

Arts and Design Education for Character Building

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Abstract—Education to build the character of the nation has become a necessity for the Indonesian people who have 540 ethnicities with their respective local wisdom. Cultural diversity is both a force and a challenge to face the era of globalization and industry era 4.0. Deep understanding of local wisdom in each ethnicity will build the character of Indonesian students who have cultural awareness, intelligence and resilience.

Keywords—art education; character building; industry era 4.0

I. INTRODUCTION

Globalization is marked by the opening of information, resulting in artist throughout the world more open also in displaying the art style as they want. Artist meetings in the Avant Garde competition has got the same opinion about artistic work become to uniform. On the one hand, the flow of globalization seems to be a cultural uniformity while the other hand the flow also raises the need for strengthening of cultural identity. As a result, there arose a kind of current of the development of art that we commonly call Multiculturalism or Pluralism, which appreciates the diversity of art work with any style and also come from any countries. There is no one fault, except what the fault is the excessive attitude of the young generation who are oriented and think of art that come from the west as a symbol of modernization. They are wrong in interpreting about globalization as westernization or even Americanization as well as they ignore the art of tradition which is full of meaning symbols of local wisdom society.

The current and ongoing process of globalization has factually reached cultural zones around the world as a single human residential area with relatively equal criteria and parameter in unity. The relative global culture has become a measure of and mark today's world constellation, that is, the cultural characteristics that are oriented towards the values of science, technology and art derived from Western syllogistic rational thought. The process resulted in a tug of war between global forces on the one hand and local defends on the other. In this case the process of globalization is oriented and subject to the system and spirit of the Western science and technology versus localization which in general is quite the opposite. The boundary between the two can be taken firmly in black and white. Roberston describes it as "the global institutionalization of life-world and the localization of globality" [1,2].

Various compromising efforts are being made so that people have the power to be in both positions at the once to be at the balance point between the two. Various efforts are made

to generate and empower indigenous knowledge, indigenous technology, indigenous art, indigenous wisdom systems and so on which are usually less or unscientific but rather rich or condensed with ethical and aesthetic values rooted in the culture of its supporting community. Assessment of local knowledge scientifically enriches knowledge with a relatively high degree of humanity values.

In the midst vortex of global hegemony, the phenomenon in the field of education that occurred also has made educational institutions seemed to lose makes pace. In addition, it is also making the depth of learners understanding about local history and cultural traditions in the environment. In fact, from a cultural perspective, Indonesia cannot deny that it has a tremendous wealth of local culture. Junus Melalatoa has recorded, at least 540 ethnic groups in Indonesia that each have and develop different local cultural traditions or patterns of culture also change as a reaction to the dominance of global cultural influences [3]. The reactions are not to fight but also to seek common ground in order to preserve the existence a strengthening of culture, carried out through art education with the condition of the content of the value of local wisdom and strengthening the character of the nation.

Strengthening the character can be achieved through a maximum of art education, because of each student has a learning process to know, learning to do, learning to be, and learning to live together [1,2]. Learning process to know, students are guided for an in-depth understanding of cultural diversity. Learning to do, students are given the opportunity to experience or practice art. Learning to be, students are directed to become a cultured human being, learning to live together, students are trained to respect the diversity of Indonesian culture. Certainly, as a process, education should be carried out systemically that progresses gradually sustainably in situations and conditions in the family, school, and community. In this paper the discussion is limited to Art Education at School Art Education Currently.

II. EDUCATION TODAY

Education according to Langeveld is defined as an attempt to humanize young people to achieve their maturity. Maturity in question related closely with the ability to be able to live independently through skills in solving problems, develop creativity and contribute to other people, nation and state [4]. The challenge of maturity develops with the development of science, technology and the development of society itself.

Nowadays, the greatest challenge is globalization that stems from the industrial revolution 4.0 which leads to all mankind around the world to the vortex of global life dynamics.

Globalization is a term to express the speed of information accessibility of transformation and the incipient borders between two countries. Marshal Mc Luhan calls in the "Universe village" which illustrated that the world that was once vast and remote can now be reached in a very short time [5]. Events in other parts of the world in seconds can be known by human in other parts of the world. Globalization is also a cultural process characterized by the tendency of the regions of the world, both geographically and physically to be uniform and social, cultural, economic, and political format [6].

Globalization challenges turn out to have a reverse effect on the development of educational scholarship. Makagiansar identifies seven characteristics as the embodiment of a new paradigm shift in education in the 21st century, namely; (1) from learning terminal to image lifelong learning; (2) from learning to focus on mastery of knowledge to holistic learning; (3) from confrontational images of teacher-student relationship to image of partnership; (4) from scholars emphasizing scholastic knowledge; (5) from his campaign against illiterate (blind) to campaign against technology, culture and computer blind; (6) from the appearance of an isolated teacher to the work team's appearance; (7) from the exclusive concentration on the competition to the orientation of cooperation [7-10]. No wonder if then Unesco formulated the learning pillars as: (1) learning to know, (2) learning to be, (3) learning to do, (4) learning to live together [2].

Art education as a medium of appreciation and expression leads to an understanding and appreciation of cultural diversity. Broad and deep understanding of culture has a correlation with the level of students appreciation. A high level of appreciation is the accumulation of multiple intelligences embodied in positive social concerns and attitudes. Art education is given to students with the aims that art shapes the students' sensitivity from the first time they experience, it is a basic form of expression and as a response in life. Two models of learning experience in art (appreciation and expression) are independent. Both are important and necessary balance, a fundamental goal of art education in the context of self-fulfilment, understanding, and concern for artistic heritage and social aspects of study to understand the role of art in society [7-10].

Ethnochoreology research, Narawati et al. proved that the diversity of ethnic dance (Sundanese, Malay) has benefits for the world of education [11]. Sundanese ideal values that are clad in the Lenyepan dance are peeled, reinterpreted and reactualized with historical changes. The history of the Lenyepan dance at the beginning of its formation was the product of the Sundanese folk as a means of planting noble values Sundanese to new generation of educated people who come from the non nobility. At present, the ideal values (cageur, bageur, bener, pinter, singer) from the 18th century are implemented for 21st century students so that they have outside cultural immunity and are not easy to be carried away. In this case through education, local wisdom (Indigenous wisdom) and the wisdom of dance technology (indigenous technology)

from the past have been turned on and renewed and this will increase cultural resilience (reliance awareness) for the Sundanese people.

Rampo dance research from Aceh proves the meaning of the sovereignty of the Aceh Daressalam kingdom is divided into three powers, namely: (1) the executive and customs are under the leadership of the sultan, (2) Judicial power based on the Shari'a is the duty of the ulama, (3) Uleebalang as executor or implementer. Roles and functions in the Acehese constitutional system have functions and roles parallel to Shaykh, Apiet and Aneuk Syahi contained in the Rampo dance [12]. In a dance that lasts 15 minutes is saved knowledge of wisdom (indigenous knowledge) originating from the glory of the Aceh Darussalam kingdom in the past. Understanding of that matter is a forerunner to the growth of cultural awareness and strengthening cultural intelligence (cultural intelegensia) in the Acehese community itself.

The Bulkiyo Reog research in Malang and Melinting dance in Lampung studied ethnic dance originating from folklore [13]. Reog Bulkiyo to strengthen Islamic values, while Melinting dance to strengthen the sense of nationality [14]. Culturally both of these studies have provided findings that Reog Bulkiyo and Melinting dance in the community have indigenous art to raise awareness of their own culture (cultural awareness). While customary practice in the Basemah Palembang community is useful to strengthen cultural reliance. These studies assure us that through art education can strengthen the character of the nation that is indispensable today.

Therefore, it is right if education is one of the directions of the Millenium Development Goals (MDGs) In addition to education issues, there are seven issues raised in the MDGSS [15]. The seven problems are, 1) poverty and hunger, 2) gender equality and women's empowerment, 3) infant mortality, 4) maternal health, 5) communicable diseases, 6) environmental conservation, and 7) partnerships for development.

Art educators are faced with the challenges of globalization along with increasingly sophisticated technological developments. The world is now entering the era of industrial revolution 4.0, which emphasizes the pattern of digital economy, artificial intelligence, big data, robotics, etc. Or known as the disruptive innovation phenomenon. Faced with these challenges, teaching in schools and colleges are also required to change. Nasir indicates that there are five qualifications and competencies of educators/ lectures required today, including (1) educational competence, Internet-based competency of thing as basic skill in this era; (2) competence research, the competence of net working to cultivate science, research direction, and skill to get international grant; (3) competence for technological commercialization, has the competence of bringing groups and students to commercialization with technology on innovation and research results; (4) competence in globalization, a world without divisions, not stuttering against different cultures, hybrid competencies, that is, having global competence and excellence in solving national problems; and (5) have competence in future strategies, in the case of a rapidly

changing and fast-paced world, educators are expected to have the competence of predicting exactly what will happen in the future and strategy, by joint lecture, joint research, joint publication, joint lab, staff mobility and rotation, and understand the direction of MDG's and industry [7-10, 16].

Students of various ages in the industry revolution era 4.0, faced with the challenge of major demographic changes, population, global health, literacy, values, nuclear proliferation, different from the previous ones. In the near future anyone can work with artificial intelligence that may not be the same or according to his knowledge with a job or career as in the past. In this case that must be understood from this situation is what is important ability and what can be done. In this situation, educational institutions should have a reputation and a primary goal of building academic capacity by fostering the ability and resilience of knowledge to all their graduates and preparing them for a productive life [7-10, 16]. Strategies that match those demands need to be designed for lifelong educational programs involving educational, government and industry institutions [7-10, 17].

To foster and adapt education in today's era, Bloom has revised his taxonomically brilliantly on learning and knowledge into 6 classifications; remembering, understanding, applying, analyzing, evaluating, and creating. Further information about the information transferred through traditional educators who carry out formal test, certainly will not increase the capacity of high-level knowledge (high order thinking) as Anderson refers to as 'knowledge dimension' which presents the breadth of knowledge from concrete to abstract [18]. Furthermore Anderson explains that knowledge dimension is formed from the fact, concept, procedures and metacognition. Metacognition is very important because it is connected with the information literacy and essential element of intelligence in the post-truth era.

Joseph E Aoun, President of Northeastern University, in his book: *Robot-Proof: Higher Education in the age of Artificial Capacities that Intelligence* (xix) sharpened the issue to strengthen educational institutions by making the case for content combined with cognitive capacities that revolve around systems thinking, entrepreneurship, and cultural agility [7-10].

From the above explanation, it is up to the educator of any combination used, whether the bloom model or the Aoun approach, which obviously focuses on the development/enhancement of creativity and skill. Thus the learning process should not be stopped because of institutional progress. Passing high school is not enough, education S1 degree is not enough, the acquisition of master level is not enough, and reaching the doctor is also not enough. Everyone today is very fond of carrying out lifelong learning and improving the competence of each skill Nancy, W. Gleason, *Higher Education in the Era of the Fourth Industrial Revolution* [18,19].

III. CONCLUSION

Education to build character in the era of 4.0 as a vehicle to humanize young people basically an activity to prepare life, whether individual, community, and a nation to a better life. In order to leads a better life in the 4.0 era, character education

based on local wisdom as an investment in the value and resilience of the nation's culture is needed. The cultivation of values among young people today is considered important given the challenges they face in the future is very heavy, especially with regard to the shift of values that are, will and have happened, both in the family and in society.

The values of local wisdom are also contained in traditional arts that contribute to the realization of the values of national culture for character building. To awaken and apply an understanding of local wisdom needs collaboration between government education institution and industry.

Related to the matter, it would be necessary for teaching materials that can accommodate the educational needs for the young generation who are navigating the globalization and transition to the era revolution 4.0 in order to have a grip of life in society and state in both local and global environment.

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