

BE PROUD OF INDONESIAN CULTURAL HERITAGE RICHNESS AND BE ALERT OF ITS PRESERVATION EFFORTS IN THE GLOBAL WORLD

BANGGA DENGAN KEKAYAAN WARISAN BUDAYA INDONESIA DAN WASPADA DENGAN USAHA PELESTARIANNYA DI DUNIA GLOBAL

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Abstract

Indonesia as an archipelago country has a lot of cultural heritage that it is decently called as a multicultural country. The richness of Indonesian culture is not only in tangible cultural heritage but also in intangible one. It includes artifacts, inscriptions, traditional food, clothes, music instruments, oral traditions and expressions, performing arts, rituals and festive events, knowledge and practices concerning nature and the universe, and traditional craftsmanship. However, there have been a number of issues concerning the sustainability of Indonesian cultural heritage. Some of which are the difficulty of connecting culture with societies, the struggle to maintain inter-generational transfer of knowledge, lack of recognition, stylistic and thematic imitation, misappropriation by unauthorized reproduction or distribution, and foreign claims to Indonesian cultural heritage. Those issues are influenced by the globalization era in which the development of life style and technology increases rapidly. Due to the crucial value of the culture as the identity of a nation, therefore Indonesia surely needs to preserve it. This paper aims to discuss the richness of Indonesian culture, several cultural issues in global world, and the cultural heritage preservation efforts. The significance of this paper is to give a better understanding about these issues and to create awareness about the importance of maintaining cultural identity of the nation in global world.

Keywords: *Indonesian cultural heritage; preservation efforts; global world*

Abstract

Indonesia sebagai negara kepulauan memiliki banyak warisan budaya yang biasa dikenal sebagai negara multikultural. Kekayaan budaya Indonesia tidak hanya dalam warisan benda budaya tetapi juga dalam bentuk tak benda. Ini termasuk artefak, prasasti, makanan tradisional, pakaian, alat musik, tradisi dan ekspresi lisan, seni

pertunjukan, ritual dan festival, pengetahuan dan praktek mengenai alam dan semesta, dan kriya tradisional. Namun, ada sejumlah isu mengenai keberlanjutan warisan budaya Indonesia. Beberapa di antaranya adalah kesulitan menghubungkan budaya dengan masyarakat, perjuangan untuk mempertahankan transfer pengetahuan antar-generasi, kurangnya pengakuan, peniruan gaya dan tematik, penyalahgunaan reproduksi dan distribusi oleh pihak yang tidak sah, dan klaim asing untuk warisan budaya Indonesia. Isu-isu tersebut dipengaruhi oleh era globalisasi ketika perkembangan gaya hidup dan teknologi meningkat pesat. Mengingat pentingnya nilai budaya sebagai identitas suatu bangsa, bangsa Indonesia tentu perlu untuk melestarikannya. Tulisan ini bertujuan untuk membahas kekayaan budaya Indonesia, beberapa isu budaya di dunia global, dan upaya pelestarian warisan budaya. Signifikansi dari makalah ini adalah untuk memberikan pemahaman yang lebih baik tentang masalah ini dan untuk menciptakan kesadaran tentang pentingnya menjaga identitas budaya bangsa di dunia global.

Keywords: *warisan budaya Indonesia; usaha pelestarian; dunia global*

Introduction

Indonesia can be categorized as one of the biggest countries in the world after Russia, Canada, China, Brazil, America which is about 1.910.931,32 KM² width (*Badan Pusat Statistik/BPS*). Based on the statistic data of BPS 2014, Indonesia has more than seventeen thousand islands including five biggest islands. Due to this facts, Indonesia is well-known for its cultural richness; multi-cultural country. There is a lot of cultural heritage such as artifact and cultural sites found in all over Indonesia from Sabang to Merauke. The diversity of tradition in every community also proves the richness of the Indonesian culture.

The misunderstanding in defining the concept of culture, however, often happens. People define culture in a narrow concept; they perceive culture as tradition only. However, culture has a broad concept which covers many things related to human's life. William in Storey (2009:1) offers three definitions of culture. First, he defines culture in three broad processes: intellectual, spiritual, and aesthetic development. Second, he says that culture is a particular way of life; it refers to the tradition of people in particular groups. Third, he delivers idea that culture is work or practice in intellectual or artistic activity. In addition, UNESCO (2009) defines culture as "the set of distinctive spiritual, material, intellectual and emotional features of society and social groups that encompasses not only art and literature, but also lifestyles, ways of living together, value system, tradition and belief." Tradition is a part of the culture, but it does not mean that culture covers tradition only. It covers many aspects of life: tradition, life style, literature work, song, music instrument, food, and cultural sites. It also includes value and belief which influence people behavior and their interpretation. In addition, in Indonesian language the word culture is translated as *kebudayaan* which is from Sanskrit *budhayah* which means *budi* and *akal* in Indonesia language. It means that culture is the result of the thought of people, the life style and interaction of the people to others and environment.

As a big country, Indonesia consists of various ethnic groups in which each of them has its own cultures and cultural heritage. The cultural heritage can be

categorized into 2 broad categories; tangible and intangible heritage (UNESCO). The tangible cultural heritage is the inheritance from past generation in form of concrete and moveable things such as temple, artifact, and other historical sites. While the intangible heritage refers to the inheritance which is abstract form such as the value, the norms in the community, and tradition (UNESCO). In Sumatera, for instance, there are two big ethnic groups, *Batak* in north Sumatera, and *Minangnese* in west Sumatera which have different wedding traditions, life styles, and the norms in the community. In *Minang* ethnic group, the people usually speak in the low voice; therefore, the high voice is the sign of impoliteness. The degree high – low voice used to show politeness of Minangese people in speaking is different from *Batak* people. *Minang* people may regard *Batak* people as impolite people due to different norm of high and low degree of voice used in speaking.

The cultures will not remain the same from time to time; some of those are getting fading away due to several changes in society. As it is stated by Spencer (2012:12), the culture is not static; it changes from year to year due to internal force or external forces. It also happens in Indonesia. The cause of this change can be due to the ongoing process of globalization. The increasing numbers of international trades among countries in the world allow people from other countries come to Indonesia bringing their cultures. In addition, the development of technology also allows people to connect and interact with other people in other counties. It enables people to access information and to see the world. The ongoing process of globalization and the development of technology are good in several aspects: economic, politic, social, for example. However, in cultural aspect, it may influence the culture that leads to the identity changes of nation.

Related to this case, there have been several issues coming up in Indonesia. Several years ago, Indonesia's societies were shocked when one of traditional musical instruments from west Java, *Angklung*, was claimed by Malaysia as its own. Moreover, it did not happen once. There was the other case when *Rendang*, the traditional food from west Sumatera, was also claimed by Malaysia as its own. At that time, many Indonesia's societies protested the claim.

Besides, the other case about Indonesia's cultural existence is the loss of recognition by Indonesian societies about their own cultures. Nowadays, several cultures from some ethnic groups are rarely recognized by Indonesian societies, especially the teenagers and young adults. In other words, the cultures in each ethnic group start fading away. In *Minang* culture, for instance, every sub-ethnic group has its own chief who is called *Datuak*. "Who is *Datuak* in your sub-ethnic group? When this question is asked to the teenagers, they likely do not know the answer. It seems like they do not care about such kind of thing. The other case of recognition loss about the culture in *Minang* is the system of heredity which is *Matrilineal*– the family line is from mother's line. In other words, the girls in the family will continue the family line. If a girl in the family gets married, there are some traditions that need to be done by the girl's family. It is started two weeks before the wedding. In fact, there are only few families who do this tradition. They mostly only have two days of celebration: the first day is marriage vow; and the next day is wedding celebration. Some of them do not involve *Datuak* in the marriage procession. These conditions also happen in other ethnic groups in Indonesia. Nowadays, less people know about their culture in their ethnic group. People who commonly know about the cultures are in the age of approximately

above 50 years old. If those people die, then so will the culture, since the young generations, especially teenagers and young adults, tend to ignore their own culture.

The Richness of Indonesian Culture

The richness of Indonesian culture can be seen from the cultural heritage. Cultural heritage is the legacy of physical artifacts and intangible attributes of a group and society that are inherited from past generation, maintained in the present and bestowed for the benefit of future generation (UNESCO). Based on the definition earlier, generally the cultural heritage can be grouped into two broad categories; tangible and intangible heritage. In line with UNESCO, Davidson (1991) defines cultural heritage is concrete cultural product or works resulted from a numbers of tradition (tangible heritage) and spiritual values from the past (intangible heritage) which become the identity of a group or a nation There are many tangible cultures such as temples, artifact, historical building and places spreading all over the country. Not only tangible cultures, Indonesia also has many intangible cultures such the songs, stories, norms and values.

The diversity and the richness of Indonesian culture do not occur without a reason. There are several reasons related to the diversity of cultures (Permadi and Fauzi, 2011). The geographic factor becomes the main factor of the diversity of Indonesian culture. The geographical condition of each region influences the life style and tradition of the people which become the culture of the community. The people who live in the mountain, for instance, have different way of life from the people who live near the sea. The second factor is the influence of others cultures due to the trades in historical era. Due to the location of Indonesia which was the center line of world trade, many traders from others countries did trading in Indonesia. Many of them stayed in Indonesia and got married to Indonesia women; therefore there was cultural assimilation which became the Indonesia culture. Furthermore, the other factor of cultural diversity in Indonesia is history. Every region in Indonesia has its own history. A long time ago, there were many kingdoms existed in Indonesia. Each kingdom was influenced by different religion which affected the culture of people in that region.

The richness of Indonesian culture is symbolized by the ethnic groups. There are large numbers of ethnic groups in Indonesia which are, at least, 300 ethnic groups spreading out in all over Indonesia. Every ethnic group has its own culture which differs from other ethnic group. *Batak Toba* ethnic group, for instance, has different tradition, traditional dance, and language from *Minang*, *sunda* and others ethnic groups. This diversity of culture in Indonesia not only includes the tradition, and language, but it also includes many other aspects; traditional food, traditional song, dance, music instrument, architecture, literary works, life style and values.

Crucial Values of Culture

The aspects of human life embraced by culture become the characters of a nation. Cultural heritage in each nation has a high value and uniqueness. Hasibuan (2011:460) states that "cultural heritage and natural history is authorized to establish the identity of a nation and simultaneously build the nation's character." Identity itself,

as mentioned by Hall in Vesajoki (2002), is shaped through the ways human beings are represented and addressed by the surrounding society. The human beings in this case refer to a nation as a whole and the surrounding society refers to other nations in the global context. Moreover, it is supported by Erikson-psycho-social tradition that identity involves the feeling of continuity, identification and acceptance.

In addition, Hall briefly emphasizes that identity is not biologically defined; however, it is socially and historically constructed. Anthropology also has linked identity to several terms such as “ethics, “world view” and “values”. Since the culture builds the nation’s identity as stated before, those terms therefore deal with the culture. The ethics, world view, and values of a nation are perceived as the culture of the nation.

Furthermore, Mahmood (2015:66) states that culture is the way of life which includes beliefs, concepts, principles, behavior patterns, habits, and everything that human beings learn to do. The aspects of human life embraced by culture are such as knowledge, art, traditions, history, religion, customs, norms, and values. Every nation has its own unique cultural heritage. Indonesia is one of the countries in the world that owns a lot of cultural heritage.

Because of the crucial values of culture, Indonesian people should be aware of the importance of the culture. Culture contains the historical value. Through learning the culture, the people can figure out what happened in the past and how the value, norms and people belief changed over time. Several of norms in society have gone through several changes. In Minang culture, for instance, the niece and the nephew (called *kaponakan* in Minang language) were not allowed to be in the uncle’s eyes (*mamak*) while they were talking. However, this norm has changed; it has become common. The niece and the nephew can talk to their uncle in casual ways.

The awareness of the people in cultural diversity may avoid conflict which will probably happen in the future between two different ethnic groups. Due to the diversity of the culture, the conflict may happen between the people inter ethnic. As it has been mentioned earlier, culture is rooted from the people’s life style, interaction, and belief which will be different from one ethnic to another. To avoid such of action happen, the people, especially young generation, must be aware that this diversity of culture is not to separate the people into a group; however, it is to teach the people to tolerate the people whom they do not share the same perspective.

The culture is the strength of the nation. The richness of Indonesian culture is a proud for the people. Not many countries have this diversity. It becomes the attraction, especially the tangible heritage, for people from other countries to see it by themselves by visiting this country. It can become the good point of Indonesia since it becomes famous tourism object in the World.

Indonesian Culture and the Global World

The world today is like a limitless world. Everything can be reached in just a very short time. People are connected to everywhere. There is development of technology and life style. This is what is called as globalization. As it is stated by Vesajoki (2002:5), globalization is an intense process of interaction and cooperation of people in the whole world. It enables people in all countries in the world to build

connection in all aspects of life. It does not only deal with the economic development but social, cultural, and political effects must also be addressed.

In addition, Vesajoki (2002:5) argues that globalization brings potential influence on culture upon humanity. International trade in cultural products and services, for instance, gets increasing as the impact of globalization. Those products and services such as fashion, music, publication, and movie may then lead to the changes in local cultures, values, or traditions. The changes can be considered bad in case if there is no filter of global culture and no maintenance of the local cultural identity.

Issues about Concerns on Sustainability of Indonesian Culture

Jaszi (2009) exposes several issues about the concerns on sustainability of Indonesian culture: the difficulty of connecting culture with societies, the struggle to maintain inter-generational transfer of knowledge, lack of recognition, risks of counterfeiting (stylistic and thematic imitation), misappropriation by unauthorized reproduction or distribution, foreign claims to Indonesian cultural heritage. The following cases can be highlighted as the insight towards those issues.

The Influence of Western Culture toward Indonesian Culture

The entrance of western culture in Indonesia is a result of globalization. Its influences are unavoidable; they affect many aspects of life. The term “western culture” is a broad concept; however, it refers specifically to western lifestyle. It includes behavior, fashion, music, dance, and so on. It can be seen, for instance, in Indonesian teenagers’ life style: they tend to enjoy break dances instead of traditional dances; they prefer listening to western songs to traditional songs; they like wearing modern fashions better than traditional custom clothes; and they tend to imitate western lifestyles.

The imitation of the western lifestyle by Indonesian teenagers may lead to digressed behavior because these two cultures, west and east, are very contrastive. Besides, wearing modern dress also becomes a case for the women in the marriage procession. They like wearing gown or dress that they think more modern and classy better than traditional clothes that they actually have to wear based on their cultural tradition for marriage.

ASEAN Economic Community (AEC)

AEC, which stands for ASEAN Economic Community, is a program from ASEAN which involves 10 members of ASEAN countries. It aims to establish ASEAN to be a single market and production base, making ASEAN more dynamic and competitive with new mechanism. This program was started in December 31st, 2015. In this program, there is a so-called free trade area for ASEAN countries, called AFTA (ASEAN free trade agreement), which allows the traders from ASEAN countries to come to Indonesia freely. People from the countries which become the members of this program are allowed to build and expand their business in these countries. In economic sector, this program may be good. It builds a better connection among countries for economic interest. On the other hand, in cultural sector, it can be a threat for the existence of

Indonesia's cultural heritage since there are many people freely entering this country and bringing their own culture.

As it has been stated previously, some cultures in Indonesia start getting faded away due to the globalization. People of Indonesia are influenced by the cultures from other countries. Actually, there is nothing wrong in Globalization; the problem is in the people. They tend to adopt the culture, especially western culture, without considering whether it is appropriate with the value system in societies of Indonesia. When there are two or more than two cultures come in contact, there is one condition, called cultural diffusion, in which the cultures of one country spread to another country (Spencer, 2012:13). If that country accepts everything indiscriminately, its own culture may disappear.

Preservation Efforts of Indonesian Culture

A country which can be a good model in maintaining its culture in global world with its advancement of technology is Japan. Japan is a powerful country which is advanced in technology and economic sector. Most of electronic devices are produced in this country. In all of its advancements, Japan is not influenced by any other cultures. The Japanese people can maintain their own culture and promote their culture to the global world.

Cultural identity is crucial for every nation, so is for Indonesia. It builds the peaceful cooperation of civilizations within the nation. Therefore, Indonesia's culture should be preserved in order not to be faded away; it should be exist and well-known not only by the owners of the culture but also by people in other countries in the global world. All of the diversities in culture become Indonesian assets which should be preserved in the global era (Manuaba, 1999). It is supported by Vesajoki (2002:11) who says that "culture and the understanding of culture is in a continuous state of fluctuation, change and development." In other words, the fluctuation, change, and development of culture depend much on how people understand the culture itself, knowing themselves and noticing surroundings in an everchanging world. Therefore, a lot of efforts have to be accomplished to maintain the existence of Indonesia's cultural heritage in the global world. The following ways can be considerably taken into account (Jaszi, 2009).

Greater Media Exposure for Traditional Arts

Regarding the richness and diversity of Indonesian traditional arts and culture, it is somewhat saddening that they receive very little attention in the way of existing media. It is somehow difficult to find traditional music products in a well-stocked music store. Likewise, the authentic traditional arts have little presence on national television. However, in some areas such as West Sumatera, the popularity of traditional Minangkabau narrative genre *kaba* has been sustained by regular weekly broadcasts over local government radio. They have been considerably effective in maintaining public awareness of, and interest in, this cultural art form. Performers credit the availability of this regular media exposure with helping to assure the survival of *kaba* as a living artistic tradition.

In addition, looking back to the past, it is clear that there were several media exposure for traditional arts, such as: the 2005 *Megalithikum Kuantum* production

which blended authentic performances by traditional performing artists with contributions from popular contemporary musicians, holding promise for promoting respect and understanding of the Indonesian traditional cultural arts; the 1990-1991 Festival of Indonesia in the U.S. produced several art books that were distributed as a sharing initiative. Seeing this fact, therefore there is a need for Indonesian today's generation to do the same thing. Overseas Indonesian cultural arts exhibits might be usefully paired with local versions and venues, which could contribute further to domestic education and awareness. In addition, it would help to sponsor contests for documentary film or video projects that take traditional cultural arts and artists as their themes.

An example of media exposure for preserving Indonesian cultural heritage in this global world is "community-Based Social Media "LiveAndTell"". Biagio A., Robert E.M., Joe F. and Alan B.C propose a community-based social media named "LiveAndTell" to be used to engage the community and bring awareness and interest about the cultural heritage in Indonesia. It enables the users to create unique environment for sharing about the culture. The community can involve young generation since they are familiar with anything related to digital technology. Moreover, Copse, et al (2011:23) state that the involvement of youth in cultural preservation is important since the youth have power to promote the cultural preservation. Therefore, sharing about the culture through "LiveAndTell" not only build the awareness and recognition about the culture by young generation, but they can also introduce and promote the culture to their environment.

Strengthening and Integrating Curricula in Arts Education

In Indonesia, art is generally taught by specialized art teachers. These art teachers are generally skilled in one discipline, such as in visual art, music, and so on. Most schools only have one art teacher, therefore generally there is only one type of art which is taught. This is problematic since the students actually need to be made aware of the whole range of arts, especially traditional or cultural arts.

Professor Suanda, a noted performer, teacher and ethnomusicologist who directs the non-profit Foundation for Arts Education of the Archipelago (*Pendidikan Seni Nusantara*), as cited in Jaszi (2009) states:

"At the current time, living traditional culture is not brought into schools [and] curricula do not reflect the realities of community life. We therefore need tools and means of bridging the gap between communities and school students to learn about and appreciate their own cultures and heritage."

The Promise of Cultural Revitalization Projects

Cultural revitalization approach may appear to be a targeted and efficient way of supporting traditional cultural arts. An example of cultural revitalization project for preserving Indonesian cultural heritage is "Digital Preservation Project". This project can be carried out by University students. They are encouraged to do preservation on the culture by doing mini project (Robbins, 2010:115). They are asked to film traditional ceremonies in their home village when they are on holiday. The ceremonies include the wedding tradition and special events such as traditional song and traditional dance. The film is not only about the ceremony but also about traditional

games. Furthermore, if the films are good; they can be uploaded to the internet in order to promote the cultures and prevent those cultures from extinction. This project is not merely about the documentation of the video or film; however, the development and exploration of ideas and goal are involved in this project (Robbins, 2011:117).

Various Additional Innovative Initiatives in Support of Traditional Arts

There is actually room for more practical efforts to promote interest in and respect for Indonesian traditional cultural arts – both within the communities of particular traditions or culture and for more general scope. New initiatives need be undertaken to disseminate knowledge about the traditional cultural arts to the societies. For instance, an initiative to have local and regional cultural competitions sounds promising to be a vehicle for cultural arts promotion; the initiative to encourage (or even require) local officials to incorporate locally cultural made materials into their official uniforms may also be a good idea to support and promote Indonesian culture; the other institutional initiative would be to encourage the development of additional *sanggar* which is believed to have tremendous potential on development of Indonesian cultural heritage.

Another example of innovative initiative in support of traditional cultural arts for preserving Indonesian cultural heritage is by using game-based learning called “DayaBaya simulation game”. Due to the development of technology, most of elementary and secondary school students can be regarded as digital learners, and some of them are regarded as digital natives (Brown, 2015:237). They are already familiar and grow up with it. Brown also states “using the new technology is as natural as breathing” for them. An innovative way to introduce the Indonesia’s culture is by using game-based learning, called “DayaBaya simulation game”. This game was created to introduce the culture to the children as one alternative to preserve the cultural heritage of Indonesia. This game was developed by Hasibuan, Z.A., Yugo, K.I., Baginda, A.N.C., Mubarik, A. and Nungki S. According to Hasibuan, et al (2011:460), “game and simulation can provide an environment for learners’ construction of new knowledge”. This game uses the folk song, and cultural heritage of Indonesia. The illustration of the game can be seen in the following figures:

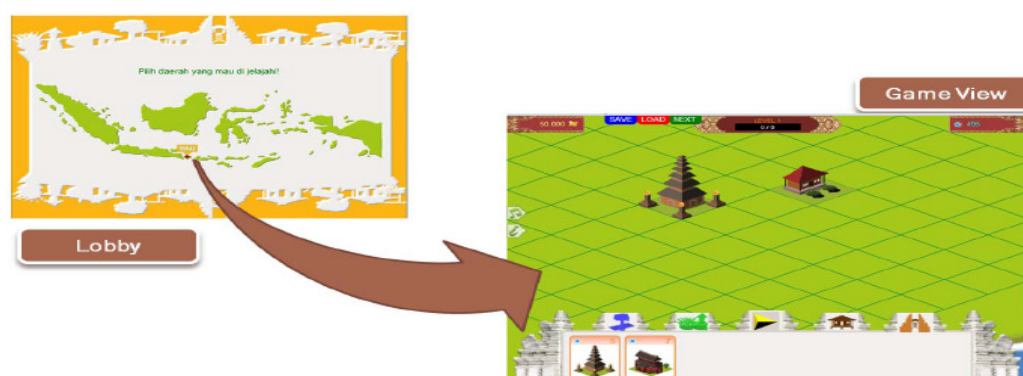


Fig. 1. Screenshot of Game Scenario [5]

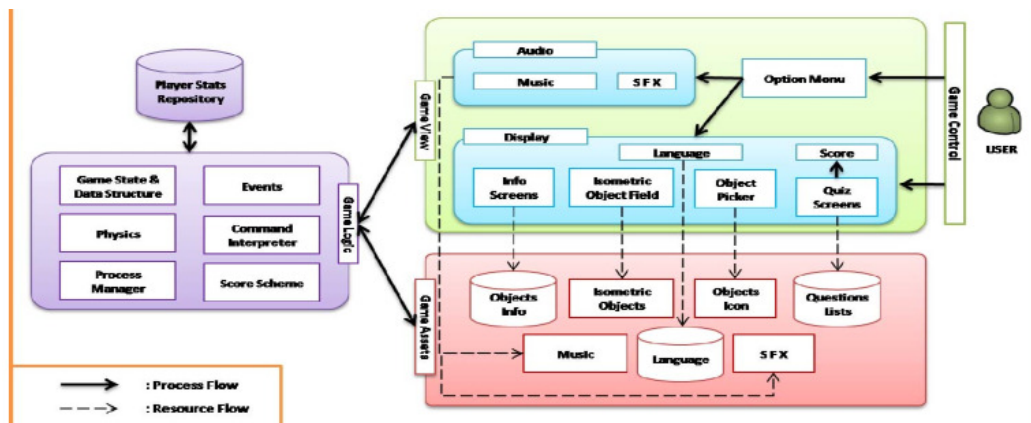


Fig. 2. DayBaya Game Architecture



Fig. 3. Object Rich Picture

Other Efforts to Connect Culture with Societies

One of the efforts to connect culture and societies is by having cultural events. According to Irina, et al (2012:19), cultural events play an important role to preserve the culture since it is a good strategy to promote the culture. The preservation and promotion of the culture need not only the awareness and efforts from the societies but also the responsibility from the government. The government should have policy to create cultural events as an effort to maintain the existence of Indonesia's cultural heritage in the global world.

Another effort is filtering other cultures efficiently. As it is stated by Spencer (2012:13), when there are two or more than two cultures come in contact, there is one condition, called cultural diffusion, in which the cultures of one country spread to another country. If that country accepts everything indiscriminately, its own culture may disappear. That is why Indonesian people have to filter the cultures from other countries.

Capacity Building within Adat Institutions

Adat institutions play a crucial role in the development and sustainability of Indonesian cultural heritage. It may concern on land ownership, resource use, or family formation. Adat institutions are also involved in mediating effectively between parties

in disputes that may arise within the community about the appropriate use of traditional materials. These institutions could play an even more active and positive role in the protection and promotion of local arts practices or traditional cultural heritage in general.

Conclusions and Suggestions

Indonesia has a lot of cultural heritage spread in all over Indonesia. Due to the richness of cultural heritage, either tangible or intangible heritage, Indonesia is regarded as a multicultural country. However, the existence of Indonesia's culture today is at the stake due to the globalization and development of technology. The cultural heritage of Indonesia has to be preserved since it functions as the identity of nation. Maintaining the existence of Indonesian cultural heritage is the responsibility of Indonesia's societies as well as the government. They have to take into account some efforts to preserve Indonesia's culture such as, as proposed in this paper, by having game-based learning "DayaBaya simulation game", a community-based social media "LiveAndTell", digital preservation project, cultural events and filter of other cultures.

It is suggested that not only the government but also the societies in Indonesia should take a part in cultural preservation. Taking a part in maintaining the existence of Indonesia's cultural heritage does not mean that it is a must to do a very big thing; however, people can start by doing small things such as by introducing the culture to the children and young generation who will be the next generations of Indonesia so that they may further promote the culture to their environment, and joining any cultural community.

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