culture in commemoration of cultural holidays, government agencies' anniversary, and village competitions. Art-culture groups generally send their personnel to fill in or perform at these official events. The action in preserving arts and culture is also carried out by the performers by building the community' awareness to enjoy being spectators of the art performance and also reminding and inviting the community members to come to the art and culture performance. Peoples' awareness become an important element in the implementation of arts and culture performances because when the performers have tried very hard to hold a performance but no one is watching or interested in it this will also hamper efforts to preserve the art and culture.

The managers of the cultural village have the function of preserving arts and culture as one of the main functions they carry. Its form is by motivating the traditional performers and the community to make sure that the arts and culture do not become extinct. Motivation is done directly through informal communication on various occasions, for example in meeting forums and in the training sessions. The motivation is carried out by the cultural village managers who are the representative of each art-culture group in Bejiharjo village. These members often encourage the performers not to get bored with training sessions because of other workloads. In-group training activities, members assist and engage in the group training process. Moreover, on this occasion, any information from the village or other parties is communicated to the performers. Another thing that is carried out by the culture village managers is to collaborate with related institutions for example the Culture Office tries to bring groups in activities aimed at introducing the existence of the groups such as in the arts performances and arts-cultural competitions.

The efforts to preserve arts and culture are able to increase the love of community of their own culture. This can be seen from the enthusiasm of residents to practice arts and culture, the increase of the residents' desire to watch the art performance, and the awareness of the community that arts and culture has an important role in shaping the behavior of the performers and residents. According to the traditional performers, through art-cultural activities, positive values and characters can be developed by the community members as stated by one performers of Kethoprak group,

“by engaging in Kethoprak activities I feel happy, obtain a high artistic sense, and feel the togetherness with other residents.”

Likewise the leader of the Kethoprak group views that the activities of the Kethoprak group is able to foster fraternity among residents, such as helping members who are sick and care for each other. Another result of this activity is that the art-culture groups are increasingly recognized by the community and obtain funding assistance from the government such as as funding obtained by Kethoprak RMB group from the Cultural Office of Gunungkidul Regency.

The art-culture performers try to develop local arts with the intention of maintaining the existence of local culture. The results of the FGD show that cultural literacy is very important for the development of local arts and culture so as to prevent the influence of foreign cultures that are incompatible with our culture. This cultural literacy is important because to develop arts and culture it is necessary to have people who already understand and know about arts and culture. The actions of performers in developing arts and culture include, firstly, forming arts groups and getting involved in group decision making. They can express ideas. Thoughts or suggestions to improve the group's performance such as expressed by the leader of the Reog TR group that the group activities are decided together and by considering the suggestions of the members. Secondly, the independent learning process is carried out by utilizing the internet or observing art shows from other groups to get new inspiration for developing arts and culture. The inspiration gathering is continued by modifying the existing art in terms of movement, story, and language. Third, reviving the in-active groups as happened to the Kethoprak art gorup in the Grogol I hamlet that was in-active because there was no management regeneration. Reactivation of the group is done through expert assistance, which in this case is the Grogol I residents who have often followed and watch Kethoprak performances and understand it. Fourth, to develop the arts groups, the youth group also cooperated with the local Culture Office to hold a big event, namely the Cultural Potential Event.

According to the performers, the action of developing arts and culture is considered to provide a change in the management of arts and culture in the form of active groups returning to regular training, performing arts and culture at least once a year, arts group achievements, and recognition from the community and government. However, efforts to develop arts and culture also face challenges both from the performers themselves (internal) and from external aspects. The internal challenges faced are traditions that exist in the community, workloads, and public awareness as revealed by the leader of the Hadroh JJR group. Another obstacle was conveyed by a performer that in the development of arts and culture, according to him, funding and support from the government are still not optimal.

The development of a culture conscious environment is carried out by the traditional performers in a number of actions. The results of an interview with the leader of Reog TR group reveals that the development of an environmentally conscious culture is carried out by introducing arts to the community and allowing the community to participate in Reog training at the hamlet hall and performing the art in the religious local community event. This is similarly stated by the leader of the Karawitan SL group that

“I as much as possible invite the public to participate and introduce this musical art, also we usually ask for help from the government to make this art legal so that our art group is recognized for its existence”.

Other actions are stated by a member and trainer of the Karawitan SL group, i.e.: providing information and knowledge about Karawitan musical instruments to the performers and the people who use them.

The act of developing a cultural conscious environment is also carried out by the cultural village managers. The manifestation of this action is that the managers are tasked with organizing ceremonies at the village level such as the anniversary of the village and the village safety (merti dusun) ceremony. Another action is carried out by developing awareness of the younger generation in the Bejiharjo village in the form of promotion and awareness of elementary school children with the aim of building awareness of school students so that they understand and love the arts and culture of the community. Fortunately, the schools responded positively to this effort and put traditional arts and culture into school extracurricular programs. Hence, almost all elementary schools in Bejiharjo village organize arts and cultural extracurricular programs for their students. The results of the cultural conscious environment development is the increase of community involvement in developing arts and culture, the presence of a sense of belonging to one's own culture, recognition from the government, and obtaining additional benefits in terms of the economy. The obstacles encountered in this action are similar to that given in the challenges to develop arts and culture above.

Arts-culture marketing is carried out by the traditional performers to promote arts and culture to be better known by the wider community and is also expected to be a source of income for the performers. The ways in which arts-cultural groups market art and culture are generally relatively similar, namely through informal communication, art-cultural performances, and the use of banners. The results of the interviews show that arts and culture performers market culture by informal communication or by word of mouth. This kind of marketing is not directed or intentional, but uses opportunities that are possible to do it. For example, a performer explains that he notifies the existence of his art group in the community through informal conversation. From the conversation carried out, the public more often hears the name of the arts group. Moreover, when an event will be held the community can recommend the arts group as the event filler.

Collaboration with other performers is carried out as another effort to market art and culture. A performer reveals that his group was cooperating with the Gunungkidul District Culture Office as the party authorized to foster and develop culture. The cooperation is realized by the agreement of performing arts and culture in the context of certain events. The mechanism for implementing this collaboration is often done by first submitting a proposal for cultural activities or direct appointment from the Gunungkidul District Culture Office. According to the respondent, this cooperation is not only to improve the good name of the group, but also to get funding to perform at the Cultural Potential Event, where the event is held to introduce the arts and culture in Gunungkidul. Another respondent also reveals a similar statement that his group collaborated with one of the Gua Pindul tour operators. They routinely perform so that the public increasingly knows the group. Performing events or appearing in various cultural opportunities also becomes a means to market arts and culture carried out by participating in

or performing in various events such as art-cultural marches, wedding parties, and anniversaries of villages or districts. Related to this, the observations of the Hadroh JR group show that marketing is carried out by appearing at the Taklim Recitation Sholawat Prayer conducted every Saturday evenings each month in Grogol V Hamlet.

The use of banners is also carried out to market arts-cultural groups. This is done by the leader of Jathilan SM group where he put a group banner in front of the secretariat, i.e.:

“for promotion we put a banner, which is installed in front of the secretariat, now there is Whatsapp as well so [the marketing] can be done through status. However [the marketing] is more often [uses] word of mouth”.

In addition to these methods, the art-cultural marketing is also carried out by spreading information on the activities of arts-cultural groups through the internet or social media. This is done so that the marketing reach is broader as conducted by the Kethoprak RMB group. In general, the marketing of art and culture is done by simple mechanisms. This means that the performers rely more on simple methods to market their groups so that they are known and trusted by the wider and without considering the easiest strategy to be conducted based on the resource ownership, and no individual has the ability to carry it out. However, the marketing of arts and culture can provide benefits, although not yet optimal in the form of improving the good name of the group, getting access to perform at various events, increasing group funding, and becoming a means to preserve and introduce the arts to the wider community and tourists who come to Bejiharjo Village.

According to the description above, the results of the study on cultural literacy of traditional performers can be presented in Table 1 belows.

Table 1. The results of cultural literacy of traditional performers in Bejiharjo Village

Cultural Literacy Aspects	Behavior Forms	The Results Obtained
The love for one's own culture	a. Join and follow the group's activities. b. Proud of one's own arts and culture. c. Wearing traditional costumes. d. Following tradition in the community. e. Watching arts performances.	Increase in: a. Proudness b. Awareness c. Participation
Understanding for one's own arts	Understanding the meaning, history, and process of the arts-cultural activities.	d. Understanding e. Good name
Understanding the culture change	Understanding the changes in the grip, creation, movement, music; and the problems of participation decrease of the youths, the inactivity of arts-cultural groups, and learning process.	f. Funding g. Group achievements
Understanding other cultures	Achieved through participation in the group and social media.	Increase in the appreciation from

Preserving arts and culture	<ul style="list-style-type: none"> a. Conducting training (exercise) sessions and arts performances. b. Becoming an art trainer. c. Giving examples and motivation to children. 	the community and government.
Developing arts and culture	<ul style="list-style-type: none"> a. Participate in the decision making of the group. b. Independent learning from the internet and/or other performances. c. Reactivate inactive arts and cultural groups d. Request the help of experts to train. e. Create new movement, story, or language. 	Becoming a source of inspiration. Becoming a source of additional income.
Developing cultural conscious environment	<ul style="list-style-type: none"> a. Promoting traditional ceremony of cleaning the hamlet (merti dusun) together. b. Request the assistance of the local government concerning legality. c. Giving information concerning arts and culture to the community. d. Routine performances. e. Extracurricular in school. 	
Marketing arts and culture	<ul style="list-style-type: none"> a. Distributing information verbally. b. Performing in Goa Pindul tourism site. c. Promoting wit banners and social media. 	

Discussion

Arts and culture is the result of human's work, initiative, and creation for the purpose of meeting the needs of life (Hong, 2009). The form of culture along with human development can undergo changes that can lead to renewal of the culture or vice versa. This is possible because all dimensions of the community are dynamic, which means that they continue to change and are in accordance with the needs and demands of the environment. All communities strive to continually adapt to changes in the environment so that they are demanded to have certain abilities to preserve and transform their culture (Ife and Tesoriero, 2008). In other words, cultural literacy is an important instrument for the communities so that culture continues to flourish.

The results show that the ownership of cultural literacy of traditional performers in accordance with the conditions of each art-cultural activity is seen as positive. This means that the performers take action to love arts and culture, understand art and culture, understand changes in art and culture, understand the cultural development of other communities, preserve and develop arts and culture and environmentally conscious culture, and can market or disseminate art and culture. The importance of cultural literacy for them is inseparable from the historical and sociological factors in which they view the arts they have as wealth derived from their previous ancestors. Furthermore, as a society in Javanese culture in general they view the preservation of their culture must be developed and sustained along with the existence of Javanese ethnic society. The traditional performers carry out activities related to cultural

literacy in a relatively similar form, such as conducting routine training (exercises) as a form of loving and maintaining the arts and culture of the people.

Cultural literacy ideally shows action that is not only to understand culture but also show the ability of the culture to be managed and achieve results that can be used by individuals. One of them is how the arts and culture owned by the community can be disseminated or marketed to the a wider community. This action aims to introduce the existence of art and culture and increase the participation of community members in developing art and culture in the form of using art and culture services. Therefore, the ability to market art and culture must be possessed by the traditional performers. The results show that the ability to market arts and culture is not optimal. The traditional performers carry out marketing activities in the form of simple and unscheduled actions, namely relying on verbal and informal communication, the use of publication tools such as banners and social media are not intensive, and waiting for requests from other parties who use their services. Hence, it can be understood the formation of art-cultural consumers are difficult to realized.

Although it is realized that the existence of art and cultural activities in the community is able to provide non-material benefits, but because of the shift in the use of art and cultural services, the arts managed by the performers could not be a source of profit. The shift that occurs is the view of society, especially the younger generation that the arts practiced are seen as something that is old or ancient compared to modern arts such as the orchestra, films in theaters, and entertainment on the internet, e.g.: Youtube. The arts and culture activities of the community are considered to be less attractive and only serve as entertainment suitable for elderly people. This also happens because the developing arts and culture have not yet become arts that actually produce economic benefits, but are still activities for customary needs and community entertainment. The lack of economic benefits obtained and the high costs required for staging causes some members of the community not to be involved in cultural activities. In other words, cultural shifts can be caused by external or environmental factors that require anticipation.

In order for cultural literacy to be understood completely by traditional performers, the educational process as a form of empowerment needs to be done so that the community is able to develop its culture. Moreover, the education process must be based on the experience they obtained, in which they can gain experience, reflect, conceptualize, and ultimately experiment on new experiences (Kolb and Kolb, 2011). Experience becomes the foundation and stimulus for the community to learn and construct its own experiences socially and culturally, in a social-emotional context (Illeris, 2004; Beard, 2010). In this learning practice, various methods can be considered appropriate for use, namely on-the-job assignments, field experiences, action learning projects, creative play, role play, games, simulations, visualization, story telling, improvisation, and adventure activities (Silberman, 2007).

3. CONCLUSION

Traditional performers have the ability of cultural literacy in an effort to preserve and develop arts and culture in the form of loving arts actions, understanding their own cultures, understanding changes in art and culture, understanding other cultures, preserving art and culture, developing art and culture, developing a culture conscious environment, and marketing art and culture. The ability of cultural literacy provides benefits to the development of art and

culture both material and non-material in the context of art and culture preservation. The ability of cultural literacy needs to be further developed so that the arts and culture of the community can function more than just fulfilling the functions of entertainment and social-customs. The formation of cultural literacy ability is very much determined by the characteristics of educational needs, which are felt to be urgent by the performers. These needs are related to the ability of cultural generations, the ability to anticipate changes and influences of foreign cultures, the ability to market arts and culture, and the need to produce reliable art trainers.

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