

Values of the Authority of Local Art Coaches as a Source of Learning for Multicultural Education

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Submission date: 16-Mar-2020 09:55AM (UTC+0700)

Submission ID: 1276176113

File name: IJICC.pdf (764.28K)

Word count: 5910

Character count: 32758



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This study aims to reveal the values of local arts wisdom that can be used as a source of learning for multicultural education. The qualitative method is used in this study. Data collection uses observation techniques focused on the diversity of visual works from several local community groups on the north coast of Central Java, interviews, and documentation. Data were analysed descriptively and interpretatively towards the realisation of visual forms through the procedures of reduction, presentation, and verification. The results showed that the visualisation of the visual forms of some visual works in the study area showed the existence of local wisdom values that represented a tolerant and accommodating attitude towards foreign cultural elements. These local arts wisdom values are very relevant if they are used as a source of learning for multicultural education in pluralistic community life.

Key words: *Coastal culture, tolerance, local art wisdom, learning, multiculturalism.*

Introduction

Inter-ethnic, inter-religious, and inter-group, tolerance is a tangible manifestation of multiculturalism. Multiculturalism is an understanding of ideology that contains a belief system that humans are diverse creatures from ethnicity, religion, or race. For this diversity, the implementation of multicultural education in classroom learning needs to be carried out so that students, as the next generation of the nation, have cultural awareness to accept the reality of diversity by upholding each other's dignity and rights, accepting and respecting differences, recognising similarities, equality between each other, and do not act discriminatory (Mahfud, 2009).¹⁷ The National Association for Multicultural Education (Demerath & Mattheis, 2012) states that multicultural education is a philosophical concept



built on the ideals of freedom, justice, equality, and human dignity. The definition of multicultural education is very broad and diverse and also has different meanings at different times (Mostafazadeh, et al. 2015:2). Banks & Banks (1995) assert that the core component of multicultural education is equality education, which is to help students become reflective and active citizens in democratic societies. From a pedagogical, cultural point of view, sensitivity provides a road map to multiculturalisation education and equality (Ozturgut, 2011:4).

Furthermore, Banks and Banks (2001), Gay (2000), Nieto (1996), Ladson-Billings (2006), Jay and Jones (2005), and Kahn (2008) define multicultural education as an idea, an educational reform movement, and a means of adopting a culturally responsive, antiracist education, which is dynamic, multifaceted and polemic, whose major goal is to change the structure of educational institutions so that male and female students, exceptional students, and students who are members of diverse racial, ethnic, language, and cultural groups will have an equal chance to achieve academically in school. To realise these values, open and tolerant attitudes and behaviours are needed. However, due to various inter-group interests, especially interests in the field of politics, the values of multiculturalism, especially the values of cultural tolerance, are ignored. This condition, of course, is not conducive to the maintenance of social integration in the life of society, nation and state.

Today, Indonesia, as a pluralistic unitary state experiences dynamics, especially in the development of political life. Those dynamics, both tangible and hidden have led to the emergence of symptoms and attitudes among groups of fellow citizens who feel self-righteous and blame each other. In such circumstances, the seeds of intolerant attitudes towards differences cannot be avoided. This condition is increasingly expanding the space of disharmony in addressing differences which, if not addressed, can threaten national integration. This issue, of course, is not conducive to building a culture of national unity and harmony. Galishnikova, et al (2016) reminded that in the age of globalisation, when people from different cultures and religions live, study and work together, the goal of building tolerance and harmony becomes very important. Without tolerance, we cannot talk about loyalty to one another. Lack of tolerance can lead to aggression, then, potentially, battles and violence. Related to this, in Nieto (1994), tolerance is interpreted as the ability to recognise and respect the beliefs or practices of others. Without this ability, social life in a pluralistic society will always be impacted by conflict.

The planting of multiculturalism values, especially the value of cultural tolerance, which is implemented through education, is one form of multicultural education. The implementation of multicultural education based on tolerance values can be seen as one of the right solutions in overcoming the problem of the threat of disintegration among diverse nationals because multicultural education is oriented to the ideals of justice, equality, freedom, and democracy (Sahal, et al, 2018). Through multicultural education, students are more aware of their own culture, and, as social beings, they are more appreciative of other cultures (Isa, 2006).



Intercultural tolerance values that are embedded in the realm of formal education can provide equal opportunities and equality of students from various ethnicities (Banks & Banks, 1995; Oztugurt, 2011, Tarman & Tarman 2011; Aydin, 2013).

Indeed, the values of cultural tolerance in Indonesia as a multi-ethnic country have long been rooted in its local culture, one example of which can be seen in some visual arts on the northern coast of Jepara, Central Java. Some areas where people create and abandon visual artifacts in Jepara, Kudus, Demak, Semarang, and Pekalongan show symptoms of expressing tolerance or accommodative values by utilising or integrating foreign cultural elements in the created and abandoned works. The values of tolerance and accommodation that are reflected in traditional art can be seen as a form of local wisdom, namely values that uphold wisdom to obtain goodness in realising the interaction of life in harmony between people and their environment (Agusman et al, 2018). The purpose of this study is to show empirical evidence of the suppression of the values of local artistic wisdom in the research area that represents the values of tolerance. From the results of this study, the potential is discussed as a source of learning for multicultural education.

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Research Method

This research uses a qualitative approach. The study was carried out casually on the visual artifacts of the people of Jepara, Kudus, Demak, Semarang and Pekalongan regencies located in the northern coast of Central Java Province. Culturally, these cities are included in coastal cultural areas (Koentjaraningrat, 1984). The research objectives cover two main issues, namely: (1) the embodiment of the values of local artistic wisdom in the work of visual art created or relics of the citizens concerned, and (2) the potential values of the local arts wisdom as a source of multicultural education learning. The data needed to analyse the research target is in the form of data on the manifestation of the form of visual art creation and the relics of the community in the area of the study location and the values of local art wisdom that are represented therein. The data was collected through focused observation of the manifestation of its shape with the help of visual recording devices in the form of photo cameras, interviews, and documentation.

The researchers collected secondary data in the form of geo-cultural data documents which were available in archives published on the website owned by the local government. In addition, archived document data is also collected from relevant research books written both individually and by the team. Validation of the data of this study was carried out with inter-data triangulation techniques collected to compare the orientation and the members of the research team in the form of a cross-check. The data analysis technique is interpretive descriptive of the visual texts that are taken through a series of stages of reduction, presentation, and verification of data with an interactive cycle analysis model (Miles and Huberman, 1992).



Findings and Discussion

Findings

Description of Research Location

Jejara, Kudus, Demak, Semarang and Pekalongan are part of the Central Java province, which is located on the north coast. This area is part of the coastal area of culture. Coastal culture is a cultural area where the socialisation process resides and lives along the northern coast of Java. Furthermore, Koentjaraningrat (1984) divided coastal areas into two regions, namely kilen coastal areas (west) centred in Cirebon and Indramayu and coastal villages (east) centred on the Kudus and Demak Coastal communities and cultures intended in this paper are people and culture. Which is located in the north coast of Central Java, namely the area where the existence of the community and culture live and develop from the western end of Brebes (bordering Cirebon West Java), Tegal, Pemalang, Pekalongan, Batang, Kendal, Semarang, Demak, Jejara, Kudus, Pati to the eastern end of Lasem-Rembang which borders Tuban (East Java).

Members of coastal communities, in general, work as traders, farmers and fishermen. Others, in particular, work in the service sector, industry, labour, employees, civil servants, and others. This community has the ease to hold or make contact with outside communities, both outside the island or outside the archipelago. The religion adopted is puritan Islam (oriented as santri), that is Islam which follows the teachings of the religion obediently. Even though it is not at all free from animist elements and Hindu-Buddhist elements, it is closer to the true Islamic teachings. However, in the present (modern) condition, along with the development of the times and the arrival of settlers, especially in urban centres, the puritanical religious orientation becomes more fluid, diverse, and open. The location is relatively far from the centre of the kingdom of Mataram (at that time) and, the influence of Islam is strong so that coastal communities tend to think equal or place a position parallel to other parties. Human virtue is seen more in devotion than social status. Religion is not only seen as the interests and needs of individuals but also as social identity and binding. In the social context, religion becomes a source of inspiration and movement, a movement to fight or balance the power or strength of secular ideology outside. Such religious references are also used as breath and foundation in social units, religious mass organisations (especially Nahdhatul Ulama and Muhammadiyah).

The style of coastal communities is generally characterised by their attitude which is tolerant, straightforward, spontaneous, the words used tend to be rude, as well as the type of art. When viewed in terms of religion, it tends to be puritanical compared to the Mancanegari and Negarigung communities. This, once emphasised by Thohir (1999) that the coastal community shows several characteristics, including: in being tolerant, straightforward and spontaneous; the words tend to be rude (using "Ngoko" language); while its religious style

tends to be puritanical and its mobility is quite high. In dealing with or solving problems, it tends not to like convoluted situations. The pattern of social life tends to be egalitarian. They respect informal leaders more like kyai than government officials.

The following data below in Figure 1. presents a Map of the Province of Central Java which is the location of the study.

Research Location

Figure 1. Research location in The Map of Central Java Province










(resource: <http://psda.jatengprov.go.id/>)

Forms of Local Art in Jepara, Kudus, Demak, Semarang and Pekalongan Jepara Carving Art

Some examples of local art forms created by Jepara carving craftsmen are presented in Table 1 below.





Table 1: Jepara Carved Art Matrix

No	Type of Work	Embodiment of The Form of Work Information	Information
1	Carving		Painting relief replication of lukisan <i>The Last Supper</i> by Leonardo <u>da Vinci</u>
2	Carving		Relief of combination of flora (creepers) motifs and fauna (Phoenix) motifs
3	Carving	  <p style="text-align: center;">a</p> <p>b</p>	<p>a. Jesus' relief disalib is overtaken</p> <p>b. Buddha head statue</p>
4	Carving	   <p style="text-align: center;">a</p> <p style="text-align: center;">b</p> <p>c</p>	<p>a. Statue of the Virgin Mary</p> <p>b. "Liong" Dragon Statue</p> <p>c. Statue of The God of Money</p>

Ornamen Art at the Mantingan Mosque in Jepara

Some examples of forms of local art from the carving art ornament on the walls of the Mantingan Jepara Mosque are presented in Table 2 below .

Table 2: Matrix of Carved Ornament Artwork on The Wall of The Mantingan Jepara Mosque


No	Types of Work	Embossments of Work Forms Remarks	Information
1	Carved Ornaments		Lotus flower motif carved ornament (Hindu)
2	Carved Ornaments		Candi Bentar Motif carved ornaments (Hindu)
3	Carved Ornaments		The carved ornament of the disguised monkey ape fauna motif combined with the creeping flora motif (Jawa)
4	Carved Ornaments		Arabesk motif carved ornaments (Arab)

Art Forms of Al-Aqsha Mosque Building, Kudus Districts

The forms of local art from the Al Aqsha Mosque Building in Kudus are presented in Table 3.

Table 3. Matrixes of Artworks Building Al Aqsha Mosque, Kudus

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No	Types of Work	Embodiments of Work Forms	Information
1	Seni Bangunan		Art form of Al-Aqsha Mosque Building, Kudus: The tower shaped the temple, the gate shaped Candi Bentar, the Arabic-style foyer building with a dome roof, and the main (rear) roof section of the Meru-style Javanese mosque roof

Form of Carved Ornament Art at the Great Mosque, Demak

The form of local artworks from the Carving of the Great Mosque of Demak are presented in Table 4 below .

Table 4: Matriks Karya Seni Ornamen Ukir Masjid Mantingan Jepara

No	Types of Work	Embodiments of Work Forms Information	Information
1	Carved Ornament Art		Dragon Head motif carved ornament on the (Cina) on the <i>Bledek</i> door of the Great Mosque Demak combined with motifs of creeping plants

Form of Warak Ngendhog Sculpture in Dugderan Tradition in Semarang City

The form of local art of Warak Ngendog sculpture which is the mascot of the Dugderan ritual procession of Semarang City is presented in Table 5 below .


Table 5: Matrixes of Warak Ngendog Dugderan Sculpture in Semarang City

No	Types of Work	Embodiment of The Form of Work	Information
1	Seni Patung		Warak Ngendog Dugderan is a mythical animal (fiction) with a body shaped like a Gibas goat (Java), Camel neck (Arabic), head of a Dragon (Chinese)

Batik Pekalongan Ornament Form

Examples of local art forms of Pekalongan batik ornaments are presented in Table 6 below.

Table 6: Matrix of Batik Ornaments in Kampung Kauman Pekalongan City

No	Type of Work	Embodiment of The Form of Work	Information
1	Ornament Batik	 <p style="text-align: center;">a b</p>	a. Batik Ornament of The Phoenix Bird Motif. b. Liong Batik Motif (Naga)

Tolerant, Accommodative and Akulturatif: Coastal Local Arts Wisdom Values

Based on the visual data presented above, it is generally seen that local art forms in the five coastal cultural regions, although their shapes are different, show the same tendency in reflecting values of tolerance and accommodation through the manifestation of the work. This tendency is seen, in particular, in efforts to adopt or accommodate elements of foreign culture in the form of icons in the creation or relics of their local artworks. This is specifically discussed in the presentation below:

First, in Jepara carving artworks (see Table 1), visible icons of foreign cultural elements are manifested in the creation and legacy of their work. The Jepara community, as befits a cultured coastal community, especially the carved craftsmen, are all puritanical Muslims in the sense of being devout in their religious sharia. But in their work, it turns out that in



addition to creating works of carving typical Jepara forms with tendrils or lung-lungan (creepers that have undergone stylisation or styling), they also want to accept orders for works with iconic forms of symbols. Christian religious symbols may be seen in the form of relief replication of the painting *The Last Supper* (by Leonardo da Vinci), depicting Jesus making a last supper with his friends. The relief of Jesus overtaken and a statue of the Virgin Mary is clearly an iconic symbol sanctified by Christians. This is also seen in making Buddha head sculptures. On the other hand, the Liong statue, the statue of the God of Money, the relief of the Phoenix Bird, is clearly an iconic form derived from Chinese ethnic beliefs. Theologically, the embodiment of these iconic forms, which are treated as symbols of Christian, Buddhist and Chinese beliefs, is clearly not in line with theological teachings of Islam. In addition to being impressed as reflecting the disregard of the teachings of "taukhid" (insisting only Allah is the only God to be worshipped), it also seems to ignore certain hadiths from the Prophet which forbid works in the form of animate beings (pictures or statues). In the hadith, the essence of the Prophet Muhammad stated that whoever made pictures and statues of creatures with animal or human life, they would later be punished or tortured in the afterlife until they could give their lives to what he had made. That possibility cannot be done, and that means they will be tortured forever.

Second, in the Mantingan Jepara Mosque building (see Table 2), especially on the front porch wall, there is ornamental art with motifs that adopt Hindu art motifs. This can be seen in the placement of lotus-patterned ornaments and the temple motif. In addition, there is also an ornament of a monkey animal motif disguised in an intricate blend of creeping plant flora motifs. Arabesk-style motifs (Arabic) also appear to be lined up side by side with Hindu and monkey animal motifs. This finding is interesting and looks paradoxical, because the mosque as a sacred building and place of worship for Muslims, especially to carry out the five-time prayer and other religious activities, turned out to accommodate non-Islamic cultural elements as part of the ornaments that adorn the building.

Third, similar to the second case above, in the art of building the Al-Aqsa Holy Mosque, which is generally known as the Menara Mosque (see Table 3), it is found that there is an example cultural acculturation that is so harmonious. The harmony is clearly seen in the tower building in the form of a temple building, the gate of the temple in the form of Bentar, the building and the roof of the foyer style of mosques in the Middle Eastern (Arabic) country, and the roof of the main room building in the back is in the form of a three-tiered meru; traditional forms of mosque in Java are generally from the past. In the mosque building complex three cultural elements, namely Hindu, Arabic and Javanese culture are accommodated and harmoniously integrated as a united acculturation form.

Fourth, in one part of the door of the Great Mosque of Demak (see Table 4), there is a carving on the door which the local people call the door "Bledek" (lightning/thunder) to



accommodate the shape of the dragon's head. It is well known that dragons are a form of mythological animal in Chinese culture.

Fifth, in the embodiment of the Warak Ngendog artwork (see Table 5) there was a similar case with the building of the Holy Al-Aqsa Mosque, namely the existence of local artwork in the form of a sculpture that harmoniously combines elements of Javanese culture (Javanese Goat-shaped body), the long neck of the Camel (Arabic element), and Naga head (Chinese element). This cultural work of art, interestingly, is used as a mascot in the organisation of the Dugderan ritual procession, which is Islamic in nature, namely an event of cultural tradition to welcome and the media to announce the arrival of the beginning of the fasting month of Ramadan.

Sixth, finally, in Table 6 above, can be seen the presence of batik ornaments from Kampung Kauman, Pekalongan City, which are motivated by Phoenix birds and Liong (Chinese snakes). The entrepreneurs and batik artisans of Kampung Kauman, are members of the Santri community, who are devout in carrying out Islamic teachings in worship. An interesting finding that can be put forward is that they produce their batik works with animal motifs and the animals come from Chinese elements.

Based on the discussion of the embodiment of local art forms above, it can be stressed that the spirit of cultural tolerance values is seen in accommodative attitudes in expressing foreign cultural elements. Even these elements are accommodated, although based on certain traditions are not allowed but still carried out. In this case, in the view of the community members concerned there is no problem, because from the results of interviews with resource persons generally, they see that the problem is not in terms of shari'ah worship of Mahdhoh (vertical) to Allah, but rather in the frame of human relations. Artwork with any form of motives, including those describing the motives of animate beings or non-Islamic cultural elements, is seen as a manifestation of worldly human relations without looking at ethnicity and religion. As long as the created works are not intended to be worshipped or to associate partners with Allah, nor do they interfere with or influence their faith as a Muslim, that does not matter. Thus the puritanical nature of Islam which is the label or identity of coastal Muslims, only applies in the context of vertical ritual worship (Mahdoh), while creating art is more positioned as a form of social worship related to human relations (Muamalah or Ghoiro Mahdhoh), to work with one another with the same mutual respect or respect for differences. Strictly speaking, concerning works of art, coastal Muslims are more moderate in the sense of upholding a tolerant, accommodative, and acculturative attitude.



Discussion

6 Diversity presents challenges and opportunities for countries, schools, and educators. An important objective of multicultural education is to help educators minimise the problems associated with diversity, and to maximise their educational opportunities and possibilities. To respond to diversity creatively and effectively, educators need to understand concept 6 principles, theories, and practices in appropriate multicultural education. Educators need to develop the pedagogical knowledge and skills needed to work effectively so that students have the awareness to appreciate differences in different racial, ethnic, religious, and cultural groups (Banks, 2017). Attitudes and teacher's influence directly affect students and might cause them to also show positive or negative behaviour and attitude (Yilmaz, 2016:2).

What was stated by Banks above is in accordance with the multi-ethnic and multicultural nature of Indonesian society and nation. Diversity or difference in one aspect is indeed a problem of national disintegration if it is not managed effectively. Conversely, if managed effectively, it will become an opportunity as a wealth of social and cultural capital to develop the nation and state in a harmonious and democratic bond of diversity. For this reason, the inculcation of values oriented towards building awareness of mutual respect or respect for 2 these differences is important to be cultivated through learning multicultural education. Multicultural education needs to be infused with what is called Kalantzis (2011) a "Reflexive civility," which refers to a way of imagining and engaging in togetherness, civilian life that moves beyond the moral imperatives that we know and respect cultural groups to develop a critical capacity to participate in a culture complex civil life; the capacity to reflect on and analyse dynamism in human culture (Watkins and Noble 2013).

One of the key words to realise multicultural education learning is the importance of instilling tolerance values. These values, therefore, need to be socialised and internalised in any educational institution and through any subject. For this purpose, multicultural education learning requires material content of tolerance values from various relevant sources. At this point, the values of local art wisdom embodied in the form of creation and relics of the visual arts of the coast, as discussed above, 2 have the potential to be used as a source of multicultural education learning. Schools usually focus on students as targets of educational reform, but this can only happen if the teachers develop critical resources to grapple with cultural difficulties (Watkins & Noble, 2016:55).

The diversity of the forms of visual art products in coastal areas as described above, besides being intra-aesthetically unique, also extra-esthetically contain or express the values of multiculturalism, because art is a cultural and social artistic expression that contains various values of the life experience of a community (see: Caruso, 2005). Therefore, these artistic values actually have the potential to be used as a source of multicultural 10 education (Rohidi, 2000). Teaching children to be tolerant in understanding and respecting people from different



backgrounds is important in a world characterised by hidden polarisation of cultural conflicts and prejudices. Unfortunately, diversity and social justice are rarely included as an integral part of the school curriculum, which tends to isolate students from community life (Graham, 2009). The implication is to be used as a learning resource for multicultural education for students, the findings of this study are expected to have a significant contribution in developing patterns of planting the values of learning multicultural education through art sources created by local communities.

Thus, in the context of multicultural education learning, the diversity of local art as a coastal profile of Indonesia's local arts can have implications as a source of learning to promote inter-ethnic tolerance values through art as an educational medium. Local art learning resources that have settled the values of tolerance in Indonesian society have long been diverted into formal education as a source of learning the values of multiculturalism, especially the values of cultural tolerance in schools. Each local community adopts broader discourse and develops its own practice and styles (Herne, 2006:3). UNESCO (2006) has mandated that 21st century art education must be able to accommodate awareness of diversity.

Learning resources are actually not limited to scientific source books, but are learning resources that can be in the form of all data, humans, artefacts, and certain environments that can be used by students in learning. It is in this position that the environment of the artist/craftsman, natural-physical, and socio-cultural environment can act as a source of learning that provides information on ideas for expression and appreciation for students in school (Sugiarto, 2017). In line with this statement, through the results of his research, Purbasari (2016) found that culture and cultural heritage as an important part of learning resources can be optimally utilised to develop an understanding of national identity. The nation's cultural heritage is very valuable because it requires a special protective role and important function to develop the nation's identity. Learning resources can also contribute to fostering effectiveness and optimising the learning process. Mahfud (2009: 2017) asserted that the implementation of multicultural education can be said to be successful if it forms in a person (student subject) a tolerant, non-hostile, and non-conflicting life attitude caused by differences in culture, ethnicity, language, or other. In this regard, Shaeffer (2005) asserts that art has the potential to play a different and unique role in bringing the ideals of quality education into practice. As a creative medium, art stimulates cognitive development, fosters innovation in thought and creativity, gives rise to an understanding of the importance of diversity and strengthens cultural behaviour patterns that underlie social tolerance. Graham (2009) stated that art has an extraordinary potential to develop students' intercultural abilities and experiences. In the book summary entitled: "Beyond Multicultural Art Education: International Perspective" the editor of this book, Bughton and Mason (1999) takes a new view of the idea of multiculturalism through the perspective of art education. For him, art education is a unique tool for the study of cultural values because it transcends the language barrier and provides tacit insight into cultural change. The potential implications of the



diversity of local cultural arts and the content of tolerance values towards ethnic and cultural diversity in Indonesia, thus, can be used as a source of learning multicultural education in the classroom.

Conclusion

Based on the results of research and discussion, the following conclusions can be made. First, the embodiment of visual art forms of coastal communities, despite showing diversity in forms with different styles and themes, embodies the same essence that has the tendency to express the values of local wisdom that represents the values of tolerance by accommodating foreign cultural elements to be juxtaposed and even integrated acculturatively in a harmonious whole. Secondly, in accordance with the essence of multicultural education learning objectives, namely to foster literacy to respect differences in equality, intercultural tolerance values can be used as a source of multicultural education learning material content. On the basis of this thought, the values of the local wisdom of coastal communities have significant potential as a source for the benefit of learning.



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