

The Paradigms of Higher Education in Pekanbaru Towards the Inheritance of Traditional Riau Malay Dance

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Abstract. Modernization, the invasion of immigrants and local migrants, and technology have influenced the younger generation's interest in traditional dance. Universities in Pekanbaru have played an important role in preserving and passing down the Traditional Riau Malay Dance. In the 1970s, higher education institutions in Riau began to contribute to Malay art and culture. This is an effort to rediscover Riau's Malay heritage which has begun to wane in demand. This study aims to analyze the paradigm of higher education in Pekanbaru related to the heritage of Traditional Riau Malay Dance. The exploratory interpretative literature research method employed is this study. The results showed that tertiary institutions have three different but interrelated paradigms in maintaining the continuity of traditional Riau Malay culture through dance. Firstly, the paradigm of formal education through lectures with traditional Riau Malay dance. Secondly, informal education through art communities in higher education environments that have student activity units in the form of a dance studio, the Kompang music community, facilitating community members to learn from each other and develop their skills in dancing and playing traditional music. Thirdly, the paradigm through cultural education is related to the development of students' talents and creativity in the arts, creative education is carried out through activities including workshops, seminars and art performances on and off campus. These three paradigms are then integrated into the Higher Education curriculum. The paradigms are useful for the preservation of traditional Riau Malay dances along with increasingly modern developments.

Key words: Higher Education; Inheritance; Traditional Riau Malay Dance

INTRODUCTION

The legacy of Traditional Riau Malay Dance must be balanced with appropriate adaptations to remain relevant to modern times. This challenge involves striking a balance between retaining the core aspects of traditional dance and developing creative innovations that are appropriate to the context and preferences of today's society. The existence of cultural and social changes requires wise thinking in maintaining the authenticity and sustainability of traditional dances while continuing to renew and attract the interest of the younger generation. The rapid development of technology, information, also affects the acceleration of social and cultural change (UNCTAD, 2019). Therefore, the challenge of art higher education to find the right paradigm is very complex. In accordance with the opinion of Pucciarelli and Kaplan that currently, education is becoming a global service offered by quasi-companies in an increasingly complex and competitive knowledge market. Facing these challenges, universities need the right strategy, a need that is reflected in various calls for strategic research in the higher education sector

(Pucciarelli & Kaplan, 2016). Education plays an important role in changing art forms, education helps develop creativity and skills and it results in changes in design and form (Khandekar, 2019).

Higher education in Riau has started to pioneer the inheritance of Riau Malay culture through language. Azhar noted that in the midst of dynamics in the field of arts and culture, universities in Riau have also begun to contribute to the rediscovery of Riau's Malay heritage. In 1972, Hamidy, a lecturer at the University of Riau, published a short essay entitled "Language" (Azhar, 1997). Riau Malay Dance as a Riau Malay culture is a form of traditional dance art originating from the province of Riau, Indonesia. Riau Malay dance has a long and rich history, reflecting the richness of Malay culture as well as influences from the various tribes and ethnicities in the area. The origins of Riau Malay dance can be traced back to the time of the Siak Sri Inderapura Sultanate which was founded in the 18th century. Riau Malay dance is an integral part of the life of the Riau Malay community and is considered a means of cultural expression, depicting historical stories, folklore, and the values of people's lives.

In its development, Riau Malay dance was also influenced by other cultures in Riau, such as Minangkabau, Javanese, Bugis, Chinese, Arabic and Portuguese culture. The influence of Minangkabau culture is found in the Mainland Malay region, namely Kampar (*Silat Perisai*), Taluak Kuantan (This influence can be seen in the movements, costumes, and music used in the Riau Malay dance. The movements in the Riau Malay dance tend to be gentle, depicting elegance and refinement. This dance uses expressive body, hand and eye movements, often accompanied by traditional musical instruments such as lute, tambourine, drum and *calempong* (Hidajat et al., 2021; Irdawati, 2017; Martiara, 2018). Riau Malay dance is also influenced by other cultures in Riau, such as Minangkabau, Javanese, Bugis, Chinese, and Arabic culture. This influence can be seen in the movements, costumes, and music used in Riau Malay dance. Minangkabau influence can be seen in Mainland Malay areas, such as Kampar with *Silat Perisai* Dance and *Pasombahan* Dance, Kuantan Singgigi with *Randai*, and *Podang Perisai* Dance. Arabic culture can be seen in *Zapin* dance, including *Zapin Siak* dance, *Zapin Meskom* dance, *Zapin Pecah Dua Belas* dance, and *Zapin Api* dance. *Zapin* dance is an acculturation of Malay and Arabic culture (Astuti, 2016; Widyarto et al., 2023). Javanese culture that influences the traditional Riau Malay dance can be seen in the *Gamelan* dance. *Persembahan* Dance is synonymous with the *Paduppa Bosara* dance, which is a dance from the Bugis ethnic group (Carles et al., nd). Chinese culture does not directly influence the traditional Riau Malay dance movements, but its influence can be seen in Riau Malay clothing, accessories and music. *Joget* or *ronggeng* is a genre of music and dance in Malay culture which originally was the result of an acculturation process between Malay and Portuguese culture (Takari, 2005).

However, Riau Malay dance did not become the "Queen" in Pekanbaru, there were two phenomena that occurred in Pekanbaru according to Al Azhar, firstly the reduced role of the Malays in Riau, and secondly the awareness that identity can be created by looking back at the neglected past heritage which is still massive (Al Azhar, 2020). Meanwhile, Malay culture in Riau is currently facing three conditions that affect its existence. First, the arrival and domination of contemporary culture is influenced by globalization. Second, Indonesian culture always coexists with native culture. Third, primitivism

still exists in some Malay communities in Riau who reject mixing and change. Among these three conditions, the changes brought about by globalization seem inevitable (Efni, 2017). Therefore, as one of the institutions responsible for the inheritance of Riau Malay culture, in this case the Riau Malay dance, universities as educational institutions must play their roles.

Research on the role of the higher education paradigm in the inheritance of traditional dance has previously been researched by Kartikar (2020) with the title: "Choreographing decolonization: pedagogical confrontations at the intersection of traditional dance and liberal arts in higher education in India". This article examines the colonial translation of dance and higher education in India which has been geared towards developing the state, with state control over the curriculum and teaching methods. The emphasis on reason and rationality has led to the standardization and codification of dance forms, while *guru-shishya parampara* has taken over to present the *guru* as the remote and authoritative source of knowledge. The inclusion of dance in the undergraduate curriculum of India's first liberal arts university was a watershed moment in the decolonization movement for both traditional dance discourse and India's modern university system. Decolonization practices emerge in three axes: curriculum approach and construction, the role and position of the lecturer (dance), and the power of students as co-constructors of dance discourse. The curriculum is a powerful tool for creating, maintaining and overthrowing power relations across society and history (Kartikar, 2020).

Furthermore, Wibawa (2017) wrote an article entitled "Paradigm of Art Education in the Era of Discourse-Based Globalization". This article discusses the importance of art education in Indonesia and the challenges it faces, such as the loss of the "spirit" of art education due to administrative requirements and the perception that art is not important. This article also discusses the need for cultural preservation and the impact of globalization on arts and culture. The author suggests a paradigm shift in arts education towards a multicultural approach that promotes tolerance and appreciation of diversity. The role of arts educators is also emphasized, as they must understand local and regional arts and culture to promote understanding and appreciation of diversity. This article cites various sources to support its argument (Wibawa, 2017).

Another study related to the paradigm of higher education was written by Pucciarelli et al (2016), entitled "Competition and Strategy in Higher Education: Managing Complexity and Uncertainty". This article examines the challenges faced by the higher education sector, such as increasing competition, massification of education, and the need to market oneself to attract students and maximize income. Addressing this challenge, higher education institutions should focus on increasing their prestige and market share, adopting a more entrepreneurial mindset, expanding relationships, interactions as well as value creation with key stakeholders. Strategies for addressing this challenge include prioritizing activities that are highly demanded by the market, leveraging the university's reputation to be the partner of choice, and promoting bottom-up initiatives to bring concrete proposals to political and institutional decision-makers. Academic managers must act as leaders, balancing prestige and market-driven logics in their decisions (Pucciarelli & Kaplan, 2016).

The last research that the author refers to is related to the higher education paradigm, written by Milam (1991), entitled "The Presence of Paradigm In The Core Higher Education Journal Literature". This article reveals that research that examines paradigms in the literature of higher education journals, various topics are covered in 471 articles published in the core journal literature. Most frequent were: student development (17%), psychology/counseling (17%), faculty (15%), students (13%), enrollment (12%), higher education (12%), and women/harassment sex/gender (10%) (Milam, 1991).

Based on the studies above, the authors find that the paradigm of higher education institutions in Pekanbaru to inheritance traditional dance is still a scarced research topic. In addition, so far higher education in arts in Pekanbaru has not optimally carried out the inheritance and preservation of traditional Riau Malay dances. Thus, through this paper the author contributes ideas related to the paradigm of higher education in Pekanbaru on the inheritance of Traditional Riau Malay Dance . In addition, the author is a dance lecturer at the Drama Arts, Dance and Music Education Study Program at the Teaching and Education Faculty at Universitas Islam Riau (UIR), who has insight into the role of higher education in the inheritance and preservation of Traditional Riau Malay Dance .

METHODS

This research is an interpretive -explorative literature research. Explain and explore ideas about the Pekanbaru higher education model regarding the inheritance of traditional Malay dance in Riau. This study employed qualitative methods to answer research questions, how is the paradigm of universities in Pekanbaru towards the inheritance of Riau Malay traditional dance? in the form of predetermined questions by reading and interpreting data (including primary and secondary sources) that are relevant to the research topic. Primary sources include national and international scientific journals and books that are directly related to the subject matter of the study. Meanwhile, secondary sources are those mentioned above but not directly related to the subject matter (J. Wickham, 2019). Research collection techniques include reading, taking notes, selecting and categorizing data.

In particular, the activity begins with reading research-related literature, then continues with documenting material to broaden the information needed. The next step is to select the data that has been obtained. As a next step, the data is categorized for inclusion in the relevant subtopics (Rivest et al., 2021). The data was categorised based on Malay dance, traditional dance inheritance, and higher education paradigm. To test the data obtained, qualitative explanatory analysis was used by reducing data, presenting data, and in the final stage summarizing the paper and providing suggestions on how to improve the quality and accuracy of the literature review in planning (Xiao & Watson, 2019). The main focus of this research is to examine the paradigm of universities in Pekanbaru in inheriting traditional Malay dances in Riau.

RESULTS AND DISCUSSION

Higher education in Pekanbaru has a significant role in the preservation and inheritance of Traditional Riau Malay Dance . In this case the author offers three different but interrelated paradigms of higher education in maintaining the continuity of traditional Riau Malay culture through dance. The first paradigm is formal education provided by universities . Through a well-organized curriculum, students will gain in-depth knowledge of the history, movements, music, costumes and meanings of Traditional Riau Malay Dance . From here,

students are expected to be able to make a positive contribution and become agents of change who are able to support the continuation of the Traditional Riau Malay Dance .

This formal education paradigm has been carried out by the The Drama Arts, Dance and Music Education Study Program Education Study Program, The Teaching And Education Faculty Uir . through its newest curriculum, namely the *Kerangka Kualifikasi Nasional Indonesia* (KKNI) curriculum which supports the *Merdeka Belajar, Kampus Merdeka* (MBKM) program. This curriculum construction has inherited the traditional Riau Malay dance which is distributed in five courses for four semesters, with the course names Riau Malay Dance (*Langgam, Inang, Joget*) in semester II, Riau Malay Dance (*Zapin*)

in semester III, Mainland Riau Malay Dance in semester IV, and Rural Riau Malay Dance and Coastal Riau Malay Dance in semester V (Prodi Curriculum, 2021). The Semester Learning Design (SLD) for each subject above has also accommodated historical knowledge, movements, music, costumes according to the traditional Riau Malay dance being taught. However, in practice, the Riau Malay dance that is taught is not a traditional dance but a dance created by the Riau Malay. However, the curriculum structure in the Drama Arts, Dance and Music Education Study Program at the Teaching and Education Faculty at UIR has undergone several changes, the changes that have occurred since 2013-2023 can be seen in the table below:

Table 1. Curriculum Changes from 2013-2023 in the Drama Arts, Dance and Music Education Study Program at the Teaching and Education Faculty at UIR

Kurikulum 2013		Kurikulum 2015		Kurikulum 2020	
Semester	Nama Mata Kuliah	Semester	Nama Mata Kuliah	Semester	Nama Mata Kuliah
II	Riau Malay Dance I (<i>Langgam, Inang, Joget</i>)	II	Riau Malay Dance (<i>Langgam, Inang, Joget</i>)	II	Riau Malay Dance (<i>Langgam, Inang, Joget</i>)
III	Riau Malay Dance II (<i>Zapin</i>)	III	<i>Zapin</i> Dance	III	Riau Malay Dance (<i>Zapin</i>)
IV	Riau Malay Dance III (Mainland)	IV	Mainland Riau Malay Dance	IV	Mainland Riau Malay Dance Rural Riau Malay Dance
V	Riau Malay Dance IV (Rural)	V	Rural Riau Malay Dance	V	Coastal Riau Malay Dance

The classification of Riau Malay dance in the curriculum table 1 above, in contrast to the classification of Malay dance according to Sheppard, Malay dance can be divided into six groups, namely: (1) the very famous *Ashek* dance; (2) dances with circular floor patterns and slow dance movements that belong to the *Makyong* dance drama; (3) always associated with harvesting rice or other seasonal agricultural products. This third dance is popular almost all over Peninsular Malaysia, but only survives in the north now; (4) *Rong Geng*, a dance that originated in Malacca in the 16th century, then spread and became popular in various places. It is believed to have developed during the Portuguese occupation of Malacca, and its structure shows the influence of the Portuguese culture that has existed for more than four centuries. It is also known as the national dance of Malaysia; (5) Arabic-derived dances namely *Zapin*, *Rodat*, and *Hadrah* introduced by the Arabs; (6) Dances that were first developed in Perlis in 1945 and later spread throughout Peninsular Malaysia. This dance is

performed by a group of dancers with special musical accompaniment (Takari, 2005).

Meanwhile, the classification of Riau Malay dance in the curriculum table 1, divided based on dances that live and develop in Riau province can be classified into five groups, namely: (1) Malay Traditional Dance originating from North Sumatra, such as *Mak Inang Pulau Kampai* dance, *Tanjung Katung* Dance and *Serampang Dua Belas* Dance; (2) Riau *Zapin* Dance, such as *Zapin Pecah Dua Belas* Dance, *Zapin Siak* Dance and *Zapin Meskom* Dance; (3) Mainland Riau Malay Dance: is a dance originating from Riau Mainland whose dances are, *Persembahan* Dance, *Silat Perisai* Dance, *Podang Perisai* Dance; (4) Inland Malay Dance: dances that live and develop in rural Riau or dances that are tribal dances, including: *Rentak Bulian* Dance, *Olang-Olang* Dance; (5) Coastal Riau Malay Dance: is a dance that lives and develops in the coastal area of Riau, namely *Joget Sonde* Dance.

There are differences and similarities between the two classifications of dance above.

The similarities are that some use the same name and some use different names. The differences between the first classification (Sheppard's) and the second classification (Curriculum of Drama, Dance and Music Education Study Program, Faculty of Teacher Training and Education Sciences UIR's) are, (1) there is an *Ashek* dance, which is not mentioned in the second classification; (2) dance with a circular floor pattern and slow dance movements included in *Makyong* dance drama, while the second classification does not mention the same category; and (3) a dance that was first developed in Perlis in 1945 and then spread throughout Peninsular Malaysia. The second classification does not mention this dance. (4) The second classification includes categories such as

Traditional Malay Dance originating from North Sumatra and (5) Inland Riau Malay Dance, which is not in the first classification. While the similarities are: (1) Both classifications include a category of dance called *Zapin*. *Zapin* is mentioned in both classifications as a type of Malay dance; (2) Both have dances that are always related to harvesting rice or seasonal agricultural products, but with different naming in the second classification called Mainland Riau Malay dance; and (3) Rong Geng in the first classification is the same as Coastal Riau Malay dance whose dances are both influenced by Portuguese, but with different naming in the second classification, namely *Joget*. More details can be seen in Table 2 below:

Table 2. Differences and Similarities Between The First Classification And The Second Classification

No.	Differences		Similarities	
	The First Classification	The Second Classification	The First Classification	The Second Classification
1	<i>Ashek</i> Dance	-	Always Associated With Harvesting Rice Or Other Seasonal Agricultural Products.	Mainland Riau Malay Dance
2	Dance With A Circular Floor Pattern And Slow Dance Movements Included In <i>Makyong</i> Dance Drama	-	<i>Rong Geng</i>	Coastal Riau Malay Dance
3	A Dance That Was First Developed In Perlis In 1945 And Then Spread Throughout Peninsular Malaysia	-	Arabic-Derived Dances/ <i>Zapin</i> Dance	Riau <i>Zapin</i> Dance
4	-	Traditional Malay Dance originating from North Sumatra		
5	-	Inland Riau Malay Dance		

The second paradigm is informal education conducted by student activity units that have an interest in traditional Riau Malay culture. These units are art communities in a higher education environment that have traditional dance training activities and dance performances at various events on campus, and off campus. Through these activities, community members learn from one another and develop their skills in dancing and playing traditional music. This paradigm is not only carried out by the arts study program of UIR, but also by Sultan Syarif Kasim Riau State Islamic University in Pekanbaru.

Sultan Syarif Kasim Riau University has a

Student Activity Unit (SAU) of the Faculty of Da'wah and Communication (FDC) in the field of cultural arts called *Sanggar Songket*. In 2018 the Studio held a festival called the *Songket* Art Festival, which took place for two days, 17 and 18 December 2018. The purpose of holding the *Songket* Art Festival was to commemorate the 4th anniversary of the 4th *Songket* Studio and unite various arts in Indonesia. The competitions held at this event included poster design, solo, dance, painting, sound, and on-site photography (FDK UIN SUSKA, 2018).

This festival indirectly promoteds Riau Malay culture, one of which is the Riau Malay

creation dance. The Riau Malay Creative Dance Festival can be an important means of transmitting and preserving Malay culture in the Riau region. Through this festival, various aspects of Malay culture, including dance, can be maintained, preserved and disseminated to the younger generation and the wider community. Furthermore, the author offers cultural inheritance through the Riau Malay Creation Dance Festival in the following ways:

Preservation and restoration of Traditional Dances: Festivals that offer participants and arts groups the opportunity to perform some of the rare or endangered traditional Malay dances. Thus, the younger generation can learn and receive cultural heritage through live performances. **Training and Education:** holding the Riau Malay Creative Dance Festival which is a forum for involving the younger generation in dance training and education activities. This allows them to study the movements, styles, meanings and cultural context behind the dances. Experienced dancers can also act as mentors, passing on their knowledge to the next generation.

Innovation in dance creations: In addition to traditional nuances, festivals are also encouraged to develop new dance creations inspired by Malay culture. This creates space for dancers and choreographers to incorporate modern and traditional elements in their dances, thus enriching and renewing the Malay cultural heritage. **Cultural exchange and collaboration:** Riau Malay creative dance festival which is a

forum for cultural exchange between local, national and international communities. Through performances, workshops and discussions, senior performers can share their experiences, knowledge and skills with people from different cultural backgrounds. This allows for creative collaboration and forging strong networks to protect Malay culture. Thus, the Riau Malay creative dance festival plays an important role in ensuring that the Malay cultural heritage remains alive and relevant amidst changing times. Through these activities, people can understand, appreciate and manage their own culture, while creating space for positive cultural exchange and innovation.

On the other hand, SAU at UIR, namely through the *Selodang* dance studio, inherit the traditional Riau Malay dance through creative dance that elevates Riau Malay culture. Sanggar *Selodang* UIR often wins competitions at regional, national and international levels. Several championships that have been won by the *Selodang* Studio include: 1st Place in the Regional Dance Parade at the Riau Province level in 2003, 1st Place in the Peksemida competition in 2010, 2nd Place in the Pekanbaru City level Dance Parade 2019, 1st Place or Champion in the International Higher Education Institution Category at *the Festival of Colors of The World* (FESCO) in 2019, Best Choreography in the International Higher Education Institution Category FESCO in 2019, Best Costume in the International Higher Education Institution Category FESCO in 2019.



Figure 1. Championship Trophy in the International Higher Education Institution Category FESCO 2019
(Documentation: Facebook Lim Kampai, 2019)

The *Selodang* Dance Studio through the creation of dances that elevate Malay culture in Riau, inherits traditional Malay dances in Riau, and plays a very important role in preserving and promoting this cultural heritage. Their achievements in winning competitions at regional, national and international levels are also proof of their success in promoting and disseminating the beauty of Malay dance in Riau. Following are some of the important contributions of the UIR *Selodang* Dance Studio in preserving Malay culture in Riau:

The UIR *Selodang* Dance Studio is active in preserving Malay traditional dance in Riau through learning, training and performances. They study the movements, music, costumes, and the culture and context behind each traditional dance. By performing this dance in competitions and cultural events, they managed to keep the traditional dance alive and important in society. Apart from that, the *Selodang* Dance Studio also creates new dance creations that combine traditional elements with modern styles. In this creative process they raise themes of Malay culture in Riau such as folklore, customs or the daily life of the Malay community in Riau. This not only enriches cultural heritage, but also reflects the dynamic and contemporary nature of the development of dance. In accordance with Lykesas Goergios said that: Creative Dance can effectively preserve and restore traditional cultural elements such as song, dance, and dramatic performances (Georgios, 2017). Furthermore, Kevin Laland et al said that: art in

history focuses on creativity and avant-garde movements against the established practice, and Inspiration for many dance innovations, because it's always about innovating more. In general, precisely the response against "pure imitation" (Laland et al., 2016).

Widely socializing Riau Malay Culture by participating in and winning regional , national and international dance competitions, the UIR *Selodang* Dance Studio succeeded in introducing Riau Malay culture to the wider community. Their achievements become an attraction and role model, motivating the younger generation and other older people to take part in protecting and respecting Malay culture.

The third paradigm is cultural education related to the development of students' creativity and talents in the arts. Creativity education is carried out through activities such as workshops, seminars, and performances at campus and off-campus events . This activity aims to inspire students and help them develop their creativity through traditional art and culture. As a result, students gain a very deep understanding of Riau history and culture through traditional Malay dance. The *The Drama Arts, Dance and Music Education Study Program* Education Study Program at Teaching and Education Faculty at UIR often holds dance workshops, but invites young artists who carry out the inheritance and preservation of dance through the creation of new dances that are still sourced from traditional culture.



Figure 2. Hanacaraka Workshop by choreographer Bobby Ari Setiawan
(Documentation: Facebook of *The Drama Arts, Dance and Music Education Study Program* Study Program, *The Teaching and Education Faculty Uir*, 2014)

It would be nice if the *The Drama Arts, Dance and Music Education Study Program* Education Study Program, The Teaching And

Education Faculty UIR, also invited traditional dance artists from various regions in Riau. By involving artists from various regions in Riau,

this dance workshop will become a more representative and inclusive platform to broaden understanding and appreciation of the diversity of traditional dance culture in Riau. Here are some of the benefits that can be obtained by inviting traditional dance artists from all over Riau:

Increasing understanding of local culture by inviting traditional dance artists from various regions in Riau, workshop participants will gain a more comprehensive understanding of the diversity of dance culture in the area. Each artist can introduce traditional dances typical of their respective regions, including movement, music, costumes, and the cultural meaning behind them. This will enrich participants' knowledge of local Riau culture. In other words, Preserving traditional arts is important for preserving local identity and promoting cultural values (Fatmawati et al., 2020; Nendi, 2020; Rochayanti et al., 2019).

Cultural networking and collaboration involving traditional dance artists from all over Riau will create opportunities for wider cultural collaboration and exchange. Workshop participants can interact with artists and build strong networks within the Riau dance community. This will create a positive and collaborative environment to promote and preserve the cultural diversity of Riau's traditional dances.

Empowering local artists inviting traditional dance artists from various regions in Riau can also give them recognition and empowerment. This will help promote the role of local artists in cultural preservation and strengthen their own cultural identity. In addition, their participation in workshops can provide opportunities for local artists to expand their reach and gain wider recognition. By inviting traditional dance artists from various regions in Riau, the UIR *THE TEACHING AND EDUCATION FACULTY The Drama Arts, Dance and Music Education Study Program* Education research project will become an inclusive platform to make a significant contribution to the preservation, inheritance and development of traditional dance culture in Riau.

CONCLUSION

In this study, the authors discuss the paradigms of higher education in Pekanbaru on the inheritance of Traditional Riau Malay Dance . Through qualitative methods and data collection from primary and secondary sources, the authors conclude that art higher education in Pekanbaru

has not been optimal in carrying out the inheritance and preservation of Traditional Riau Malay Dance . Therefore, the author contributes thoughts related to the paradigm of higher education in Pekanbaru on the inheritance of traditional Riau Malay dances, by proposing three paradigms namely cultural collaboration, empowering local artists, and cultural education related to the development of student creativity and talent in the arts.

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