

nabitat and *nabitus* of the artist. *Novelti* in the form of art will gained the evaluation of community supporters on the field. Society will select the artist's *novelti* artwork, and the selected creation will be received back in its original cultural domain as artwork with original *novelti* and able to create the new rules in the culture realm.

#### F. TRADITION AND RELIGIOUS ART

The consideration of religious principle is very important for traditional artists, because art has a tradition of involvement in religious services, but with a different understanding. Christian view believes that sing well in worship has twice the value of prayer, according to the fatwa of St. Augustine in the 5th century (Way Grout 1980: 27). Fatwas were successful in improving the quality of worship and make the Church music as the roots of Western classical music. Islamic view distinguishes between art for the purpose of worship and the arts for the benefit of mankind. Art for worship is a manifestation of man's relationship with Allah (*hablum min Allah*), vertical relationships supported by aqidah which only justifies the art for the purpose of worship, like the art of reading the word of qir'ah *kalam Ilahi*, the call to prayer (*adzan*), the calligraphy art as an embodiment of the command Iqro Qur'an. Islamic Art according to Isma'il and Lois Lamya can only be expressed by the human voice in worship known as *Handasah Al-Shaut*, in contrast to the term *Musiqqa* connotes as Arabic music (Al-Faruqi 1986: 474). Art for humanity's benefit is the embodiment of human relationships with humans (*hablum min annas*), horizontal relationships are supported by logic elements, ethics, and aesthetics Islamic. At this level, art profession which is dominated by aesthetics element cannot be separated from ethics and logic elements. Aesthetics a *pesindhen* or *pendandang* in bringing local language song with nasal vocalization, related to the ethics of a woman according to oriental custom to sing while performing prostration and do not open mouth widely in public. Some Muslim scholar forbids all forms of artistic expression besides comes from word of *kalam Ilahi*, but in the Islam context as a religion that *rahmatan lil alamin*, most scholars have given recognition to the arts as a profession that is kosher, though sometimes require the protagonist, antagonist, and misogynistic characterization (*acting*) to support the script or the score that will be held in the performing arts.

#### G. ART TRADITION AND TOURISM

Based on the art development theory of Jacques Maquet, there are two categories of art based on the purpose of why the art was produced, such as: (1) *art by destination*, group of people who produce art works for their own needs; and (2) *art by metamorphosis*, the people who produce art works that deliberately created for the needs of others (Graburn 1976: 3). This traditional art nuances are more appropriate when presented to the tourists, so it can be called a tourist art. This theory can be applied to ethnic groups in the archipelago, but must go through the consideration of local community leaders, the basic foundation for artists to compose or reconstruct traditional art that originally was intended for ceremonial needs of local customs and traditions in the form of *kitsch* or tourist art packaging. The characteristics of tourist art is: (1) miniature; (2) a copy of the original; (3) short and concise; (4) not sacred; (5) full ornamentation; (6) reasonable price according to the size of the travelers budget (Sudarsono 1999: 100). This theory can be offered after a special study to avoid the adverse effects of traditional arts that are consumed by people as well as tourists.

#### H. RECOMMENDATIONS

Related to the Local Autonomy Law, the college may recommend to the Local Government to publish regional regulations about the preservation of Art Tradition in their respective regions through Education and Tourism sector, as an effective effort to build the nation's character. Preservation through Education sector is implemented the learning process in primary and secondary schools. The procedures that must to be undertaken are: (1) formulate artistic traditions and cultural heritage identity of each region; (2) develop learning materials art traditions of each region as local content in the primary and secondary schools curriculum; (3) organize workshops for art teachers to understand and master the art traditions will be taught; (4) complete the process of learning the art tradition by *waditra* and of the properties that are required base on the *muatan lokal*; (5) requires all primary and secondary schools in the region to teach the traditional arts to all students. It is hoped that the younger generation will have an understanding of the region artistic traditions, and not cut off from their cultural roots, as one of the key elements in order to form the character of the nation.

Universities also need to work with local government in preparing the packaging art tours to be presented to the tourists who visit the area. The procedures that must to be undertaken are: (1) formulate the art tradition as a cultural heritage that can be presented to the general public; (2) develop the traditional art packaging package for tourism purposes; (3) provide the location of the central tourist destination in the arts center form and crafts of traditional arts area; (4) develop a calendar of events for tourists who visit the area; (5) presents the traditional art as the travelers identity. It is hoped that the tradition of artists will increase an in