

## **A LOCAL-GLOBAL DICHOTOMY IN ART EDUCATION: AN IDEOLOGICAL CHALLENGE**

**Eko Sugiarto**

State University of Semarang

ekosugi14@yahoo.com

### **Abstract**

The background of this paper is a modern life that is objective and positive, and tends to position human beings as an object. As a result, they are restricted and manipulated as a machine that erodes humanity values. A rapid-developed industrialization that tends to be capitalistic causes responses or even resistance from people who totally esteem the humanity values. These responses are the idea of post-modernism refers to a combination of various thoughts, concerning re-absorption of the humanity values and multi-cultures. These responses increase more and more accordance with local and global issues appear that become a topic discussed by many parties today such as academicians, cultural observers, sociologists, societies, and government (as legalization of authority), which implicate in re-conceptualization and re-implementation of art education. In fact, the fundamental problem of these contemporary phenomena (local-global) that correlates and differentiates each other is "how to position between two needs that cannot be separated both of them: needs and threats". On the one hand, needs keep up with the development of global era. On the other, they also respond to threats in the case of extinction of locality existence (as identity). The author assumed, these local-global issues are between two ideological needs; that are called "an ideological challenge". Relating to this challenge, some strategies are recommended in implementing art education including (1) creativity enhancement and (2) cultural awareness by adapting and adopting humanism and multiculturalism ideas.

Key words: art education, global, local, ideology

### **Introduction**

None of cultures in this world can be separated from the influences of another culture. A clash between each culture or between traditional and modern one, formerly and now, as well as east and west culture is a contemporary phenomenon. The author calls it as a local and global phenomenon; it is two contemporary issues in postmodernism thought that is recently felt. Both have dichotomy and contradictory implications. One aspect oriented in "westernized" understanding and another aspect oriented in "eastern" one. Today's society are in the midst of both, they are in limbo. Both also raise the problem of a big change running rapidly which attack the world lives.

Actually, the main problem of the two contemporary phenomena is mutual attraction at once mutually exclusive. We realize that we may not be able to reject the presence of foreign culture. There is almost no gap to avoid the onslaught of modern culture; moreover provocation from "media" is more strengthen. On the other hand, we certainly are not willing to lose our

tradition culture. These two interests to continue whenever dichotomous and contradictory, keep going, and not going to get a meeting point, because this is a phenomenon, which is a cultural phenomenon that is the root of the problem lies at the level of orientation.

It also becomes a challenge in art education, so it raises a postmodernism thought. A thought (in ideological level) that responds capitalism as a modernism characteristic by absorbing the positive substance of humanism and multiculturalism views in education. It is relevant to what is revealed by Plato "art should be the basis of education" (see Read, 1970:1).

Then, what about the attitude of arts education? Dichotomous question of "local-global" in arts education needs to be responded ideologically, by asking fundamentally about: the essence of art education and its implementation. Specifically, in this paper the author describes briefly about aspects of creativity development and cultural awareness in the concept of art education, by referring various sources, both books, journals, and the author's personal experience within the field of art education praxis. This paper is a conceptual discussion and praxis in art education which is convinced by the author. Nevertheless, this paper does not rule out the possibility to be responded openly.

### **Arts: in Local and Global Perspective**

It is endless to talk about culture. Not only from the cultural phenomenon that constantly grows, but also there are hundreds of different definitions about culture. Those different understandings about culture are caused by the experts who try to interpret it from the different scientific expertise background, for example, from the perspective of anthropology, sociology, law, politics, the arts, and so on. The talk is getting important as local and global aspects become part of the culture now, including arts, which go hand in hand. Preservation is associated with local art. While development is associated with reconstructing the values inherent in the art, and then adapted to the context of contemporary life in a creative and innovative in order to align globally.

Preservation of local arts requires adjustment of local cultural elements and the possibility of its application in national and global culture. It is also a concrete conservation effort in the social ethics of the local community, and can profit another local culture which receives it. Furthermore, the penetration of foreign culture values can be selected if only there is not appropriate with the norms and values of customary local communities, and should be anticipated in order to the strength and the superiority of the area (local wisdom) still exist and are efficient for the development community.

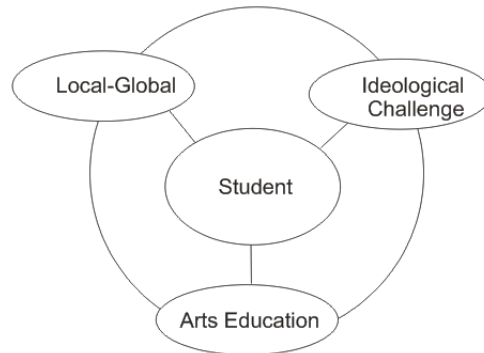


Figure 1. The challenge in Art Education

Art conservation, widely considered as the best strategy over the dichotomous and contradictory solutions such as those mentioned above. Conservation attached to the substance of preservation and development. Conservation is not merely maintain what it is, but also innovate and develop what is already there in order to survive and re-born in the midst of life changes. Actually, the problem and also the challenge in art conservation is not just an effort to preserve the culture, because the root of the problem is ideological orientation in a culture, which is able to drive thought and action.

### **Postmodernism Thinking in Art Education: a Response for Global-Local Challenge**

Postmodernism thought in art education (postmodern Thinking in Arts Education) in fact has been explicitly stated by Zaharia Soetedja (2010) in her dissertation research at Bandung Institute of Technology and Abdul Halim bin Hussain (2012). Both of these scholars give confidence to author to reinforce the concepts and the implementation of appropriate arts education. It is motivated by globalization that ultimately brings great thought postmodernism so that our lives will undergo a process of transformation in several aspects, including education. Postmodernism emerged as a response to modernism (which tend to be capitalistic, modern) while taking good values and reconstructing the old culture. The essence is, all changes must maintain the basic system of cultural values to be essential society.

I think, postmodernism of art education in Indonesia is a great thought (in the ideological level) that respond to capitalism as a characteristic of modernism by absorbing the positive substance of the views of humanism and multiculturalism in education. Postmodernism

art education in Indonesia, consciously or not, find a middle ground between the optimization of human potential as learners (humanism) and awareness of cultural diversity (multiculturalism).

First, the idea of humanism considers human beings, that in this case learners as creatures that have the potential and have the freedom to actualize that potential. Human values basically can only be transferred by means of education. Consequently, education as a means to transfer values should be carried out humanely (humanize humans). If viewed from the pedagogical side, humans are creatures of learners. Essentially, humans are creatures that can educate and be educated. Based on that, art education should be directed to the process of humanizing humans, so education can be done meaningfully. The practice of humanistic education will give students the opportunity to develop according to the talent and potential they have (Baharudin & Makin, 2009).

In view of humanism, human essentially has a certain potential birth tangible natural forces (man's natural powers). The potential (in the area of educational psychology) referred to as the basic form of talent or potential "capability will". Potential that has been owned by humans (personal nature) should be developed by. In this case, education has a strategic role to develop the potential of the learners (see O'Neil, 2008: 23).

Secondly, Multicultural Education according to Banks (in Mahfud, 2009) as people of color education, education-oriented means to explore the differences as a necessity and the difference by appreciation egalitarian and tolerant spirit. Learners are not as objects, but as subjects involved in the reciprocal life as part from the collective life in society. Multiculturalism oriented realization of cultural awareness in order to encourage the achievement of social equality and pluralism. In this case, art education as a means of most potential to inherit values from one generation to the next generation. Rohidi (2000) states that culture cannot be inherited "genetic", but rather transferred from the one generation to the next.

Multicultural education is expected to facilitate the learning process realization multiculturalists perspective, namely learning to appreciate diversity and differences, tolerant, and being open (inclusive), the recognition of the dignity of human beings who live in a community with a unique culture of each (Ismiyanto, 2012: 317 ). Clark (Salim, 2004:322) mentions five approaches to multicultural education: (1) instruction is given to students that are culturally different and exceptional, (2) emphasizes the importance of human relationships, minimizing stereotypical attitudes, and maximize tolerance, (3) creating intergroup study of

culture, (4) encourage equality in the social structure society, (5) social reconstruction effort in order to create equality of social structures and cultural pluralism.

Multiculturalism is implemented through "enculturation", namely inheritance to the next generation, one of them through the process of socialization (education). Multiculturalism is not the same as conservatism education (see O'neil, 2008: 336), based on their own ethnic. Instead, multiculturalism emphasizes awareness of the uniqueness of cultural diversity.

### **Conceptual Implications**

Postmodernism thought today are also implications for art education, one of which was internationally about accommodations for understanding aspects of the humanistic and multicultural art education. UNESCO in an International Conference on Arts Education (2006), resulted in the Road Map for Arts Education, an understanding that the potential for creativity and cultural diversity into two things are very important in the function of art education. Declaration held between nations aims to ensure every child and adult have the right to receive an education and the opportunities that allow development and participation in cultural and artistic fields can be conducted thoroughly and harmony. It is the rational principle to elevate interest in art education as an important component in the educational programs (the Road Map for Art Education-UNESCO, 2006).

Many participating countries represent Arts Education Conference at the international level which is maintained by the UNESCO on arts education and cultural heritage in the world. Underlying essence of postmodernism thinking in arts education is as follows.

First, the increasing need of imagination, individuals creativity and potential which are the part of society, becomes more knowledge-based. Second, understand the challenges of the emerging cultural diversity, which brought about by globalization. Third, the need for educational and cultural strategy for the countries in the world in order to deliver and maintain the values of art, culture, and identity, to develop a peaceful and prosperous society. Fourth, realize that art education has a key role in the process of enculturation culture. Fifth, recognizing that art education, as a part of education as a whole, must be of high quality to be effective.

The term Art Education in Indonesia can be paired by the English term "Arts Education" that is widely used in America and Europe. In conceptual level, the term Art Education (Arts Education) first grows and flourishes in the West. An expert from the American Art Education, Lansing (1969:268) in his book "Art, Artists, and Art Education" highlights on Arts Education. He stated that in order to achieve the ultimate goal of education through the arts, however, a person (the students) should have the experience and appreciate the creative work of art.

In Indonesia, the art education developed along with the development of the national curriculum since the beginning of the period (1930-1945) to the present period in the competency-based curriculum SBC (Soehardjo, 2011:75). Now in the process leads to the curriculum in 2013. Correspondingly, also developed the concept and orientation of Arts Education agreed to today.

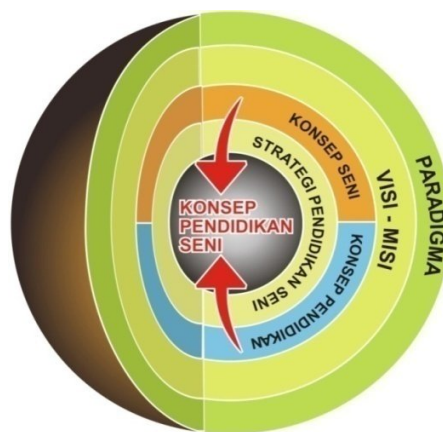


Figure 2. The Concept of Art, Education, and Art Education

Associated by postmodernism thinking arts education that absorb humanism and multiculturalism, the author believes the nature of art education is a kind of aesthetic education that uses the arts as a means to develop personal and social aspects of culture. Art education on the one hand as a means to establish an individual that is not only creative, but also be aware of the diverse cultures. In this case, Rohidi (2000) theorized that art education is education that uses the arts as a tool or medium. That is, as important as other subjects, art education is an integral part of education through a variety of activities and learning processes that expected to spur students toward maturity as a dignified human being.

Thought postmodernism today are also set goals that are believed to arts education, the longer appears art education concept development occurs. Understanding the development of art education is no longer limited to "transfer capability" from the artists to aspiring artists, but also from the art from the experts (teachers, arts educators) to students, that became the forerunner of

formal academic education. Begin to appear non-formal vocational education (kindergarten, elementary, junior high, high school / MA, and vocational / non-vocational arts MAK). Since then, the notion of art education is no longer single, it extends, so it appears jargon 'in art education' and 'education through art'.

Based on that, the ultimate goal of art education to support the overall educational purpose should be directed to: (1) the fulfillment of creativity as a base optimization potential artistic and non artistic, and (2) a means of cultural awareness (cultural awareness) in the context of diversity.

### Postmodernism Thinking in Art Education: Implications of Principle and Method

In particular, the implications of the principles and methods in art education postmodernism described practically in two substances, namely creativity and cultural awareness, which is associated with learning and appreciation of artistic creation.

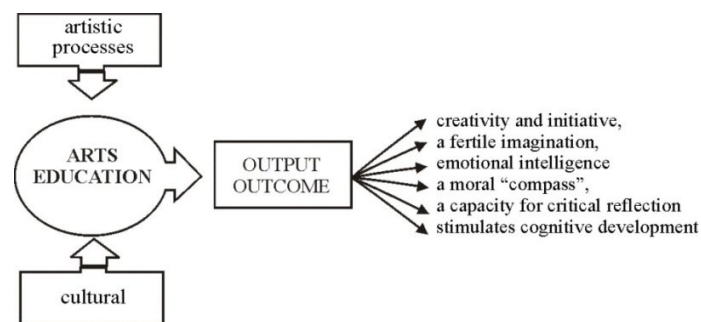


Figure 3. Payload Creativity and Culture in Art Education  
(Road Map, 2006)

### *Creativity in Art Education Practice*

Every human being cannot possibly be separated from the need of expression, including children. Expression is an expression that is typically associated with a person's psychology, which is closely related to feelings of emotion, attention, perception, fantasy, and imagination. Aspects of creativity will give children constructive behavior, innovative, and productive, which can be observed from the creative properties that appear in the work of art activities. In art education, creativity is an important aspect in providing emotional intelligence (as counterweight rationalistic education).

The basic principle in the learning (both appreciation and creation) is, that imagination, creativity and innovation are natural characteristics that exist in every individual. This should occur systematically to produce creative individuals. So, "how the task of educators?" Educators

should design a study with a method that is able to stimulate the creative potential of children, and only children with creative learning and creativity can stimulate. That is, to establish a child's creativity, creative arts educators needed anyway.

Methodically, learning creative expression needs to emphasize the involvement of the student, the emphasis on student-oriented. Art education oriented to meet the child's basic needs for children in actualizing himself. In this case, the child is the main factor to develop the sides of his creativity. Consequently, teachers should place the child as a unique individual and has potential. Care should be taken in order to study the potential to grow, not vice versa. Teachers should be careful in treating children. Arts education directed to the child self-actualization, to develop the potential / talent, artistic talent and non-artistic talent (see Salam 2001:13).

The example of learning through art, by using art as a medium to develop other aspects. This example is done in a lot of practice at the basic level of education (kindergarten). It is learning about animals for kindergarten's children. Teachers make foam puzzle using wrapped flannel, thus forming a three-dimensional animal figure, and then arrange them in accordance with the child's creativity. There are children who compile lying, some are compiled independently.

***Inculcating Cultural Awareness: Local, National, and Global***

Appreciation of learning is the most appropriate components to foster cultural awareness (cultural awareness) among children / students. The author agrees with what is presented in an International Seminar Greetings Art Education at the Sebelas Maret University (2013), which states that learning art appreciation is a great place to inspire cultural awareness (see Salam 2013:13). The basic principle of cultural cultivation of awareness that "notice and understanding" of the complexity of the local culture, national, and global as sebuah current phenomenon, in the context of postmodernism.

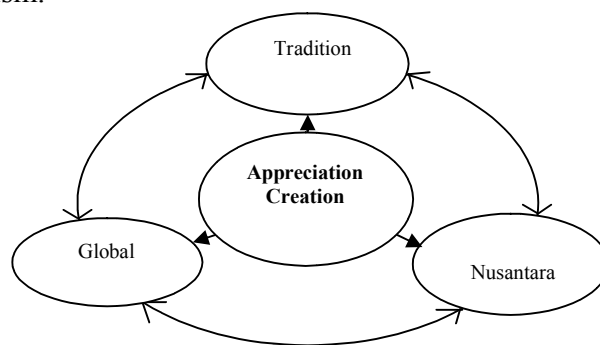


Figure 3. Cultural Awareness Charge (Local, Archipelago, Abroad)

So what about the role of the teacher? Salam (2013:9-10) expressed appreciation of learning principles that need to be considered, namely: (1) the purpose of teaching appreciation, (2) a series of teaching appreciation: observe work activity, interpreting art (in the context of extrinsic), and assess, and (3) assessment of student learning outcomes.



Art appreciation and creative learning may ultimately form the creativity and cultural awareness (sensitivity) in a balanced way. Malin (2013) never study it, with the title: "Making Meaningful: Intention in Children's Art Making" in the International Journal of Art and Design Education. Research results revealed that the sensitivity of the socio-cultural environment also artistic experiences in creative expression.

"... in this study, children look creative arts as a meaningful activity to them, also as 'meaningful' way to connect to their culture. It is found that they also have made meaning through art activities they do through the use of materials / ingredients, investigation, presenting and transforming important ideas in the world that inspired them. All of this is a way to make 'sense' that occurs through deliberate artistic activity, which is driven by personal encouragement that they set for themselves "(Malin, 2013:15).

## Conclusion

The main issue of arts education now is a local-global awareness, particularly "how to put it between two conditions: needs and threats. It cannot be responded simply, but it needs ideological thought. Postmodernism art education which absorbs positive values of humanism and multiculturalism also influence the transformation of the concept and implementation of education now. The author believes that the aspect of creativity in one aspect, and the aspect of cultural awareness in another aspect, both are two important issues that underlie the concept and implementation of arts education. It is also affirmed in the Road map for Arts Education, UNESCO. Once again, art education should reflect the ethics in the form of reconstruction of identity values in a globalized world.

## Reference

- Read, Herbert. 1970. *Education through Art*. London: Faber and Faber. (Cetak Ulang).
- Baharuddin dan Makin, M. 2009. *Pendidikan Humanistik, Konsep, Teori dan Aplikasi Praktis dalam Dunia Pendidikan*. Yogyakarta: Ar-Ruzz Media.
- O'neil, W.F. 2008. *Ideologi-ideologi Pendidikan*. Yogyakarta : Pustaka Pelajar.
- Ismiyanto, Pc S. 2012. "Konsep Pendidikan dan Dimensi Manusia dalam Pendidikan Seni: Implikasinya terhadap Pengembangan Kreativitas dan Budaya Bangsa". *Prosiding Seminar Antarbangasa*, FBS Unnes, 18-19 Juni 2012, hlm 315-321.
- Lansing, Kenneth M. 1969. *Art, Artist, and Art Education*. New York: Mc Graw-Hill Book Company.
- Mahfud, Choirul. 2009. *Pendidikan Multikultural*. Yogyakarta: Pustaka Pelajar.
- Malin, Heather. 2013. "Making Meaningful: Intention in Children's Art Making". *International Journal of Art and Design Education (Journal/10.111/ISSN 1476-8070)*, Vol. 32, Issue 1, page 6-13.
- Husain, Abdul Halim Bin. 2012. "Posmodernisme Thinking in Art Education". *Prosiding Seminar Antarbangasa*, FBS Unnes, 18-19 Juni 2012, hlm. 11-19.

- Rohidi, Tjetjep R. 2000. *Kesenian dalam Pendekatan kebudayaan*. Bandung: STISI Bandung.
- Salim, Agus. 2004. *Indonesia Belajarlah Membangun Pendidikan Indonesia*. Semarang: Gerbang Madani.
- Salam, Sofyan. 2001. "Pendekatan Ekspresi-Diri, Disiplin, dan Multikultural dalam Pendidikan Seni Rupa". *Wacana Seni Rupa*, Vol. 1, No. 3, hl 12-22.
- Salam, Sofyan. 2013. "Developing Students' Cultural Awareness through Art Teaching". *Proceeding of International Seminar on Arts and Cultural Education*, Sebelas Maret University, March 13 2013, page. 1-15.
- UNESCO. 2006. "Road Map for Arts Education". *The World Conference on Arts Education: Building Creative Capacities for the 21 st Century*, Lisbon, March 6, 2006.
- Soehardjo, A J. 2012. *Pendidikan Seni, dari Konsep Sampai Program (Buku I)*. Malang: Bayumedia Publishing.