

Implementation of Community-Based Art Education Through Informal, Formal and Non-formal Education Collaborative Music Practices in Ambon City

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Abstrak. The purpose of this research is to describes the musical ecosystem in Ambon City in the form of a collab between three educational pathways, namely informal, formal and non-formal education as a form of community-based art education implementation. As one of the cities in the world that received the UNESCO Creative City of Music Award, the government and the people of Ambon City are demanded to continue to create and innovate in the development of music while maintaining the predicate as a World Music City. Implementing community-based art education is a strategy to further improve the community's musical ecosystem. This study uses qualitative research methods with data collection techniques in the form of observation, interviews, documentation and literature studies related to the object of research. The results showed that in the city of Ambon, the implementation of community-based art education already exists, but not so visible. After becoming a World Music City, there are municipal government programs through Ambon Music Office (AMO) which involves three lines of education and it has a positive impact on the local community. However, the collaboration has not been implemented widely and deeply in schools that are piloting local content curriculum based on traditional music whereas in the region there are artists and art communities that strongly support the program. If there is awareness from artists, schools and art communities who take the initiative to work together to develop music in their regions this collaboration of three educational pathways will have a major impact on Ambon City as a Music City even without the initiative of the city government.

Key words: Community-Based Art Education, Music Practice, Informal, Formal, Non-Formal Education

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INTRODUCTION

Art is one of the elements of culture where every community in society has a certain art form that characterizes it. The process of inheritance of artistic ability as a form of cultural transformation from generation to generation is carried out by artists ranging from families and communities. But now, art has been formalized so that art learning is not solely taught by artists but becomes a subject that must be taught by teachers from elementary school (SD) to high school (SMA) or equivalent.

Public understanding of art education is still limited only to formal education through art learning in schools. Where as art education is a scientific discipline and its implementation starts from the community through artists who transfer art that starts from within the family and community so that the art becomes the cultural identity of the local community. As happened in the city of Ambon where the process of transferring dumulai art education of the family which then expanded in the art community which in turn the art becomes the Hallmark or identity of the Village / location of the local

community.

The arts that are most widely occupied and favored by the people of Ambon City are arts related to music. For the perseverance and passion of the people towards music and the struggle of the Ambon City Government through the Ambon Music Office (AMO) in collaboration with various stakeholders so that by UNESCO Ambon City was inaugurated as a music-based Creative City on October 31, 2019 (Lesilolo & Marta, 2020; Latuheru, 2022). With the recognition of Ambon City as a music-based Creative City, musical activities in Ambon City are increasing with various programs involving artists, communities, schools and other stakeholders for the development of Ambon City as a Music City.

Various communities scattered in the city of Ambon has a characteristic music that represents his village. In 2020, AMO programs for music villages in Ambon City, namely Tunj Hamlet and Amahusu village (Ratnasari, 2022). Tunj Village and Amahusu Village have art communities that existed before Ambon became a music city and are very influential in society.

Tuni village has the Malucca Bamboowind Orchestra (MBO) community which is a bamboo flute orchestra which is a traditional Maluku music while Amahusu village has the Booyratan studio and the Amboina Ukulele Kids Community. Booyratan studio uses Maluku traditional musical instruments as musical accompaniment for the practice of music and dance. While the ukulele kids community uses ukulele instruments as a musical medium for children and adolescents (Ulumuddin, dkk, 2020; Ratnasari, 2022). Because both villages preserve various musical activities in their communities, the city government through AMO made Tuni and Amahusu villages as music-based nature schools (Nusantara Bedah, 2020). However, in its implementation, only Tuni Hamlet realized the program even though it eventually stagnated due to the outbreak of the covid-19 virus.

In 2021 AMO will again program 10 music-based tourist destinations in five sub-districts in Ambon City including Tuni Hamlet and Amahusu Village (Satu Maluku, 2022). Music tourism destinations are locations that have artists and art communities that contribute to the development of music in the city of Ambon. Artists and art communities that are representatives of music tourism areas are a small part of the artists and art communities that are widely spread in the city of Ambon. Various forms of musical activities in the community are initiated through the process of enculturation in the family, then because of the needs of the community, a community/studio is formed which also participates with schools in its community environment to enculturate various musical activities through artists who lead the studio/ community which of course there is cooperation between the artists and the school.

Several programs in schools that aim to introduce and improve students' musical abilities include artists entering school which run from 2017 to 2019. In 2020, the Ambon City government program a local content curriculum based on Ambonese traditional music which will be held in 2021. The the program is implemented by ten pilot schools for elementary and junior high schools in Ambon City. The teaching staff are artists and art academics who passed the selection process by the Education Office and Ambon Music Office (AMO). The program is part of the realization of Ambon City as the UNESCO version of the City of Music (Ratnasari, 2022).

The purpose of this research is to describes the musical ecosystem in Ambon City through the collaboration of three educational channels, namely informal, formal and non-formal education as a form of implementing community-based arts education. The collaboration of the three educational pathways is increasingly visible in the implementation of various programs organized by AMO as a representative of the Ambon City Government in order to strengthen the identity of Ambon City as a world music city through the practice of music in society.

METHODS

This study uses a qualitative approach to describe the results of field research. Data collection was carried out through observation techniques, interviews, documentation and literature studies related to the research title. Researchers made observations at the research location and the results of these observations were strengthened by interviews with several artists, art communities, local content teachers and the local community so that the data obtained was truly valid. Various literature related to this research was also used to enrich the contents of the writing. The data found were then analyzed using the Miles and Huberman model which consisted of three steps, namely data reduction, data presentation and drawing conclusions (Rohidi: 2013). The activities carried out in data reduction are sorting and selecting the main and important data related to the research theme, then the data is presented and re-analyzed and verified.

RESULTS AND DISCUSSION

Basic Views of Community-Based Art Education

According to Kartono (1997), education is essentially a reflection of State conditions and socio-political forces in power. Education itself is a reflection of the existing ruling order. In authoritarian countries that embrace totalitarianism, the government will limit individual freedom by issuing a uniform education policy for all students. For this kind of Country, Education is a political force to dominate the people. The government absolutely regulates education, because the purpose of education is to make the people a tool of the state. As a response to this view, there is an understanding of the government that applies to the concept of education as the basis of

democracy.

The idea of community-based education actually emerged in connection with education reform that requires a paradigm shift of education from centralized to decentralized, shifting from authoritarian educational practices to liberating Democratic educational practices, as well as from the concept of government-oriented education (state oriented) to the concept of community-oriented education (Suharto, 2012).

Community-based art education is a model of education that involves more the role of the community than the involvement or intervention of the state (government). Society has great authority and responsibility in its implementation. The community-based education Model is an offer to avoid authoritarian education or in other words community-based education is more democratic without government intervention at political interests.

The paradigm of community-based art education is motivated by the fundamental belief that education is the basis of democracy and is a response or rejection of rigid education in educational institutions. Community-based art education focuses on the reconstruction of a more open art education by involving the role of society more noticeably (Melville, Berk & Blank in Sugiarto & Rohidi, 2021). According to Sugiarto & Rohidi (2021), community-based art education is a broad term that includes many different art education entities and experiences. The community that is meant in this understanding is the concept of community (Community/community group) not the wider community. Community in this understanding means "bond" is a group of people who have ties due to factors of place/Region, culture, ethnicity, religion, needs/thoughts. Thus the art learning experience takes place outside the school as well as within the school involving partnerships between outside organizations, communities and schools.

Principles of Community-Based Art Education

Some of the principles of community-based art education according to the book written by Sugiarto & Rohidi (2021) are: (1) the community has the opportunity to take actions to support education with art as the Medium; (2) Pend. art is designed and implemented in a more enjoyable than the curriculum in formal schools; (3) teachers use learning strategies/models that

involve students into a contextual atmosphere; (4) open themselves to the participation of students and the community; (5) involve artists/art activists as part of the pend program. art for the sake of facing social problems.

Based on these principles, it can be concluded that community-based art education is more democratic in which people can be involved in supporting art education through the creativity of artists in the community both informally, non-formal and formal which is carried out more fun because the learning process is more contextual involving various parties, namely students, artists/art activists so that through these activities can encourage the development of art in society.

Three principles affirmed by Lawton (in Sugiarto & Rohidi, 2021), namely; (1) the learning given to participants must be critical of what they see and encounter outside the classroom as irreplaceable; (2) real experiences in the real world cannot be replaced; (3) community-based learning is not just a study tour but students learn there to gain experience from deep interaction processes with the community.

Implementation of Community-Based Art Education in Ambon City

Community-based art education connects students with their communities through educational experiences that occur in alternative spaces that can be implemented by art education institutions organized by community institutions officially (non-formal), family and neighborhood (informal) and by the state (formal) according to their respective characteristics and authorities.

The people of Ambon City have a very good artistic life with various musical activities that are more prominent than other arts. The average artistic ability of the community is obtained by enculturation in families, music groups/communities and schools. According to Marche in Sugiarto & Rohidi (2021), there are several variations of community-based art education, namely through informal, formal, and non-formal ways. Through the process of enculturation through various educational pathways, art as part of culture itself still exists and is growing in society.

Music Enculturation Through Informal Education

Art education that is not institutionalized or called informal education is art education that

takes place in the family and community environment (Jazuli, 2008). Informal education through the family is the oldest education in society. Through the family, many things are taught including art. Music is one form of art that gets more attention from the people of Ambon. Various musical abilities are passed on by families from generation to generation according to their musical abilities. Various inherited musical potentials include the ability to sing, make and play musical instruments, make songs and arrange music and various other musical activities.

The process of enculturation in the family occurs from parents to biological children and the next generation that produces prospective musicians who can replace and continue the legacy of their parents to become musicians and heirs of reliable music. The process of inheritance that occurred over the centuries began in early childhood to instill an attitude of love for the art of family heritage and strengthen the musical abilities of children who began at a young age.

In addition to the family, a community formed on the basis of mutual desire without any binding rules is also part of informal education. Music communities that are formed in the community usually occur on the basis of the need in the local community to express the culture that has become the hallmark of the community. In the city of Ambon many music communities formed starting from family enculturation and then artists in the family transfer their knowledge to the community in the neighborhood because of the need for art for ritual activities and traditional activities in the community. For example, the bamboo flute community in Tuni Village which was formed for religious needs, namely accompanying the congregation in Christian worship, but has now become a structured community and continues to be creative to introduce the characteristics of its music to the world in national and international music activities.

Enculturation of music that is formed through informal channels in the community of Ambon include Boyratan studio that lowers the ability of music to family members so that the leadership of the studio is still run by family members. Likewise with several studios or other communities such as the Tahuri community in Hutumuri Village and various vocal communities such as choirs scattered in many places in Ambon City as a form of community

expression in meeting the musical needs of the community. Various communities formed in Ambon City originated from artists who wanted to transfer their musical abilities to the people in the neighborhood. In addition, the process of enculturation of artists for the surrounding community is part of self-development and community through various events held in the city of Ambon.

Music Enculturation Through Formal Education

Formal education has basically been regulated by the provisions set by the ruler (government) as a determinant of policy. Part of the provisions in question in the form of study programs with a curriculum structure and a more rigorous learning system (Jazuli, 2008). Learning arts and culture in schools is part of formal education with the aim of educating students based on the school curriculum that substantially tiered material based on the ability of students. Enculturation of music through formal education obtained from teachers of cultural arts subjects. The practice of cultural art work is to hone the competence of students' skills through practice in art education learning.

Competence in learning art and culture makes students smart, skilled and appreciate the work of art. Through art and culture teachers, knowledge can be transferred to students systematically through the presentation of the curriculum and indirectly can support the development of art in the community so that with formal education as a medium of enculturation can provide knowledge for students. But in reality there are still many schools that have not been maximized in organizing art learning due to limited teaching staff who really have academic expertise in the field of art, especially music, which is an icon of Ambon City. Due to the limitations of the music teacher, AMO programmed the artist movement to enter school in 2019. Through various activities of artists entering the school, the collaboration between artists and teachers of Arts and culture education can be established to provide a musical experience for students, but also for non-musician teachers by practicing music directly using traditional musical instruments as a learning medium in order to preserve and enhance the love of traditional art of the Ambon City community and various other music streams that are part of the program.

The school entry artist movement has no

longer operated in Ambon City since 2020 so that in 2021 the Ambon City Government conducted a selection of music-based local content curriculum teachers organized by the Ambon City Education Office with the Ambon Music Office (AMO) so that music learning can be carried out well, especially at the elementary and junior high school levels. From the results of the selection, 20 lecturers qualified to be placed in ten schools that became pilot schools in Ambon City. Participants who follow the selection as a teacher does not only have music experience academically is evidenced by the government opens opportunities for all music artists in the city of Ambon both high school graduates and S1 who are not qualified music to follow the selection. however, each prospective participant must have competence in playing at least 4 traditional instruments from 6 musical instruments (bamboo flute, tifa, tambourine, ukulele, totobuang and Hawaiian) which are part of the music-based mulok curriculum (results of an interview with Marlon Alfons, Mulog SDN Tuni teacher on June 27, 2022). With the existence of teachers who have good musical competence, art education in schools, especially the art of music, is growing and quality.

Music Enculturation Through Non-Formal Education

Non-formal art education is a type of institutionalized art education, which is art education that is managed by individuals and legal entities such as courses and studios. The learning system at the course institution is managed with a clear curriculum, although it is rather loose, meaning that it is not as strict as the formal education curriculum. Graduation certificate in the form of a certificate or the like is given to course participants after completing the program. While art education that takes place in the studio learning system is more open because the studio is a gathering place for artists and art enthusiasts, who want to practice together to become artists (Jazuli, 2008). In the studio there is no time limit for learning as in the course and there is also no special mark given as a symbol of graduation because the studio participants not only attend education, but also develop the knowledge gained by participating in various art performance activities organized by the studio as well as cooperation with other parties to display art performances.

Music enculturation through non-formal education takes place in courses and studios that

become a place of interaction between educators and learners. Music enculturation in the course institution is essentially more intensive with a tiered curriculum because it will print students who are proficient in the field of vocals or certain musical instruments according to the chosen interest. While enculturation in the studio is more extensive learning where students can deepen their knowledge through various studio activities and not only one of the musical instruments that become the focus but can learn various musical instruments in the studio can even learn other arts besides music such as dance which is part of the studio. Learning in the studio is more dynamic because the learning process is not only given by the coach because the studio participants can share their abilities to enrich the abilities of each participant.

Collaborative Music Practice of Informal, Formal and Non-Formal Education Becomes Part of Community-Based Art Education in Ambon City

Maintaining the music ecosystem in Ambon City requires a strong commitment from the community and government support so that its identity as a music-based creative city survives and becomes more global. Ambon as the city of music scored a new breakthrough in the field of music-based tourism known as music tourism by involving various elements in the community including artists, community/music studios, schools and tourist environments. The practice of music through the collaboration of three educational pathways became the basis for the flourishing growth of music in the Ambonese City community. Learning the art of music that began at an early age as a form of enculturation in the family and the surrounding environment proves that Ambon artists and the environment concerned with the sustainability of the arts that characterize the area where he lives. Similarly, the school as a formal educational path has a sense of art that becomes the identity of the place where it is located so that the involvement of students in developing local music becomes important to learn and practice. Community / studio and music institutions in the city of Ambon as part of non-formal education contributed to developing the music in the city of Ambon, especially local music that became the identity of the community.

Some musical practices in Ambon City through the collaboration of three educational channels in the community can be found in

activities in schools and communities that certainly have an impact on the surrounding environment where the music grows and develops. Collaboration between the three educational channels in music activities has basically taken place in the community although not intense, but with the support of the government through AMO which is a liaison between various communities/ studios and schools and local communities, the musical practices involving collaboration between schools and communities have become more intense.

The presence of AMO as one of the founding institutions of Ambon City as a music-based creative city is certainly responsible for creating a creative city through various music activities in Ambon City that will have an impact on people's lives. Some of the responsibilities that have been realized are to provide moral support and funds for the music community, studios and artists of Ambon City so that music activities continue to run and grow. In addition, cooperation between schools and various communities/studios and music artists in the community is an important concern for the government to transfer art education involving schools and communities.

An example of the implementation of community-based art education as a result of collaboration between three educational pathways, is clearly seen in the practice of art in Tuni Village. Tuni village is located in the highlands of South Leitimur District of Ambon City which was awarded as a music-based tourism destination. Music tourism is all activities carried out by tourists, where the main purpose and motivation of traveling is related to music, not only enjoying or watching music but also increasing knowledge about music, studying, performing and even preserving music (Hutabarat, 2022; Ratnasari, 2022). Getting the opportunity to become a music-based tourist destination by the Ambon City government, paving the way for wider music development in Tuni village by establishing Tuni State Elementary School as one of 10 schools that have the opportunity to learn local music content that has been systematized in the school curriculum. In addition, Tuni Village is also used as a music-based nature School where artists, schools and communities can interact directly in the wild. Based on the results of an interview with Fally Tuhumury (interview dated June 27, 2022), one of the administrators of the music-based nature School, explained that the nature

School is a government program as a form of creative economy where in addition to improving the economy while still preserving the arts that are the identity of Tuni Village

According to Fally, the people of Tuni and the surrounding villages are also involved in nature school, from elementary school children to adults/parents. Learning activities are scheduled 3 times a week with different learning times specifically for the school level. While the presence of parents only as artists who help children make various forms of crafts/craft, make bamboo flute musical instruments and train musical instruments and make traditional culinary Maluku. For this music-based nature school activity, the Ambon City Government through AMO cooperates with Pattimura University, especially forestry students who help the community empower the surrounding nature, especially bamboo material which is the raw material for making handicrafts. The various crafts are usually marketed when the nature School performs art performances carried out at the location. Apart from being a nature school intended for the Tuni community, this nature School is also a music-based tourist destination including MBO and an amphitheater/ MBO performance venue that is the pride of the Tuni community.

In art performances, or music concerts, Molluca Bamboowind Orchestra (MBO) is usually a music community that has a special place in the hearts of the community because of the expertise of the bamboo flute music game under the leadership of a multitalented conductor because in addition to being a conductor, he also acts as a coach, composer and arranger of song material performed. The results of an interview with Marlon Alfons, one of the artists in the MBO community as well as a mulok teacher at Sdn Tuni (interview on June 27, 2022), said that MBO personnel consisted of 100 players who played suling 1, flute 2 , flute 3, flute 4 and flute 5. The distribution of bamboo flute players is divided evenly by type and each type of musical instrument is played by 20 people. According to Marlon, the 100 MBO players came from the Tuni community ranging from elementary school children, to high school and parents.

In addition to art education in the family and community, the school as a formal education also has a strong role in shaping learners to love and continue to preserve the bamboo flute instrument as a musical tradition through learning mulok bamboo flute instrument. Marlon

Alfons said that, there is a good collaboration between schools, artists and the community so that the bamboo flute as a traditional musical instrument that has taken root in Tuni Village, is increasing loved and favored by young people. According to him, with the skills of playing music that starts from home and community and deepened through theory and practice in school, the ability to play music tradition of students is growing so often invited in various art events organized by RRI, Taman Budaya and various city activities.

SDN Tuni which is one of the pilot schools of the mulok curriculum, in addition to performing independently in various activities, the students also collaborated with 9 other schools that became pilot schools to perform music as a form of implementation of learning using the mulok curriculum compiled by the Ambon City Government with various educational institutions including universities in the city of Ambon.

Music collaboration organized by 10 pilot schools of the mulok curriculum in Ambon City in art performances/ music concerts received support from various parties and is a collaboration between the government, artists, schools, studios and music supporting communities/communities who want to promote and maintain Ambon as a music-based Creative City so that it has an impact on economic progress and moreover can continue to preserve various traditional music and introduce it to the outside world.

Various music practices that occur in the city of Ambon from the collaboration of three lines of education and support from the city government, can prove that government intervention in community-based art education is needed for the development of art education and its supporting communities. Not only that the government in this case will include political interests and authoritarian in the development of art education in the community as conveyed by Suharto (2012) in the basic view of community-based art education. In addition, the practice of community-based art education as exemplified by the collaboration of three educational pathways in Tuni Village clearly contains the principles of community-based art education as conveyed by Sugiarto and Rohidi in their book community-based art education (2021). The collaboration also agrees with Marche's statement (in Sugiarto and Rohidi, 2021) that through the process of enculturation in artistic

activities in society through formal, informal and non-formal education, art as part of culture itself still exists and is growing in society.

CONCLUSION

Hroughout Ambon City's journey to becoming a world music city since 2019, the music ecosystem in Ambon City has continued to grow. Various programs involving schools, artists, art communities, and their supporting communities have been implemented, including the music village program, local content curriculum, nature schools, and music tourism destinations. These programs are long-term and require the cooperation of various parties, including the supporting community. However, in implementation, there are still programs that have not been maximized and need to be revitalized. Building a city through music is not only the task of the city government and its partners; this is a joint task for the progress of the city, which will certainly have an impact on society. Formal education as a basis for preserving traditional music needs to be supported by the community, especially artists and the arts community, to be able to share knowledge as a form of inheritance. Of course, the school has an important role to play in realizing these ideals by collaborating with parties who can help, especially artists and the arts community, who have a lot of experience transferring music knowledge through informal and non-formal channels as a form of implementing community-based art education. By increasing awareness of building a city through music through these three educational pathways, the music ecosystem in Ambon City will continue to progress and strengthen its identity as a world music city.

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