

expertise of art to the students, without the ambition to achieve a hermeneutic art degree of masters. Art from the heart to their students' achievement which is not impossible to far exceed the capacity of educators.

C. TRADITION AND ART EDUCATION

An arts subject in the curriculum of primary and secondary schools is integrated between craft and art. The goal is to produce students which have an appreciation of art, as a complement of the profession in a subject of art based on competency assessment, creation, presentation, management, and formulation about teacher competencies, which include the ability to: (1) apply the principles of pedagogy and psychology; (2) master the material of the arts in public schools; (3) develop the creative potential of the students; (4) utilize many kind of art learning techniques; (5) cultural appreciation; (6) understand the creative process; (7) utilize a variety of technical documentation and presentations; (8) develop a personality and professionalism as an art teacher; (9) adaptive with change (Kunaefi et al. 2007: 23).

The diversity types of traditional arts that exist throughout the archipelago should be preserved proportionally according to their regions. If the arts subjects in the curriculum can be presented nationally, the traditional arts subjects in the curriculum should be presented as *muatan lokal*. Thus, the content of *muatan lokal* that is taught in primary and secondary schools are differ in each region, so that students in the area will get their local tradition art lesson through *muatan lokal* that is taught in schools. The learning tradition art through *muatan lokal* at school is the only alternative that is able to pass on the art traditions to the next generation, so that they are not rundown of their cultural roots itself in the center of the global culture swift with advances in information technology.

D. TRADITION AND ART RESEARCH

Based on the observation, the study of art in Indonesia has not been able to explore the identity and the potential traditional art maximally, due to the behavior of indigenous researchers who are not productive in researching the cultural assets of the archipelago. It is not surprising that the abounding culture and the unique archipelago art tradition became an interest material object for foreign researchers. This phenomenon affects the scarcity result of the indigenous researchers which is published in the periodical international scientific. Moreover, in doing art traditions research, indigenous researchers still rely on methods of analysis and evaluation techniques from the West, so the substance of art itself is neglected, marginalized, even excluded. The native researchers too rely on positivistic thinking, so that the result of their research is only touch that skin deep and unable to communicate in intensity with the tradition spirit of the art itself. The native researchers also bound using the traditional methods to read and write, which is in contrast with the heritage cultural of oral tradition. The native researchers also obsessed levels validity of data obtained through the *etic* approach that relies on the analysis of questionnaires, rather than building a two-way verbal communication with the speakers in the field.

Art tradition has a figure that is more integrated in various symbolic forms which sometimes cannot be analyzed in academic. Art tradition is not know dichotomy between dance, drama, and music as well as in the West, because art is a tradition that held a whole dimension of verbal, kinesthetic, *sonoris*, and visually integral (Nattiez 1990: 59). During this time, it is believed that the study of science can help the literacy tradition that can be presented in the various forms of symbolic form of letters, sketches, or notation. However, the art studies that use the oral tradition requires a paradigm multicultural and indigenous ethnicity, in the sense that: (1) the researcher must analysis that each civilization of culture has a equality degrees, although differ in accentuation; (2) the researcher must come from realm of the traditional art culture where it was born; (3) the researcher must master the oral traditions and local language from the communities that have been studied; (4) the researcher must know about the habitat and local intelligence of the material object that she/he is examined; (5) the researcher must use an *emic* approach to resource as an effective field research method (Ganap 2012: 157).

E. ART TRADITION AND CREATIVITY

The study of applied art is an essentially process of the artwork designing of the artists creativity. According to Mihaly Csikszentmihalyi's theory, creativity *novelti* only be generated, if there is an interaction between the artist according to his personal background, the realm of culture, and supporter community in the field (Sternberg 1999: 315). Creativity in the traditional art is defined as a person's ability to produce creation *novelti* which is according to the rules of the realm of culture, and it can adapt to face many obstacles. *Novelti* creation with high originality begins with the transmission of information from the realm of culture with different rules contained to the individual artists. The information was then stimulates the birth of ideas and creative ideas of the artist. The idea was developed into a *novelti* according to the capacity and background