

TAMAR JAYA'S ACTIVISM IN STRENGTHENING AND PRESERVING ENREKANG MUSIC CULTURE IN SOUTH SULAWESI

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Abstract

This article explores the contributions of Tamar Jaya as an art activist committed to advocating for the preservation of traditional music in Enrekang, a region characterized by its remoteness and lack of external support. This study applies a qualitative methodology, utilizing a character study framework based on Abdul Mustakim. It incorporates a historical lens and individual life narratives to explore his life journey, intellectual contributions, original concepts, and the socio-historical backdrop that influenced his activism. The findings indicate that Tamar Jaya's decisions are shaped by an intellectual wisdom acquired after higher education, which fosters a critical viewpoint on the stagnation within the arts ecosystem in South Sulawesi. This perspective particularly highlights the deficiencies in life skills among artists and the fluctuating political commitment from the local government. His activism unfolded in two strategic phases: an initial decade-long grassroots initiative (*Gerakan Akar Rumput*) aimed at revitalizing communal traditions, followed by a shift towards embodying a cultural survivor through the adoption of a hybrid Artist-Farmer model, characterized by a nuanced approach to political engagement. This study can be used to describe the Tamar Jaya activism movement as a model of cultural-political management, which aims to maintain and disseminate the existence of marginalized arts and culture by optimizing management skills, networks, and funding literacy.

Keywords: Tamar Jaya, Cultural Activism, Bugis Duri, Skill of Life, Ephemeral Political Will, Character Study.

INTRODUCTION

Enrekang Regency is located in South Sulawesi Province, strategically positioned between two dominant cultural centers: Toraja in the north and Bugis in the south. This intermediary location has historically and sociologically influenced a distinctive local character. The ethnic group residing in this region is referred to as the Bugis Duri, considered a cultural variety or hybrid of these two dominant cultures. (Pelras, 1996).

The cultural uniqueness of the Bugis Duri is evident in their unique musical art, setting it apart from the more recognized Bugis and Toraja traditions. The musical characteristics of the Enrekang region, including Pa'ronggeng, Pa'denda, Cu'kiri, among others, are defined by the utilization of particular musical instruments (notably bamboo), collective engagement in musical activities, and the distinctiveness of its musical literature. Menurut Hobsbawm and Ranger (1983), argue that this unique

local cultural identity emerges from a historical process characterized by adaptation and resistance to external cultural influences (Hobsbawm & Ranger, 1983).

Enrekang culture and Bugis Duri music, while possessing their own distinct and unique characteristics, have not garnered significant attention. They appear to be overshadowed by the widespread popularity and extensive development of Toraja and Bugis cultures, which poses a risk of extinction and cultural marginalization for these traditions. Enrekang has frequently been perceived as a mere waypoint for travelers en route to Toraja, lacking substantial appeal for those wishing to pause and discover its local treasures. The local government's insufficient focus on cultural development, coupled with the indifference of prominent artistic communities in South Sulawesi, intensifies this marginalization. Moreover, the historical significance of Enrekang as the central hub of the DI/TII rebellion has fostered a form of public

trauma, which may serve as a stigma that obstructs focus on the lives and culture of the Enrekang community (Kahin, 2000). Consequently, Enrekang exists in a state of relative obscurity, with its inhabitants striving to preserve their cultural identity within the constraints of their resources. This scenario positions Bugis Duri culture and music at a critical juncture.

The increasing prominence of Bugis-Toraja culture has led to a gradual decline in Enrekang music, which now faces the threat of imminent extinction. This situation is marked by a significant lack of future generations prepared to uphold the tradition. Concerns exist regarding the potential assimilation of the Bugis Duri identity in the future, as some individuals may identify as Bugis while others may align with Toraja, influenced by the prevailing dominant culture.

Amidst the pessimistic threat of extinction of Enrekang (Bugis Duri) culture and music, Tamar Jaya emerged as a key fighter. Tamar Jaya is a coffee farmer who possesses an advanced educational background in the arts, having graduated from STSI Bandung, which is now known as ISBI Bandung. Upon his return to his hometown, he committed himself to the effort of promoting Enrekang music and culture. Tamar Jaya's activism involves a range of initiatives, such as the documentation of traditional music, enhancing the cultural understanding associated with it, inspiring local artists, revitalizing musical traditions, and engaging in artistic expression that reflects the unique qualities of Enrekang music. His contributions as a music composer are held in high regard, with senior artists in South Sulawesi acknowledging the quality and creativity of his ideas and works. Nevertheless, he undertook this endeavor to preserve Enrekang music culture largely in solitude, with the support of just two colleagues, without depending on financial backing from governmental sources or recognition from prominent arts communities in Makassar and Toraja.

The narrative of Tamar Jaya's struggle is indicative of a cultural activism that is reliant in the face of an absence of structural support. For decades, he has been engaged in a struggle to guarantee that Enrekang is not simply perceived as a "land untouched" by the public. More concerningly, he aims to prevent the scenario where "Enrekang's land becomes untraceable" in the future. At present, the tiredness and the insufficient public consciousness surrounding the issue have prompted him to contemplate stepping back from his position as the primary advocate. This aspiration has driven him to envision attaining political influence, specifically through membership in the Regional People's Representative Council, as a

way to advocate for the artistic vitality of Enrekang while harmonizing it with the prevailing Toraja and Bugis cultures.

The efforts of Tamar Jaya in safeguarding the musical heritage of Enrekang parallel those of a maestro and warrant in-depth study. To accomplish this, he needs to enhance his capabilities and expand his reach, which can be facilitated through disseminated research findings. This initiative aims to engage a diverse array of stakeholders, encompassing local government entities, artists from South Sulawesi, and the broader arts community. The role of external academics and researchers in fostering the socialization of Enrekang's musical culture is deemed crucial, particularly in light of the challenges Enrekang encounters in attaining parity with the government and artists in South Sulawesi. The participation of outsiders can introduce a new energy and a fresh perspective regarding Tamar Jaya and the Enrekang music community. This study aims to highlight Tamar Jaya as an important case of an arts and culture advocate in a region facing challenges due to the lack of substantial government assistance. Enhancing understanding of his activism is deemed essential for fostering the growth and advancement of a new wave of arts and culture advocates in Indonesia, especially in areas with underrepresented cultural potential.

Based on the background presented, this scientific article determines the scope of the discussion by formulating two main research questions, namely; 1) Why did Tamar Jaya choose the path of life as a fighter for the life of traditional music in Enrekang?, and 2) How is Tamar Jaya's activism in fighting for the life of traditional music in Enrekang?

METHOD

This study applies a qualitative research methodology (Creswell, 2013) with the objective of providing an analytical description of the activism undertaken by Tamar Jaya in preserving and advancing traditional music arts in the Enrekang region of South Sulawesi. The qualitative methodology was selected as it allows for a thorough examination of a multifaceted social and cultural phenomenon, specifically the function of an individual within the framework of cultural preservation.

This research utilizes field data collected through in-depth interviews. The individuals consulted for this study comprise: 1) Tamar Jaya serves as the central cultural figure in this analysis, 2) Local Cultural Officials are included to acquire institutional insights

and associated policies. 3) To explore Tamar Jaya's artistic networks and influences, it is essential to examine the fellow artists in South Sulawesi. 4) His closest relatives, to provide insight into his personal life and driving forces. The interviews will delve into Tamar Jaya's life experiences, ideas, activities, challenges, and strategies in the context of traditional music activism.

Additional methods for gathering data might involve observing Tamar Jaya's activities and examining pertinent documents, including publications, archives, or recordings of artwork. The data collected will undergo analysis through qualitative approaches, including thematic analysis and narrative analysis. The steps of analysis encompass the processes of reducing data, presenting it effectively, and drawing conclusions or verifying findings (Miles, M.B & Huberman, 1994). The objective is to establish a cohesive and comprehensive narrative regarding Tamar Jaya's activism, which is then linked to pertinent theoretical concepts.

This research is grounded in the Figure Study Research Model as its primary theoretical framework. This model is particularly significant for exploring the central part of individuals in driving social change or fostering cultural development. Abdul Mustaqim (2016), states that the foundational idea of figure study research serves as a core model that prioritizes a historical perspective in examining a figure. This methodology is centered on the exploration of an individual's life narrative, as articulated by Abdul Mustaqim in the following manner.

The research model of figures emphasizes a more specific historical approach to individual life history (research on a person's life history) which contains an in-depth, systematic, critical study of the figure's history, original ideas or concepts, as well as the socio-historical context surrounding the figure being studied (Mustaqim, 2016).

The aim and significance of examining an individual's life history within the framework of personal life history studies extend beyond merely documenting a sequence of events; it seeks to foster a more profound comprehension of the subject. This study applies analytical methods to explore the individual life history of Tamar Jaya, aiming to develop a thorough understanding of the thoughts, ideas, concepts, and theories that inform her activism. The research aspires to generate knowledge that can be replicated and shared as a model or source of inspiration for future cultural preservation initiatives. Consequently, the individual life history framework enables scholars to thoroughly examine Tamar Jaya's

activism as a manifestation of personal experiences, social interactions, and reactions to the socio-historical environment in Enrekang, thereby serving as a representation of local cultural resilience.

Within the context of community music studies, a study into the Gong Kebyar transmission method within the Balinese gamelan community in Surakarta reveals that the endurance of traditional practices hinges on the stability of learning environments, the process of regeneration, and the social interactions fostered within the community (Aulia & Mulyana, 2023). These findings emphasize that cultural dynamics are always intertwined between individual agency and social structures. Thus, the individual life history framework allows researchers to analyze Tamar Jaya's activism as a dialectical product of personal experience and its socio-historical context, thus reflecting the resilience of local culture born from community practice.

RESULT AND DISCUSSION

Personality: Intellectual Maturity and Exploratory Creativity as Capital for Activism

Tamar Jaya presents the profile of an activist with strong intellectual capital and character. His educational journey in the field of art at SMKI Makassar and STSI Bandung has significantly contributed to the development of a mature and expansive perspective. Iqbal (47 years) observes that Tamar Jaya demonstrates a remarkable diligence in her creative endeavors, consistently producing compositions that are both "different" and "wild," while also incorporating social events into her artistic expressions. The concept of "wild" nature, within an academic framework, can be understood as a form of exploratory creativity that challenges conventional norms and pursues innovative advancements (Florida, 2003).



Picture 1. The Photo of Tamar Jaya.
(Tamar Jaya's personal documentation)

Tamar's maturity is clearly demonstrated through his adeptness in managing intercultural conflicts, particularly those encountered with his Javanese and Sundanese colleagues. His capacity to de-escalate the situation illustrates the emotional and social skills essential for guiding community initiatives, which frequently face both internal and external friction. The intellectual and social capital provided the basis for Tamar to launch a movement aimed at safeguarding local arts and culture in Enrekang, a region requiring innovative leadership (interview with Iqbal, 47).

Tamar Jaya, a graduate of STSI Bandung and currently serving as a teaching assistant at Makassar State University, embodies an exemplary conceptual framework, providing a critical perspective essential for analyzing inequality (interview with Misbahuddin). Following his studies in art at STSI Bandung, Tamar Jaya established himself as a transformative cultural figure in Enrekang, with a specific focus on the Baraka District, an area characterized by cultural and geographical marginalization. The acknowledgment of Misbahuddin and the local community as a prominent figure in culture and youth highlights Tamar's achievement in establishing social legitimacy. His early struggles, while aiding his uncle Iksan, centered on the aggressive nature of autonomous residencies in isolated regions (interview with Misbahudin, 47).

Tamar Jaya's activism is deeply embedded in practical engagement within the field. Upon his return to Enrekang, he utilized the knowledge acquired to establish a community that served as a platform for discussion and artistic endeavors for nearly a decade. The strategy of his movement emphasizes grassroots action, implementing development initiatives "door-to-door, from village to village" (Iqbal, 47). This method aims to distribute cultural practices more widely, guaranteeing that the preserving of traditional arts is conducted in partnership with the community rather than being dictated exclusively from urban centers (Putnam, 2000). An illustrative instance of her most ambitious yet committed initiative is the endeavor to promote Pompang music (traditional bamboo music from Enrekang) to achieve recognition as a MURI record. Despite the intricate technical challenges associated with unifying thousands of Pompang featuring diverse basic tones, and the failure to meet the MURI target, the performances and competitions conducted showcased his dedication to revitalization through motivation and significant ambition. Furthermore, his ultimate objective was to guarantee that "the artists themselves can also prosper." This connects cultural activism to economic

objectives and sustainable livelihoods, an essential aspect in the examination of cultural resilience.

Tamar Jaya's community-oriented activism illustrates that the sustainability of traditional music is significantly dependent on individuals who can create environments conducive to shared engagement. Research in community music highlights that the sustainability of traditional music practices within local contexts is influenced not just by official policies, but significantly by the dedication of cultural agents in fostering environments conducive to learning, renewal, and the sharing of musical practices in an inclusive way (Ciptaningsih & Mistortofy, 2022). Consequently, Tamar's extensive community-building initiatives over the past decade can be interpreted as a sustained structural approach, rather than merely an impulsive movement.

This activism is not solely reactive to the extinction of local traditional music (such as Pompang), but also proactive. Tamar serves as a pivotal influence by gathering field data and advocating for the necessity of engagement from the district government and pertinent agencies to bolster arts communities in remote regions. This position represents a type of community-based advocacy focused on addressing systemic deficiencies that remain unaddressed by governmental initiatives (Cornwall, 2008).

The current condition of arts and culture in South Sulawesi is the subject of a critical examination by Tamar Jaya. The strong diagnostic framework indicates that the South Sulawesi region is facing stagnation in its local arts sector. He identified three primary issues: 1) The absence of consistent arts performances, akin to those found in the culinary or football sectors, hinders traditional arts from achieving substantial advancement and innovation. The absence of competition and consistency leads to a stagnation within the arts ecosystem. 2) 2) South Sulawesi artists are regarded as possessing exceptional artistic abilities but lacking in life skills (i.e., the capacity to sustain themselves). Artists are compelled to compromise their artistic integrity in favor of inexpensive commercialism due to this vulnerability. Moreover, conceptual deficiencies, characterized by insufficient literature and limited discourse, hinder artists in recognizing issues, leading to artwork that often appears "flat" or fails to evoke a sense of "disturbance." 3) The regional government has faced criticism regarding its failure to effectively identify issues. A budget-driven approach (APDN/APBN) has effectively undermined the cultural spirit that previously sustained itself prior to the establishment of the Republic.

Tamar Jaya used these three essential viewpoints to shape the trajectory of his activism. Tamar Jaya's actions so far are a reflection of his understanding of the need to address the challenges facing the arts and culture ecosystem in South Sulawesi. Tamar Jaya's activism in Enrekang serves as a natural and organic reaction to these three ecological challenges. Creating a local performance scene and regularity, Tamar Jaya implicitly rejects the ecosystem's stagnation. Tamar's decade-long initiatives in community development, coupled with the concept of encouraging villages rich in traditions yet devoid of platforms for expression, represent a methodical approach to addressing the existing void in consistency. The activism of Tamar Jaya in Enrekang serves as a compelling example of cultural agency within marginalized communities. This form of activism is propelled by a high level of intellectual development and a robust commitment to hard work. The approaches utilized encompass vigorous grassroots engagement and a vision for the prosperity of artists.

The Ambivalence of Political Engagement, the Strength of Social Capital, and the Skill of Living as a Cultural Survivor

In remote regions, the intersection of arts and cultural activism frequently presents a challenge: balancing the preservation of traditional practices with the necessity for economic viability. Tamar Jaya, an artist hailing from Enrekang, serves as a compelling example in this context as he ardently advocates for traditional bamboo music. Artists frequently express the sentiment that local governments, particularly at the provincial level, demonstrate a deficiency in political will towards the arts. The inconsistency can be attributed to leadership policies and budget reductions at the provincial level, which are influenced by central government policies. In contrast, Makassar City gets a stable budget due to its arts activities that engage directly with the community, aligning with central government directives. Instances of notable political will, exemplified by the "Sulsel Menari" initiative led by the Acting Governor, which designated a budget of IDR 2.5 billion to engage 25,000 dancers, proved to be transient and faded with the transition of leadership. This phenomenon can be described as Ephemeral Political Will, characterized by the transient emergence of significant initiatives that rely on fleeting political inclinations rather than enduring policy frameworks (interview with Andy Musliyadi).

Following years of independent struggle, Tamar Jaya came to the understanding that the preservation and development of culture would prove challenging without comprehensive backing and significant financial resources from governmental entities. His choice to enter the political arena as a legislative candidate (DPR), even after three unsuccessful attempts, was a calculated reaction to the existing structural deficit in government funding and the lack of focus on Bugis Duri culture. Although Tamar did not succeed in his electoral bid, his move into politics served as a means to introduce a nuanced comprehension of the issues embedded within the power dynamics. The shortcomings in his political endeavors underscored the disconnect between the central and regional administrations, revealing a persistent disregard for the principles of pure culture grounded in a robust conceptual framework (interview with Iqbal, 47).

Tamar's narrative of political failure serves as an illustration of the impasse that cultural activists encounter in a political system that is predicated on "money politics." Despite Tamar's commitment to a sincere vision and mission aimed at fostering cultural progress, along with the backing of cultural stakeholders and agricultural collectives, he struggled to compete with the material resources of his competitors. This phenomenon is consistent with the findings of Aspinall and Sukmajati (2017) in their study on electoral dynamics in Indonesia, which indicate that in numerous political contexts, market logic and material distribution frequently play a more significant role in determining outcomes than the quality of ideas or the integrity of the candidates. In this context, political and economic elements dominate in the arena of contestation, frequently obstructing authentic cultural aspirations. This highlights the ways in which political and economic influences frequently overshadow and obstruct authentic cultural ambitions. Nonetheless, his attempts to engage with the government (the Regent) as part of a campaign team, which ultimately led to some level of support, illustrate her ability to leverage informal networks to achieve cultural objectives.

Tamar Jaya has demonstrated remarkable courage by engaging in the political sphere to address a structural deficit in government support. Despite encountering substantial obstacles posed by money politics and cultural marginalization, he has effectively established a sustainable model through the integration of hybrid livelihoods and the cultivation of strategic external networks. The contributions made over the past decade represent a notable testament to the resilience of Bugis Duri

culture and may serve as an exemplary model for cultural advocates in various regions of Indonesia. Tamar Jaya is a local representative of arts and culture activists working under a structural deficiency. This failure has solidified a more intelligent and sustainable activism strategy, thereby validating the notion that idealism is challenging to contend with in the face of capitalist power.

Tamar Jaya saw politics as a strategic path to furthering his aspirations: "It would be best for him to delve deeper into politics to fully realize the ideals of his movement." Tamar Jaya viewed politics as a calculated avenue for advancing her goals: "It would be most beneficial for her to explore the depths of politics to completely fulfill the principles of her movement." This decision demonstrated an awareness that substantial resources and facilities for cultural development were governed by political authority. Nonetheless, his repeated setbacks in legislative elections attributed to "money politics" in the regions highlighted the tension between activist idealism and the pragmatic nature of political reality. Misbahuddin critically emphasized that "his honesty in politics was actually less important" within this system. Despite his defeat, Tamar did not stop. He redirected his attention from the pursuit of power to leveraging his connections with political figures and the social capital he had cultivated, which included support from cultural actors, coffee farmers, and youth communities, as a means of negotiation. The discussion circles he facilitated, which included coffee, environmental, and literacy activists, exemplified his commitment to fostering deeper discourse, narratives, and ideas, transcending basic skill in his endeavors. The foundation of his strength resided in the social capital he had developed in his hometown of Baraka, though the extent of his relationships had not yet permeated throughout Enrekang Regency (interview with Misbahudin, 47).

Tamar Jaya applies two primary strategies to address challenges and ensure sustainability:

- a. Hybrid Livelihood (Artist-Farmer): Iqbal, aged 47, persists in cultivating cloves and coffee as a means to sustain his family. This framework guarantees that his individual survival is not solely reliant on artistic endeavors, thereby affording him the autonomy and fortitude to persist in his activism while maintaining his principles. This endeavor further illustrates Enrekang's identity as a diligent community, aligning his activism with the prevailing local values.
- b. External Network Development: After 10 years of cultivating "seeds" for cadre development in the community, Tamar has now shifted her focus to building an external network (Jakarta, Java) that provides non-financial support and new perspectives. This network plays a vital role in tackling the marginalization of Enrekang, an area that has historically been viewed as transitory. This network guarantees the ongoing enrichment and dissemination of arts knowledge and programs in Enrekang, despite a slight reduction in the intensity of its movement caused by energy depletion.

Tamar Jaya demonstrates a high level of strategic maturity through its foresight in planning for the future. The conclusion drawn is that the focus should shift from establishing new groups to fostering connections among existing community groups, enabling them to interact and network through district-wide festivals. This approach transitions from fostering internal cohesion through community building to establishing external connections through networking and collaboration. The overarching aim is to engage with the district government to obtain funding and facilities. The Tamar Jaya model emphasizes the importance of trans-local network synergy and the enhancement of community capacities to attain cultural development objectives, moving beyond dependence on bureaucratic structures and governmental funding. The Tamar Jaya model emphasizes the importance of trans-local network synergy and the enhancement of community capacities as a means to realize cultural development objectives, independent of bureaucratic constraints and government funding.

This vision was achieved through a partnership with the Umar Kayam Foundation and financial support from Dana Indonesiana. The Oni-Oni Latimojong event emerged as a significant representation of Tamar Jaya's trans-local activism model, designed to facilitate direct interactions between artists and community festival organizers from various regions of Indonesia, including Medan, Padang, Aceh, and Eastern Indonesia, with the culture of Enrekang. This approach represents a highly effective horizontal cultural exchange strategy (Appadurai, 1996), positioning Enrekang not merely as an object of research, but rather as a host and a source of knowledge for fellow activists.



Picture 2. Pompong Enrekang music orchestra performance at the Oni-oni Latimojong Festival organized by Tamar Jaya together with the Umar Kayam Foundation. (personal documentation of Muhammad Gibran Ramadhan)

Tamar Jaya stands out from lay artists who may overlook available opportunities, as he is acknowledged by Andy Musliyadi, a Technical Policy Analyst at the South Sulawesi Provincial Tourism Office, for his strong connection to the province. The established connectivity has facilitated his successful engagement with external funding initiatives, including the Dana Indonesiana program from the Ministry of Culture of the Republic of Indonesia, which subsequently serves as a crucial support mechanism when provincial budget allocations are limited. Tamar Jaya's story confirms the critique of the majority of artists, who tend to be passive:

"It is not enough for an artist to just master his skills... But he must also be able to learn, must be able to be open, must be able to support himself through his art."

(interview with Andy Musliyadi, 49 years old)

Tamar Jaya's transformation from a simple artistic performer to a network manager and funding facilitator exemplifies the concept of cultural entrepreneurialism as articulated by Andrea Ellmeier (2003) called as *cultural entrepreneurialism*. In her article "Cultural Entrepreneurialism: On the Changing Relationship Between the Arts, Culture, and Employment," Ellmeier discusses how shifts in the cultural economic landscape have prompted artists to move beyond merely producing works. Instead, they are now encouraged to cultivate managerial skills, build institutional networks, and gain proficiency in funding systems. In the modern landscape, artists must navigate the complexities of opportunity management, engage with policy frameworks, and adeptly negotiate within bureaucratic and market environments.

Artists may be compared to "shopkeepers"; if the shop (studio/work) remains vacant or inactive, it is unlikely that any stakeholders

(government/sponsors) will engage. Tamar Jaya, through its bamboo music initiative in Enrekang, showcases proficiency in essential life skills encompassing: (1) Bureaucratic Networking (maintaining connections with government agencies), (2) Funding Literacy (capable of accessing Dana Indonesiana), and (3) Structural Aspiration (a strong ambition to attain council membership). Tamar Jaya's art activism exemplifies a strategic approach to cultural preservation in the face of intricate bureaucratic challenges and unpredictable financial support in South Sulawesi. Tamar Jaya exemplifies exceptional proficiency in life skills, successfully establishing a lasting network and securing access to external funding sources (Dana Indonesiana). The effectiveness of regional cultural activism, as demonstrated by Tamar Jaya, now hinges on the artist's capacity to evolve into a cultural-political manager skilled in navigating the complexities of bureaucratic funding, rather than solely depending on artistic proficiency. The Tamar Jaya model emphasizes the importance of trans-local network synergy and the enhancement of community capacities to attain cultural development objectives, independent of government bureaucracy and financial constraints. The emphasis on events centered around knowledge and the sustainability efforts following these events reflect a comprehensive and advanced perspective.

CONCLUSIONS

The research into Tamar Jaya's efforts to preserve Bugis Duri traditional music in Enrekang offers a thorough insight into the complexities of cultural advocacy in underrepresented regions. Tamar Jaya chose the path of life as a cultural fighter based on two main factors, namely: a) Strong intellectual and conceptual maturity based on a strong background in arts education enabled him to formulate a critical diagnosis of three main problems in the South Sulawesi arts ecosystem (the absence of regularity in performances, weak skills of life, and the government's inability to identify problems). b). The cultural moral obligation of the threat of extinction and assimilation of Bugis Duri identity encouraged him to take a central role in ensuring that Enrekang would be "no trace" in the future.

The activism model proposed by Tamar Jaya consists of two interconnected phases, creating a framework for adaptive cultural survival. The two phases are as follows: a) a ten-year period of grassroots development, emphasizing independent

residency activism and community engagement to establish local networks and enhance the consistency of performances. b) a transformation in management and political strategy he initiated upon recognizing the constraints of structural support marked by transient political commitment. Tamar Jaya evolved into a figure of cultural and political management. This was achieved through a strategy that combined artistic endeavors with agricultural practices, specifically coffee farming, to maintain artistic integrity while fostering personal financial stability and engaging Trans-Local networks. Establishing external networks (Dana Indonesiana, Yayasan Umar Kayam, Event Oni-Oni Latimojong) serves as a vital resource for funding and facilitates the exchange of perspectives that address the geographical marginalization of Enrekang. Additionally, his aspiration to join the Regional People's Representative Council (DPRD) is the result of a life skill strategy that is designed to establish control over the Aspiration Fund, a more stable funding source, as a long-term solution to the opposition to cultural programs that are disfavored by executive policies.

The transformation of Tamar Jaya from a solely artistic figure to a cultural-political manager illustrates a significant change in the function of traditional musicians within Indonesia. This context highlights the necessity for modern traditional musicians to possess not only artistic skills but also an understanding of policy, institutional connections, and funding approaches to ensure the sustainability of their musical endeavors. The statement reinforces the notion that the life skills highlighted by Tamar are not merely a manifestation of opportunistic pragmatism; instead, they represent a reasoned adjustment to a cultural environment marked by uncertainty in political will.

Tamar Jaya's struggle exemplifies the determined bravery of cultural advocates who push beyond the limits of their ideals. This model of activism communicates a significant message for marginalized arts and culture in Indonesia: resilience and progress are influenced not solely by the quality of the work (artistic skills), but also by the activist's capacity to navigate relationships, social capital, and political budget mapping (life skills). Therefore, Tamar Jaya deserves to be socialized as an inspiration for the growth of a new generation of arts and culture activists who are ready to act as cultural-political managers.

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Daftar Narasumber

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- Misbahudin (47 tahun): Komposer, Penggerak Budaya dan Staf Ahli Kebudayaan Bupati Pacitan, Sahabat Tamar Jaya.
- Aulia (37 tahun): Pamong Budaya Sulawesi Selatan.
- Andi Musliadi (49 tahun): Penelaah teknis kebijakan Dinas Pariwisata Provinsi Sulawesi Selatan.