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Article Title

Revealing the Veil of the Past: History of the Establishment of the Makassar Arts Council

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ABSTRACT

This study aims to document the establishment process and role of the Makassar Arts Council. This study uses a qualitative content analysis. This analysis enables researchers to construct a coherent and comprehensive historical narrative, and ultimately yields a conclusion. The results show that DKM was established in response to the challenging and conflict-ridden dynamics of the arts in Makassar, especially concerning the politicization of the arts. This situation prompted artists to form a more neutral venue to encourage artistic expression free from political intimidation, which ultimately crystallized in the establishment of DKM on July 25, 1969. Since then, DKM has grown into an institution that continuously supports and nurtures the arts, making Makassar a center for dynamic and sustainable artistic activities. Therefore, it is recommended that historians thoroughly document the historical phases of DKM in the social and political context to enrich the archives of Indonesian art history. Meanwhile, artists are encouraged to actively collaborate with DKM in creating innovative works and promoting their works more broadly. The Makassar Municipal Government is recommended to enhance financial support and infrastructure for DKM, making it a strategic partner in developing cultural policies. Lastly, the general public is encouraged to become more involved in DKM activities, supporting artistic initiatives that can enrich local cultural life and ensure the sustainability and dynamic growth of the arts in Makassar.

Keywords: Arts Organization; Culture; History; Politicization.

INTRODUCTION

Art represents a form of human culture that evolves alongside the progression of civilization (Hosseiny et al., 2021). As a reflection of prevailing societal values, artistic activities not only express cultural aspirations but also define a nation's identity (Akhirun & Septiady, 2022). The global influences following World War II have significantly shaped art paradigms and practices in various countries, profoundly impacting intercultural interactions and the exchange of artistic ideas (Franklin et al., 2022).

During the post-war period, they introduced a new awareness of global culture, where art and culture underwent significant transformations in response to the trauma and destruction caused by the war (Carden-Coyne, 2020). Modernism, a major movement, encouraged artists to explore new forms and more abstract expressions while seeking fresh ways to articulate more dynamic national and personal identities (Syahrial & Anjarsari, 2023). In many countries, this era positioned the arts not just as entertainment but as a means for national recovery and rebuilding of collective identity.

In Indonesia's national context, the post-independence period witnessed intense efforts to establish a sovereign and unique national identity through various mediums, including art and culture (Sasmita et al., 2022). The formation of the Republic of Indonesia ushered in a new wave of national aspirations, reflected in efforts to redefine cultural norms and values through art. Art and culture served as crucial tools for consolidating ethnic and cultural diversity and strengthening national sentiment in a newly independent society (Ahmad et al., 2023).

During the Guided Democracy era, the institutionalization of the arts increased with the establishment of politically affiliated art institutions such as the National Culture Institute (LKN), Institute for Indonesian Muslim Artists and Cultural Activists (Lesbumi), and Institute of People's Culture (Lekra). These institutions functioned not only as centers for artistic development but also as political instruments used by political parties to garner support and spread ideology (Widariyanti, 2022). The establishment of these institutions marked a period where the arts were explicitly politicized, with artistic works and activities influenced by broader political dynamics and needs.

The tension between art and politics reached a critical point with the issuance of the Cultural Manifesto crafted by Wiratmo Soekito in 1963 (Bourchier & Jusuf, 2023). This manifesto symbolized resistance against the political domination ingrained in the arts, particularly those imposed by Lekra, often associated with the Indonesian Communist Party (PKI). The Cultural Manifesto aimed to declare artists' and cultural workers' independence from political constraints, voicing the need for freedom of expression and diversity in artistic practices (Scott-Smith, 2022). The presence of this manifesto significantly impacted artists and cultural workers across Indonesia, including those in major cities like Makassar, who began to recognize the importance of having independent artistic platforms free from political party influence.

In Makassar, the dynamics of the arts have experienced significant fluctuations, particularly leading up to the formation of the Makassar Arts Council (DKM) (Fadilah et al., 2021). The local art scene was influenced not only by local political variables but also by national policies that emphasized the importance of art as a medium for political expression (Hanan, 2021). During the Guided Democracy era, artists in Makassar faced challenges in aligning their work with often restrictive political lines. The active involvement of several Makassar artists in politically affiliated art institutions illustrates the close relationship between politics and the arts at the time.

Disillusionment with Lekra's dominance and the need to create a platform supporting freedom of expression were the primary reasons for establishing the DKM. The formation of the DKM was a response to conditions perceived as stifling local artists' creativity (Limola, 2022). The main goal of this institution was to provide a more inclusive and democratic space for artists to create and collaborate without political pressure. This initiative aligned with the New Order's ideals, advocating freedom of expression and cultural renewal based on Pancasila and the 1945 Constitution.

Based on the description above, this study aims to document the establishment process and role of the Makassar Arts Council. These objectives include evaluating the long-term impact of the DKM on the artistic life in Makassar, especially in transforming the previously highly politicized art paradigm into a more open and pluralistic one. By understanding this transformation, the study hopes to contribute to current art policies and enhance efforts to preserve and develop sustainable arts and culture in Makassar.

METHOD

This study uses a historiographic approach to understand life events, art, and thought in the past (Morrison & Rantala, 2023). Researchers use primary and secondary data sources to carry out this approach. Data collection involves archival studies, in-depth interviews with artists and managers of arts institutions, and the analysis of historical documents related to the Makassar Arts Council. After collecting the data, researchers analyze it using qualitative content analysis techniques (Gizzi & Rädiker, 2021). In this case, the researcher sorted the data by emerging key themes and then analyzed these to interpret their impact on the formation and development of the arts in Makassar. This analysis enables researchers to construct a coherent and comprehensive historical narrative, yielding conclusions that offer new insights into local and national artistic dynamics.

RESULTS AND DISCUSSION

A. Post-Independence Arts Progress: Makassar in the 1950s

Makassar, as the main gateway to the Eastern Indonesia region, exhibits uniqueness in its artistic development, especially after the era of independence. Starting in the 1950s, Makassar City witnessed significant advancements in artistic expression (Hendra, 2023). These years saw the emergence of various art organizations encompassing drama, literature, and painting. Interaction among these organizations produced a healthy competitive atmosphere, sparking high creativity among artists. This dynamic indicates that art in Makassar is not merely an aesthetic activity, but also serves as a venue for social and cultural interaction that strengthens the art community network.

Makassar's integration with the Republic of Indonesia had a broad impact on the structure of artistic activities. It is evidenced by an increase in newspaper publications that frequently feature literary works such as poetry and fiction, as well as book critiques and reviews, demonstrating a flourishing literacy activity (Marua & Muzakkir, 2023). Moreover, the subsequent years were also enriched by painting exhibitions and music festivals, one of which was a vocal arts performance by Lekra Makassar Branch. These activities not only enlivened the cultural life of the city but also provided a platform for local artists to showcase their works to a broader audience.

This period is also recorded as one of the important moments in the history of Indonesian arts, namely the implementation of the First Indonesian Dramatic Arts Festival at the *Societeit de Harmony* building from 10 November to 7 December 1955 (Monoharto et al., 2005). This festival served as a competition for ideas and concepts in effective and engaging storytelling. Additionally, the festival acted as a means to provide information about the social conditions at the time, as reflected

in the opening remarks by J.F. Warouw, the Commander of the Army and Territory VII Wirabuana. He emphasized the importance of art as a means of enlightenment and provided a clearer picture of the security situation in Makassar to the external community, who often felt uncertain. This event indirectly elevated Makassar's status as a dynamic arts center in Eastern Indonesia.

In 1955, alongside the Art Drama Festival, Makassar also hosted various theater competitions involving many arts institutions (Limola, 2022). This event featured several categories, including those for Decor and Director Organizers, Leading Female and Male Actors, and Supporting Female and Male Actors. Other significant categories included Best Director, Best Decor, and Best Organization. Institutions such as the Greater Institute of Drama and Film Arts (Lesfira), Pertip, and Tjenderawasih, along with others like IPSI, Pelsedra, and Mekar, participated in this competition, demonstrating the vitality and diversity of Makassar's art organizations.

[Sulawesi Representative Archive Office \(1956\)](#) recorded the existence of 27 active art organizations in Makassar. This document is crucial as it provides detailed information about the names and addresses of each organization's secretariat, such as Lekra Makassar Branch at Latimojong Street 36/9, and Lesfira at Lamadukelleng Street 7. This data not only reflects the diversity and spread of the arts in the city but also highlights how well the art organization structure has formed in Makassar. Thus, this documentation shows how the arts have become an integral part of the social and cultural life in Makassar.

Artistic activities in Makassar, especially in theater, displayed consistent dynamics throughout the late 1950s (Limola, 2022). In this series of activities, the second Art Drama Festival was held in 1957 as a continuation of the previous successful festival. Then, in November 1958, Makassar hosted the first Art Drama Conference. Both events not only continued the existing art tradition but also strengthened the network and collaboration among artists in the region. These festivals and conferences aimed to enhance the quality and innovation in theater performances, providing opportunities for artists to exchange ideas and expand their artistic influence.

From 1958 to 1959, the activities of art groups in Makassar increased with various performances held at various locations, including Panti Penghibur. This location became a hub for artistic activities, where various organizations such as the Indonesian Youth Council (DPRI), Current Youth Arts and Culture Fervor (Gesas), and Kambodja Drama Art Organization showcased their works (Limola, 2022). Panti Penghibur, as a public space, provided a platform for art groups to present their works to a broader audience, underscoring the critical role of this place in the development of local arts.

One notable event organized by DPRI was the Youth Art Night on May 19, 1958, at Panti Penghibur, coinciding with the commemoration of National Awakening Day on May 20, 1958. The event included various performances, including a one-act drama titled "*Menanti Fajar*". The event was attended by military figures and the local governor, indicating significant government support for artistic activities.

Additionally, Gesas was also active at Panti Penghibur, hosting Drama Night on February 5, 1959, featuring a drama titled "*Nona Marjam*". This activity, which was part of Rusdy Abdoellah's leadership program, aimed to emphasize the importance of theater in exploring and presenting cultural narratives relevant to the community. The event also aimed to demonstrate the crucial role of art institutions in supporting and advancing the arts in Makassar.

Two days later, the Kambodja Drama Art Organization held an evening of drama and entertainment on February 7, 1959, at Panti Penghibur. This event celebrated the second anniversary of Kambodja's formation, featuring a one-act drama titled "*Hello, Out There!*". Agoes Suprpto and Kusumaningdiah, along with Bob Irawan, the chairman of Kambodja, played roles in this drama. This drama night was not only a celebration but also a means of creative expression and cultural exchange among local artists. The event demonstrated how drama in Makassar had become an effective and engaging communication tool for various audiences.

The artistic momentum in Makassar was further enlivened with the commemoration of National Awakening Day on May 20, 1959. The peak of the art activities in connection with this significant day occurred on May 24, 1959, when artists in Makassar organized a Night of Drama and Recitation at Panti Penghibur. Led by Rachman Arge as chairman, this event reflected the high collaboration and dedication of local artists in promoting and celebrating national art. This event not only highlighted the artists' activeness in utilizing stage opportunities for artistic expression but also demonstrated the role of art as a unifier and promoter of national spirit among the community.

The dynamics of the arts in Makassar continued to increase with the involvement of various art organizations in organizing significant activities in 1959. In this context, not only the activities of art organizations stood out, but also the Mandar Family Student Association and the formation of a committee tasked with establishing the Indonesian Art Drama Academy. The formation of this committee was a significant step in institutionalizing drama art education in Indonesia, marking a new era in the professionalization and structured education of theater arts. The presence of the academy was expected to provide a strong foundation for the development of talent and the quality of drama art in Indonesia, especially in the eastern region.

Thus, the arts in post-independence Makassar showed significant and sustained growth, marked by a richness of activities and its role in shaping cultural identity. Through festivals, dramas, and various other performances, art in Makassar not only served as a medium of expression but also as a tool for unification and social development. The theory of symbolic interaction is relevant for analyzing this phenomenon because it emphasizes how art as a means of interaction creates symbols that shape social and cultural identity (Patonga et al., 2024). These artistic activities reflect how artists and the community collectively respond to and give meaning to their social reality, making art not only a reflection but also a constructor of an evolving cultural reality.

B. Politicization of Arts and the Independence of Artists during the Old Order

Although the arts still existed during the 1960s, this phase can be considered stifling in terms of creativity and free expression for artists. The implementation of the Political Manifesto/the 1945 Constitution, Indonesian Socialism, Guided Democracy, Guided Economy, and Indonesian Personality (Manipol/USDEK) as the State Policy by President Soekarno significantly influenced cultural dynamics (Hudzaifah & Mistortoify, 2023). Starting August 17, 1959, artists in Makassar experienced a downturn caused by the obligation to link all forms of artistic expression with the values of Manipol/USDEK.

As art organizations affiliated with political parties developed, artists in Makassar were forced to join and even manage these organizations. Previously characterized by camaraderie, interactions among artists eroded into suspicion due to political influences in art activities. For instance, Lekra, originating from the PKI, clarified its political orientation in the arts with a motto stating that politics as commander, including in cultural life (Woolgar, 2020).

The heating of the global political economy further elevated the arts as a primary agenda in political propaganda. The increasing dominance of foreign arts cornered local arts, sparking fierce debates among art groups in Indonesia, including in Makassar. These debates focused not only on aesthetic issues but also on the influence and political role in shaping the direction and form of the arts (Ardini et al., 2020). This development illustrates how the arts, originally a medium for free expression and creativity, transformed into tools in the political power play, reflecting broader conflicts and dynamics in society at that time.

The religious-political conflict between the PKI and the Renaissance of Ulama (NU) in 1962 further influenced the development of the arts (Huda et al., 2022). This conflict intensified polarization among art organizations affiliated with political parties. LKN from the Indonesian National Party (PNI) and Lesbumi from NU each took positions in an increasingly heated political arena (Irawanto, 2023). Anti-PKI and Lekra sentiments created an atmosphere of tension that impacted

local artists. The freedom of artistic expression in Makassar became hindered, with many artists feeling the need to stand against political manipulation in the arts, which they perceived as shackling artistic freedom.

Amid this situation, H.B. Jassin and several other artists, on August 17, 1963, in Jakarta, announced the Cultural Manifesto, marking a significant turning point (Arpaja, 2022). The manifesto asserted the independence of the arts from politics by stating that culture should strive to improve human living conditions without prioritizing one cultural sector over others. It also emphasized that culture should fight to preserve and develop the dignity of the Indonesian nation. The manifesto affirmed Pancasila as the cultural philosophy, proposing an integrative national cultural model that values all cultural aspects as part of a collective struggle. It demonstrates an effort for revitalization and reconciliation amid the divisions caused by the intense politicization of the arts during that period.

Subsequently, Indonesian artists and authors held the Indonesian Authors Workers Conference from March 1 to 7, 1964, in Jakarta (Susanti et al., 2019). This conference reflected a crucial momentum to support and expand the principles proclaimed in the Cultural Manifesto. Attended by many authors from various regions, including those from Makassar, the conference became a platform to strengthen networks and solidarity among artists and authors supporting the independence of the arts from political influence. However, this effort was not smooth, as it faced significant challenges from the PKI and Lekra, which held different views on the role and function of the arts in society and politics. The national tension and conflict also affected Makassar, creating an atmosphere filled with uncertainty and concern for the artist community.

The implications of the conflict between supporters of the Cultural Manifesto and Lekra peaked with the 30 September Movement by the PKI, which had a profound impact on the arts and politics in Indonesia. This event dramatically changed the political and cultural landscape in Indonesia, including in Makassar. After this event, there was a major shift in government policies regarding the arts and art organizations. President Soekarno, on March 12, 1966, issued [Presidential Decision Number 1/3/1966](#), which ordered the dissolution of the PKI and all related organizations, including Lekra, marking the end of the era of art politicization by the PKI. This dissolution not only ended the existence of Lekra but also provided room for new policies and a different approach to the arts, where art and culture were expected to develop more freely from political power influences.

Thus, the Cultural Manifesto announced in 1963 represents artists' struggle to strengthen the independence of the arts from the politicization that occurred during the Old Order era. The intense competition and conflict between supporters of the Cultural Manifesto and Lekra illustrate the deep political influence in Indonesian arts at that time. The situation in Makassar, in line with national

events, highlights how the arts often become arenas for broader ideological battles. Cultural Hegemony Theory provides a relevant framework for analyzing this phenomenon, where cultural hegemony in art serves as a tool for domination or resistance in a broader political context (Haghighat, 2020). The transition to the New Order and the dissolution of the PKI and its art affiliations marked a dramatic change in the management and orientation of the arts, paving the way for Makassar artists to reassess and redevelop their art practices in a freer and more independent context, although challenges in redefining and reaffirming the role of the arts amid social and political changes remain.

C. Genesis of the Makassar Arts Council: Motivation and Momentum

On June 29, 1969, a crucial meeting involving artists from Makassar took place, marking a strategic step in the formation of a much-anticipated arts institution (Limola, 2022). Known as the Kamar Pertemuan Seniman, this meeting was held at Benteng Ujung Pandang (now Fort Rotterdam). This event was not just a meeting but also the starting point of a larger institutional process that would lead to the establishment of a formal structure to support and develop the arts in the region.

Shortly after this strategic meeting, on July 25, 1969, eleven Makassar artists, including Matuladda, H.B. Mangemba, Arsal Alhasbi, Husni Djameluddin, Aspar Paturussi, Rahman Arge, A.H. Mangemba, S.A. Jatimayid, M.S. Mallombasi, Djameluddin Latief, and Hisbuldin Patunru, took a bold step by founding DKM (Limola, 2022). This institution was established to guide and support the development of the arts in Makassar, serving as the main venue for local artists to work and collaborate in advancing regional art and culture.

Through its Bylaws and Organizational Regulations (AD/ART), DKM adopted a broad orientation towards the arts. The AD/ART of DKM focused not only on developing ideas and thinking within the artistic context but also actively engaged in organizing art activities. In its early stages, many of the art and cultural programs funded by the government reflected strong support in creating public sympathy for the New Order government. DKM filled a void in the cultural institutions of Makassar and positively impacted local governance, satisfying the public's longing for a more dynamic and enjoyable art scene.

Upon its establishment, DKM organized its internal structure into five departments, operating in accordance with the AD/ART (Limola, 2022). These departments included the Theater Arts Department, the Music Arts Department, the Painting or Visual Arts Department, the Literary Arts Department, and the Education Department. Each department had specific tasks and functions that supported DKM's overall mission and vision. This structure enabled DKM to manage and develop various aspects of the arts more effectively, making it essential to discuss them one by one.

1. The Theater Arts Department

The Theater Arts Department has defined a crucial role in the development and preservation of theater in South Sulawesi as well as in contributing more broadly to national and international theater. First, the department is responsible for realizing and exploring the potential of regional or traditional South Sulawesi theater, while also creating a conducive environment for the growth of theater, both for creative artists and for the theater community in general. It demonstrates DKM's commitment to ensuring that cultural heritage is not only preserved but also renewed and revitalized through theater practices.

Second, the department strives to create theater rooted in the art of people's lives, integrating various cultural values and subcultures in South Sulawesi, Eastern Indonesia, and Indonesia in general. The goal is to create a new theater idiom that can represent Indonesia in a broader context. It reflects an inclusive and innovative approach to theater development, emphasizing the importance of respecting and incorporating diverse cultural influences in the creation of artworks.

Third, the department also plays a role in supporting the government and community in holistic human development, including in the cultural field through theater works. It indicates that DKM focuses not only on the aesthetic or entertainment aspects of theater but also on its potential as a tool for social and cultural development. Fourth, the department endeavors to introduce and enrich Indonesian national theater by infusing it with the cultural colors of South Sulawesi in national and international forums, ensuring that regional characteristics gain widespread recognition.

Lastly, collaboration with the World Theater Team to stage performances in Makassar and other cities in Eastern Indonesia is a crucial effort to open dialogue and exchange between local artists and the global theater community. It not only provides a platform for local artists to showcase their works to a wider audience but also allows for the exchange of ideas and techniques that can enrich theater practices in South Sulawesi and surrounding areas.

2. The Music Arts Department

The Music Arts Department plays a crucial role in educating and inspiring the public about the beauty of music. Its primary function is to sharpen public awareness of music, providing entertainment and aesthetic experiences through music appreciation. Through various programs and activities, the department strives to make music more accessible and enjoyable for people from all walks of life, elevating music as a form of universal beauty essential to humanity.

Furthermore, the department also focuses on promoting and coordinating creativity in musical arts. It includes a broad spectrum, ranging from classical to contemporary music, as well as folk entertainment and traditional music of South Sulawesi. By coordinating these various music forms, DKM not only supports and preserves local music traditions but also encourages experiments and innovations in new musical forms. These activities help not only preserve traditional music but also create new music that resonates both locally and nationally.

Additionally, the Music Arts Department has an important responsibility to nurture music artists and the music community in Makassar. Through these nurturing programs, DKM serves as a hub of information and a resource for the arts in the field of music. It creates an ecosystem where artists can learn, grow, and share knowledge and skills, strengthening the music community and helping music artists reach their full potential. With this, DKM acts not only as a catalyst for individual artist growth but also strengthens a broader music art network that aids in the development of a rich and diverse musical culture in Makassar.

3 The Painting or Visual Arts Department

The Painting or Visual Arts Department has a strategic goal to elevate the standards of visual arts and painting in South Sulawesi to national recognition. By prioritizing quality and innovation in visual artworks, this department aims not only to advance local practices but also to integrate them into a broader context, showcasing the artistic potential and richness of South Sulawesi.

Additionally, this department aspires to make the city of Makassar a representative hub for visual arts and painting activities. It is achieved through the provision of facilities and the fostering of a conducive art environment, which includes physical infrastructure as well as creative and moral support for artists. This initiative aims to create an atmosphere that stimulates creativity and productivity, thus aiding creative artists in developing and producing innovative and influential works.

One concrete effort of this department is the organization of exhibitions featuring visual arts and paintings, as well as other cultural objects, not only at local or provincial levels but also on national and international stages. This activity is crucial in promoting Makassar's visual arts and painting on a broader platform, offering artists the opportunity to interact with a more diverse audience and inspiring cultural and artistic exchange. Moreover, this department is also exploring the possibility of establishing an Academy of Visual Arts and Painting, which would be a significant step in formalizing visual arts education in the region, supporting the sustainable development of

visual arts and painting in Makassar, and strengthening the city's position as an important art hub in Indonesia.

4. The Literary Arts Department

The Literary Arts Department plays a crucial role in developing and maintaining literary arts in South Sulawesi. Its primary function is to stimulate creativity among local literary artists across various genres, such as poetry, novels, short stories, essays, and prose. This initiative is vital for preserving and advancing regional literary traditions and introducing innovations and new styles that can contribute to the development of literature in Indonesia.

The department also actively organizes various activities such as competitions, challenges, discussions, lectures, and literary readings. These activities aim to enlighten the nation through literary media, enhancing public awareness and understanding of literature. Additionally, this department plays a role in publishing bulletins and organizing literary broadcasts through RRI/TVRI Makassar, making literary arts more accessible to the broader public and enhancing the visibility of local literary works.

Furthermore, the department is committed to documenting and researching traditional literary works such as folklore, myths, and oral literature, as well as modern and contemporary works. This effort not only aids in preserving cultural heritage but also enriches the literary corpus with deeper knowledge and understanding of the history and evolution of regional literature. Finally, the department actively promotes literary appreciation among the younger generation and the wider community, which is crucial for building a strong and sustainable cultural understanding and ensuring the continuity of literature as a form of creative and critical expression in society.

5. The Education Department

The Education Department plays an essential role as a gateway for all members of society who wish to develop their artistic creativity or begin their journey in the world of art. This department aims to serve as a center for learning and exchanging artistic knowledge involving all community elements, regardless of their prior art experience. It demonstrates DKM's commitment to expanding access to arts education and facilitating community participation in artistic activities.

One of the primary functions of the Education Department is to organize discussions, workshops, seminars, and lectures involving all arts fields. These activities not only involve other departments within DKM but also invite art and culture experts from both within and outside the city. This initiative allows for a rich exchange of ideas and skills, strengthens Makassar's cultural

network, and promotes interdisciplinary learning that aids in forming a more integrative and comprehensive cultural understanding.

Furthermore, the Education Department is also responsible for organizing both formal and informal education covering various levels, from basic to academic. This effort aims to provide a structured and sustainable learning pathway for artistic skill development, especially through the establishment of DKM Theater Studies which offers programs for both beginner and advanced levels. These programs provide individuals with opportunities to explore and deepen their theater expertise, preparing them for professional contributions in the art world. Initiatives like these are key to ensuring the continuity and growth of local culture, honing existing talents, and ensuring the transmission of artistic knowledge to the next generation.

The five departments of DKM operate strictly in accordance with the AD/ART, under careful coordination and supervision by the DKM board. This successful operation demonstrates DKM's effectiveness in maintaining and developing the arts in Makassar. By systematically carrying out these functions, DKM plays a crucial role as a medium that not only preserves the arts but also encourages progress with the times. It is achieved through an emphasis on aesthetic quality and innovation in every work produced by artists, ensuring that art not only endures over time but also adapts and evolves.

Since its establishment in 1969, DKM has faced numerous challenges. However, the organization's sustainability and resilience in overcoming these challenges affirm its commitment to the development of the arts in Makassar. This perseverance has helped DKM not only to survive through various eras but also to contribute to shaping Makassar's identity as a cosmopolitan city. This success reflects how the arts can drive the cultural dynamics of a city and foster an international image through the power of creativity and artistic expression.

On the other hand, DKM has played a significant role in exploring and preserving the indigenous culture of South Sulawesi and renewing local culture. Through these activities, DKM not only focuses on preserving traditional art forms but also strives to adapt and integrate cultural elements with innovations, reflecting the continually evolving cultural dynamics. DKM has also succeeded in providing a platform for the community to enjoy various forms of art, including through a cinema that serves as a venue for entertainment and cultural education. This activity is highly relevant in Makassar, a culturally rich and heterogeneous city, where the community has a high consumption of entertainment.

Furthermore, DKM's success in the mid-1980s was also influenced by the successful acculturation of foreign cultures harmonized with local arts (Muliadi et al., 2024). This integration helped form a unique cultural identity in Makassar

while addressing the challenges arising from globalization and social changes. By leveraging its position as a cultural center, DKM has facilitated cultural exchanges that enrich the artistic experience in the city and strengthen its position as an influential institution in the formation and dissemination of arts and culture.

DKM also acts as an institution for the development of artistic talent, actively recruiting and adding members based on the AD/ART. The structured recruitment mechanism ensures that only artists and cultural workers who are committed and have made a tangible contribution to the arts can join. Prospective members must receive approval from at least three DKM members and be accepted through the DKM Conference, ensuring that each new member is fully aligned with the principles and objectives of the organization. It affirms DKM's commitment to professionalism and excellence in the management and promotion of the arts in Makassar.

Generally, the process of recruiting members at DKM occurs through correspondence, where individuals wish to submit a formal request. Before a decision on the call is made, the prospective member's performance and production of works are observed over a maximum period of five years. This selective approach ensures that only individuals with consistent and high-quality contributions to the arts can join, strengthening the quality and integrity of the institution.

In addition to recruiting artists, DKM is also open to the general public interested in learning about the arts. Through its education department, DKM provides opportunities for the general public to develop skills and knowledge in the arts. Individuals who show progress and can produce quality work during this learning period have the potential to be promoted to DKM members. This inclusive approach not only expands the membership base but also encourages broad community participation in artistic activities, which in turn can enrich the local cultural landscape (Rahmadani et al., 2024).

Thus, the genesis of DKM illustrates the importance of the formation and evolution of an arts institution in organizing and advancing cultural activities in a city. Since its founding in 1969, DKM has played a vital role in developing various forms of art in Makassar, including theater, music, painting, literature, and art education, through hard work and effective coordination among departments. Activities focused on preservation, innovation, and education exemplify the influence of institutional theory in the arts, which emphasizes the role of institutions in shaping art practices and social interactions within a cultural context (Dewiyanti et al., 2023). Institutions like DKM not only manage and respond to local cultural dynamics but also influence how art is produced, perceived, and enjoyed by the wider community. It underscores the importance of the existence and sustainability of arts institutions as centers of artistic and cultural growth, which not only preserve traditions but also adapt and integrate innovations to meet the challenges of the times.

CONCLUSIONS AND SUGGESTIONS

Based on the results and discussion, it can be concluded that DKM was established in response to the challenging and conflict-ridden dynamics of the arts in Makassar, especially concerning the politicization of the arts. The period from 1950 to 1959 marked an era of artistic progress with competitive and creative activities. However, entering the period from 1960 to 1965, a significant crisis in artistic expression began to appear, exacerbated by the implementation of Manipol/USDEK and political dominance in the arts by the PKI and Lekra. Conflicts between supporters of the Cultural Manifesto and PKI members highlighted the arts as an arena for ideological battles. This situation prompted artists to form a more neutral venue to encourage artistic expression free from political intimidation, which ultimately crystallized in the establishment of DKM on July 25, 1969. The founding of DKM not only reflects the artists' desire to unify diverse artistic approaches but also marks a significant milestone in restoring positive dynamics and supporting creativity in the Makassar arts environment. Since then, DKM has grown into an institution that continuously supports and nurtures the arts, making Makassar a center for dynamic and sustainable artistic activities.

Based on the above conclusion, it is recommended that historians thoroughly document the historical phases of DKM in the social and political context to enrich the archives of Indonesian art history. Meanwhile, artists are encouraged to actively collaborate with DKM to create innovative works and promote their works more broadly. The Makassar Municipal Government is recommended to enhance DKM's financial support and infrastructure, making it a strategic partner in developing cultural policies. Lastly, the general public is encouraged to become more involved in DKM activities, supporting artistic initiatives that can enrich local cultural life and ensure the sustainability and dynamic growth of the arts in Makassar.

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