

Reviewing the Future of Tradition

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ABSTRACT: All matters relating to Cultural Traditions are often interpreted as part of the past and are considered unnecessary in the present. Likewise in Indonesia, tradition is often placed as something unattractive and lacking in attention. The assumption is actually not right that makes many people, especially young people feel not modern / out of date when following or related to tradition. Therefore, it is not surprising that news about traditions that become internationally respected cultural heritage is also considered as less interesting news. Even when the Government of Indonesia ratified the 2003 UNESCO Convention for the protection of cultural heritage and in 2017 enacted special laws that protect traditions in the form of various cultural objects, the community paid almost no attention. This paper presents the potential of tradition in Indonesia as an intangible cultural heritage that has cultural strength to build civilization and be the basis of sustainable development. Traditions contain local wisdom and traditional knowledge which can be inherited and developed as a source of scientific development.

KEY WORDS: Tradition, Intangible Cultural Heritage, Safeguarding

I. INTRODUCTION

There are two important events in Indonesia that can draw our attention together in 2017. The situation has had an impact on cultural events in Indonesia. First, the enactment of the Cultural Proclamation Law No. 5 in June 2017 after waiting for decades. No fewer than 25 bill of laws which previously had always failed to be established¹. Hence, we should be grateful for the ratification of this law. The next interesting event is the election of Indonesia in the General Assembly in Paris as a member of UNESCO's "Executive Board" obtaining 160 votes, third after Japan (166 votes) and India (161 votes) for the next 4 years from 2017. This determination allows Indonesia to contribute significantly in determining the UNESCO design standards and UNESCO decisions on Intangible Cultural Heritage (ICH) based on Convention 2003² as well as Cultural Heritage. Those are underlying reasons for being grateful for the legalization of this law.

Interestingly both events are marked by the silence of news resulting from important decisions in the field of culture. Unlike the Pornography Act or the National Education System Act in 2003 ago which were crowded and excited by various responses including conflicting responses. Both of the above events now seem to be addressed by "speaking only if necessary". Almost as "cold", it is also so every time it was announced that our cultural heritage was determined by UNESCO to become world heritage. The Government of Indonesia through the Directorate General of Culture, Ministry of Education and Culture has determined the intangible cultural heritage every year since 2014. This determination is one form of implementation of the mandate of the 2003 UNESCO Convention. Countries that have ratified the convention are asked to implement it. The Government of Indonesia through the Directorate General of Culture has determined the intangible cultural heritage every year since 2013. This determination is one form of implementation of the mandate of the 2003 UNESCO Convention. Countries that have ratified the convention are asked to implement it. Until now 1086 cultural works from all regions in Indonesia have been designated as Intangible Cultural Heritage consisting of 1. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; 2. performing arts; 3. social practices, rituals and festive events; 4. knowledge and practices concerning nature and the universe; and 5. Traditional craftsmanship.

Every year every province can submit a proposed Cultural Work as a Cultural Heritage of No Object after the cultural work has a registration number at the Ministry of Education and Culture. The proposal is similar to the proposal submitted to UNESCO, which is to fill in the boring specifically setting and attaching photos, documentary films, and texts / academic work that has been made about the relevant cultural work. This cultural work can be determined if it has been through a testing phase conducted by a team of experts formed by the

¹Just for example, I have been in 3 different Ministry director general periods to discuss draft laws since 2003 ago.

²Convention for the Safeguarding of Intangible Cultural Heritage, UNESCO, 2003.

directorate general of culture. In the proposal form, the name of the community and its maestron must be indicated to indicate that the proposed work is still alive in its community.

UNESCO Appreciation : There are two kinds of UNESCO awards that I intentionally follow its development, namely Memory of the World (MOW) and Intangible Cultural Heritage (ICH). Indonesia has received eight MOW awards from 2003 until 2017. There are 1. Arhives of the Dutch East India Company (VOC) in 2003; 2. La Galigo Manuscript in 2013; 3. BabadDiponogoro and 4. Nagarakretagama Manuscript in 2013; 5. Asian-African Conference Archives in 2015 and Uniquely in 1917 we were rewarded three awards at once in the same year, 6. Borobudur Conservation Archives , 7. Panji Tales Manuscript and 8. The Indian Ocean Tsunami Archives. Usually only one of each determination is decided upon in the same year.³To nominate MOW to UNESCO, Indonesia has a special team coordinated by a special deputy at the Indonesian Institute of Sciences (Lembaga Ilmu Pengetahuan Indonesia/LIPI). The Indonesian Committee of Memory of the World (MOW) team is tasked with selecting the proposed manuscripts, documents and archives submitted to be a world memory in the UNESCO criteria. The MOW team consisting of institutions related to the work of MOW and experts assigned to provide academic views in accordance with their fields.

For the second UNESCO award for Intangible Cultural Heritage Indonesia was received nine awards until 2020. There are Indonesian Kris and Wayang Puppet Theatre in 2008; Indonesian Batik (2009); Indonesian Angklung in 2010; Saman Dance in 2011; Noken Multifunction Knotted or Woven bag handicraft of the people of Papua in 2012; Three Genres of Traditional Dance in Bali (2015); Pinisi, Art of Boatbuilding in South Sulawesi in 2017; and Traditions of Pencak Silat which was set in 2019. In 2020 Indonesia proposed Pantun as a world heritage along with Malaysia as Joint Nomination. We know that "cultural heritage does not belong to one country but it belongs to civilization."⁴ Cultural heritage, whether tangible or intangible, belongs not only to Indonesia but also to the people of the world. Although it looks prestigious and raises the nation's *marwah* pride, but the event is less resonant, for example the La Galigo manuscript is not known as a cultural heritage in his own country in South Sulawesi. We can imagine how will be especially in outside the owner community. This manuscript is a story that is very long even beyond the book of Homer in general but unfortunately that is only more recognized among the philologist. A few notes for the impact of Saman and Batik designations showing the differences. Saman became a commodity tradition in many schools and performing performances on various occasions. It seems that the original Saman Gayo Luwes community tradition in communicating has been "produced" into the performing arts. As had Batik. Which was originally only used in limited circles and more for "uniform" clothing eventually was used by various groups including young people and has since become creative industries that increase the income of significant funds. Batik is currently very unusual to develop and become a new source of income for producers. Whether this increased prosperity is also enjoyed by batik artisans or they just get tired money from making batik work still needs further review. With the development of batik from Indonesia's cultural heritage into an industry that generates a lot of funds, many parties later paid attention.

While in other cultural works such as noken (Papua) or the Lagaligo script (South Sulawesi), only certain people who are usually related to the cultural field are paying attention. The general public does not care about cultural heritage or things related to culture. Even though it is actually important and gives prospects to the honor of the nation, people generally do not care. Therefore the determination of cultural heritage into world heritage, the statute of Indonesia as a Member of the Executive Board at UNESCO, and the adoption of the Cultural Promotion Act was deserted from the thunderous applause.⁵ Activities related to culture should be sourced from the community, supported by the government, and recognized by the community.

Traditions as Intangible Cultural Heritage : It is not surprising, however, that all matters involving cultural heritage and the like are less welcome. Whether Indonesia has come to the situation of "cultural blind spot" or culture is considered important only as discourse. The vision and direction of Long Term Development confirm this. The National Vision contained in the official document of the Government of the Republic of Indonesia

³. Each year only one is set, but it can be more than one proposal each year if we propose as a joint nomination of another country. Other documents that have been specified are VOC Archives, Negarakertagama Manuscripts, Babad Diponogoro, and Asian Arica Documents.

⁴Statement of experts who attended the Seminar on Documentation of Oral Traditions in Khong Khaen, 1998.

⁵Borrowing the statement of "tepuk tangan yang gemuruh" or "thunderous applause" expressed by Kak Ros, one of the Singaporean commentators in Dangdut Academy no 3, in 2017 on Indosiar TV.

"Vision and Direction of Long-Term Development (PJP) Year 2005-2025" is stated as follows. ⁶ "The creation of a healthy, intelligent, productive and noble human being and an increasingly prosperous society in sustainable development is driven by an increasingly developed, self-sustaining and equitable economy throughout the region supported by the provision of adequate infrastructure and the strengthening of unity and unity a nation that is imbued with a formidable character in the Unitary State of the Republic of Indonesia organized with democracy (based on Pancasila values) as a guideline in the life of society, nation and state and uphold the rule of law.

With the national vision as mentioned above, the vision of socio-cultural development is "... the realization of a nation character that is strong, competitive, and high morality through the development of national culture characterized by the character and behavior of human and people of Indonesia who believe and piety to God Almighty, intelligent, innovative, high work ethic, virtuous, tolerant, cooperative, patriotic, dynamic, and science-oriented and technologically oriented. "

The vision further elaborated in the document shows culture in a limited sense and tends to be represented only by "art". It is not surprising that cultural programs in various governmental and public institutions are defined as art performances.⁷ Compared with the UN Declaration ⁸ and entering as the core of Sustainable Development Goals (SDG

s) post 2015 and 2020 that "The Future We Want Includes Culture", it seems there is a gap in Sustainable Development Goals (MDGs) target with the the UN Declaration. In the declaration it is explicitly stated that culture is an asset of present and future wealth, hence culture must exist in every development program. This kind of understanding needs to be reaffirmed in various programs in government institutions in Indonesia. In the consideration of setting targets put forward various things that are still our problems, namely poverty (income 2 \$ per day) is still close to 50%; overall knowledge about HIV / AIDS and condom use is still high percentage (66%). However, there are indeed those who have reached the target of "Education for All" (EFA), education for all people at the elementary level to upper secondary education and gender equality and women empowerment. the last analysis conducted in 2017 by the International NGO Forum for Indonesia Development (Infid) views that Indonesia has not shown significant progress in implementing SDGs because according to their observations there is no clarity regarding the formation of the SDGs national coordination team (Fernandez, 2017). Michael Bobby Hoelman, Senior Adviser from Infid stated that Indonesia's ranking when viewed from the Sustainable Development Solutions Network (SDSN) declined from the 98th index in 2016 to 100th from 157 countries in 2017 (Sachs et al., 2016, 2017).

With the existence of Law No. 5 , 2017 concerning Cultural Advancement Law which the lesson in its articles goes beyond the description of the two UNESCO Conventions (Convention 2003 and Convention 2005), it is hoped that the role of culture as UU Cultural Advancement Law shows the importance of management which is said to be the process of safeguarding culture by doing the protection, , the utilization, and guidance of cultural heritage. The cultural heritage of the Cultural Proclamation Act is composed of 10 areas: oral traditions, manuscripts, customs, rites, traditional knowledge, traditional technology, art, language, folk games and traditional sports ⁹ In a broad sense in accordance with the limits set forth in the Consortium of Oral Traditions Review of the Ministry of Education and Culture of the Republic of Indonesia, in addition to the manuscript, the 9 areas mentioned above are included as Oral Traditions.

Safeguarding Endangered Traditions : As in many other countries, in Indonesia, the intangible cultural heritage is increasingly disappearing and some are approaching extinction. Some cultural heritages show a change in accordance with the conditions of the support community, both slowly and rapidly. The process of such change and the extinction of cultural works that often coincide with the lack of support also means the disappearance of a set of traditional knowledge systems, local wisdom, and values that are a valuable source of

⁶The Office of the State Minister for National Development Planning / National Development Planning Agency

⁷Uniquely there has emerged the concept of science and technology and arts in DIKTI which is intended to accommodate the aspirations and various interests of various institutions of high arts.

⁸The declaration was socialized to various parties. UNESCO gathers agencies to sign this declaration and if they wish to translate this declaration in the language of each member. ATL on behalf of Indonesia has translated it into Indonesian.

⁹Buku Pedoman Kajian Tradisi Lisan/.Handbook of Oral Traditions, Directorate General Pendidikan Tinggi, 2009

such a community encyclopaedia. Thus it means also local identity which in the broad sense also means the identity and character of the nation also disappear gradually¹⁰ Hobsbawn's writings more than 25 years ago, show the process of the presence of tradition¹¹ needs to be supplemented by Olivier Morin's writings on surviving traditions and unsteady traditions such as in the early days or later becoming extinct for various reasons. Interestingly, the event of disappearance or change of tradition does not necessarily eliminate the role of tradition in the life of the community. At one time tradition can come back with new packaging. Traditional community owners have the right and at the same time the obligation to manage the tradition for its utilization. In the physical reality, the sources of tradition do originate and are in the management of the community of owners or supporters of the culture concerned. The potential of tradition in the realm of a creative economy or a culture-based economy is not just about storing things related to art, language, stories, history, temples and the like, but also the deepest expression of thoughts, hopes, ideals, creations, technologies, wisdom local, and cognitive systems of a community, either directly or indirectly through symbols in certain media.

It is important to see the hidden potential of traditional societies in the midst of "social media" struggle in this millennium era, as the traditional values developed to build the people's economy are expected to create equitable and equitable prosperity, in particular to enhance local competitiveness, such as Best Practices Batik in Pekalongan, Mentawai Community Scroll System and Petalangan Community Teaching System in managing the forest and its natural products, making woven fabric by Sumba women, Legen processing into brown sugar lasting for months without preservatives in Pacitan, Toraja people adhering to Aluk Todolo carrying out signs of Solo', and the Balinese treating the village of Pakraman (traditional village) to preserve the Balinese customs and culture and able to apply the philosophy of Tri Hita Karana (3 Causes of Welfare) that regulates harmonious relationships between individuals and God, individuals with nature, and individuals with other humans beautifully. These are just a few of the many examples of how tradition can be optimized and made a creative economic potential that will support the national economy.

The perceived misconception that financing the tourism sector and the creative industries is more profitable because it is immediately rewarded for money to come in, so long as good governance is financing the cultural sector, even though it is managed on the basis of various concepts and theories, are only costly and insignificant money getting in. Another disturbing view is that tradition is considered a work of the past and that that is usually boring. In fact, because it is still recognizable and part of the present, thus we call it tradition. In contrast to one-time historical events, traditional events / performances can occur repeatedly, that each repetition can be something new. This is possible in line with the changes that occur in the owner's community and the development of information technology that makes the function and role of tradition undergo transformation

Opportunities for discourse on traditions as a non-material or intangible heritage, to be properly managed is in line with the assertion that culture is the pivot of development (declared by the UN and UNESCO for the MDGs after 2015), has started seriously begun by the Directorate General of Culture, the Ministry of Education and Culture of the Republic Indonesia by recording the cultural heritage of Indonesia which until now has reached about 7000 works, and since 5 years ago has been determined as many as cultural works have been defined as the Intangible Heritage of Indonesia or Warisan Budaya Tak Benda Indonesia. The paradigm that sees tradition as a force or a driving machine and which enables the development of infrastructural development needs to be combined with a paradigm that sees tradition as a source of knowledge that exhibits uniqueness and uniqueness of local uniqueness and / or wisdom. It is well known that UNESCO's Director General (ADG), Francesco Bandarin, on November 7, 2017, in the sidelines of the General Assembly in Paris and quoted by Antara News Agency, acknowledged Indonesia as a "super power" in the field of culture by demonstrating various Indonesian cultural heritages which UNESCO has recognized as a world heritage. Safeguarding heritage for the future is organized with various programs conducted by various stakeholders, both government and non-governmental organizations and individuals, especially traditional heirs. They and their supporting communities are diminishing and usually do not have good access to help. Often when more practical pragmatic assistance emerged that could instantly solve their problems at the time (eg for medical and dietary purposes), the tradition

¹⁰Explanation of the role of tradition as a source of identity see further Richard Bauman, 1984, "Contextualization, Tradition, and the Dialogue of Genres: Icelandic Legends o the Krataskald," in *Rethinking Context: Language as an Interactive Phenomenon*, ed. Alessandro Duranti and Charles Goodwim, Cambridge University Press (125-45)

¹¹Hobsbawn, Eric dan Terence Ranger (eds.) *The Invention of Tradition*, Cambridge University Press, 1992.

then shifted to industrial commodities or served as a show for tourists.¹² To make tradition a "living tradition" and not just "memory tradition" it is necessary to inherit and develop the study of tradition in accordance with the nature of oral tradition that is limited to at least the understanding of tradition as a social and cultural event as part of the nation's cultural heritage in accordance with the contents of the UNESCO Convention 2003, UNESCO Convention 2005, and Cultural Progress Law no 5, 2017.

II. TRADITIONS AS ACADEMIC STUDIES

The role of tradition, especially the oral tradition of information, memory, and knowledge of the people whose owners have passed through several generations is not the same as the role of oral history (which records the memories of a person or group of people who have experienced or who still remember certain events in history) not a general document of some kind of testimony. Oral traditions are also different from the restricted extent of speech / verbal expressions in a society that is unknown to or unrelated to writing and printing technology. As an academic study, it is necessary to change the knowledge that comes from tradition into science. However, there is still a challenge to do this because not many are ready to show that the study of tradition that comes from "oral" as a science study. Monica Dorothy King¹³ explains how historians once claimed that Africa had no pre-colonial history. They write history without explaining the past of Africa because historians can not trust the speeches or stories of the informants who are considered inaccurate, dubious and no reliable supporting evidence. Monica shows and proves how oral traditions of song, historical poetry, African stories using critical interpretation and measurable data analysis have been linked to events, including the socio-political dynamics of the past in Africa.

Corresponding to this, Margaret Field and Jon Meza Cuero provide a very interesting example of one of the child's story genre titled "Rabbit and Frog" ("Rabbit and Frog"). The story is not really about a child who tells how a rabbit who owns a home can be deceived by a "homeless" frog but manages to pick up a rabbit's house and drive a rabbit out of his own house. Cuero says the essence of the story is the same but the presentation varies depending on which part of the region he is telling: Mexico, Hawaii, or elsewhere. Rabbits and Frogs depict the Kumeyaay community that is already threatened in Baja (Northern California, Mexico). The Kumeyaay language at the time this article was created (2012) is only actively spoken by 50 people only. The revitalization undertaken for this community and its traditions is intended not only to save valuable values and philosophical insights, but also to inspire his audience about the event.

Various examples of studies of traditions from Indonesia can be examined from the treasures collected in the Consortium of Oral Traditions Review amounting to no less than 200 works of research, thesis and dissertation. The oral tradition introduces various matters relating to the sea and maritime or the following examples.¹⁴ For example, the Laot tradition in Aceh. The Panglima Laot Institute is based in the sea area and functions to regulate the management of natural resources in the coastal areas to the high seas. It serves to 1) maintain security at sea; 2) regulate the management of natural resources at sea, and 3) regulate the management of the marine environment. The physical spaces of the coast that are controlled by Panglima Laot are *binéh pasie* (coastal), *In leun pukat* (land trawling area), *kuala* and *teupien* (boat landing), and *laot luah* (open seas). Physical spaces associated with coastal ecosystems include *Bangka uteun* (mangrove forest), *uteun pasie* (coastal forest), *uteun aron* (pine forest), *neuheun* (tambak), and *sira* (salt fields). To catch fish in the sea, Laot custom law includes some techniques such as *Palong*, *Lengger Pukat*, *Pukat Aceh*, *Perahoe*, *Jalo*, *Jeue*, *Jareng*, *Kawe Go*, *Kawe Tek*, *Geunengom*, *Bubee*, *Sawok / Sareng*, *Jang*, *Jeuremai*, and *Nyap*. The technique to be chosen depends on the type of fish to be caught (*teri*, *squid*, *tuna*, etc.). In addition to these matters, Laot Adat Law also recognizes *Hari Laot Laot*, which is "forbidden to go to sea on Friday, on the day of Iedul Fitri (for 2 days); on the day of Iedul Adha (for 3 days) and on Independence Day on 17 August. Now the taboo is augmented by

¹²I do not mean to say this is not to be done, but if the emphasis is only to satisfy the peoples beyond their communities, I have little doubt that the tradition will still have an original repertoire or can remain a tradition.

¹³Monica Dorothy King, "The Role of Oral Traditions in Africa History", *The Dyke* Vol 2.2, p: 42-52, 2006.

¹⁴Several examples have already been put forward in my paper entitled "Maritime Culture in Oral Traditions (Budaya Maritim dalam Tradisi Lisan)" contained in the Book of Offering for Prof. Dr. Muhadjir ("**Mahaguru yang Bersahaja: Persembahan untuk Prof. Dr. Muhadjir**"), Depok: The Faculty of Humanities University of Indonesia. (Fakultas Ilmu Pengetahuan Budaya Universitas Indonesia), 2016. .

December 26th to commemorate the 2004 tsunami tragedy. They also make 3-day Kenduri Laot every three days and they are all forbidden to go to sea.¹⁵

The tradition of catching fish in the Talaud Islands of North Sulawesi called Mane'e is interesting to show as well as comparison. Corrie Buata in his dissertation explains Mane'e tradition. This Mane'e ceremony entered Muri's record as it was followed by 1,159 participants with a stretch of 3700meter leaf strap. Mane'e began after the earthquake and tsunami storm in the 16th century and passed down from generation to generation from generation to generation. Until now every year is generally in May and June, when the highest and lowest tide is low or at the time of full moon or month of the beginning of the dead month the Mane'e Ceremony is held. The ceremony is organized by the people of Talaud and also by the Government as a tourism activity. The prayers of traditional leaders in Mane 'e Tradition are also typical.

Ete pasi Where is the sea

To en to ene Arise, floating

Nabisisi profit fortune

Nito daha amattu mawu it all thanks to God

Nilumatto luck su mawu floating advantage of God

Su laode at sea

Maa appa kumang sambibi will be very useful to the public

Aruan I paatta anambone can be made entirely

A profit is wanua profits for the country

Lembong ite ana asisi lai wawine especially orphans and

Wa'u widow

Mawu punnene ... ruata banggile Lord of the tree God base

Punnu wia tree live

The Mane'e ceremony marks the wisdom possessed by the Talaud community in managing the sea and its outcomes and equitably distributing customary communities to traditional owners. The Maori tribe in New Zealand believes in the power of oral tradition in maintaining the maritime tradition expressed through whakatauki (old phrases), whakapapa (genealogical relationship), singing, and story. They have a good moon calendar to catch the fish whose records are stored or derived from their oral tradition. The study of maritime traditions in particular The knowledge of making "pinisi" which was tried in UNESCO on 4-9 December 2017 started from various stories and physical observation of pinisi in Bira village, Bulukumba, South Sulawesi. The panritalopi (traditional shipbuilder in Bira) is about making pinisi which he said does not use architectural drawing as the basis of shipbuilding. He said after getting "wangsit" he was just able to start shipbuilding. By coupling the stories obtained from a representative representative representative and discussing with various experts, especially with Horst Liebner, ship and maritime experts from Germany can be explained the formulation of pinisi shipbuilding as a science. The architecture lies in what is called panatta, a bamboo with signs to calculate the size and location of the central hull (kalebiseang) and the standard board for the stomach (papangappag). This formula is then developed and can be used by other ships such as padewakang, palari, and lambok. The traditional architecture that has evolved since at least 1500 years ago is based on the technology of building a dimples boat into a typical Austronesian outfit and is not found anywhere in the world. By pinisi, we inherit a great tradition that contributes to today's technology. Thus maritime is not only known through the song industry about seafarers such as "My Grandmother the Sailors (*Nenek Moyangku orang Pelaut*=Indonesian Song)" or "Zeemann". It means also that we do not not only known through the following lyrics from Indonesian song,

Who said sailor cart eye; Bastom ship loose straps off love.

So sails till the end of the world; a lot of money is wasted

Someone said love salesmen; when the wallet is so empty (money runs out) just remember home

(Seafarers' Ballad)

The maritime and shipping systems can also be seen from the Fair Sharing according to adat prevailing in a community that the Bugis do in the Pasompe tradition. This tradition contains Bugis local wisdom in performing

¹⁵ Lihat lebih lanjut rinciannya dalam penelitian tentang berbagai hal kelautan yang tercantum dalam Hukum Adat Laot pada masyarakat Aceh dan paparan Rusjdi Ali Muhammad, "Kearifan Lokal Aceh dalam Penyelesaian Konflik Antar-Nelayan," dalam acara *Focus Group Discussion* Dinas Kelautan dan Perikanan Aceh, 28 April 2011. .See further details on the research on the various marine matters contained in Laot Customary Laws of the Acehnese people and the exposure of Rusjdi Ali Muhammad, "Local Wisdom of Aceh in Interpersonal Conflict Resolution," in the Focus Group Discussion of the Aceh Marine and Fishery Service, April 28 2011

sailing and trading activities. Boat owners called Ponggawa earn 50% of the overall revenue; the remainder is shared between the Master and the Sawi / ship's employees (consisting of a fixed mustard, free mustard, and a mustard gown). What is interesting to note is their expression of the sea,
Samereng uala paddaga-raga Sailing as entertainment
Tasik-E uala linopottang as the land of the land
Lelangeng ri casa gena-E A journey of freedom
Nalawa mua salareng riwu Let me be confronted by a hurricane
Naku gun gulikku I will turn my steering wheel
Kaola mui telling-E notowali E I choose drown than back

In carrying out the tradition management for the promotion of culture, it requires expert traders who have academic ability. Higher Education has a role to mediate in the "creation" of traditional managers or preservers who will be the locomotive of value inheritance transformation and conduct a study of their knowledge of the traditions they examine into science. Higher Education is a strategic institution that can prepare the resources of traditional experts who will inherit and pass on various knowledge that comes from various traditions into knowledge about tradition. 2020

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