

Performance Art Education In Indonesia In Entering Cultural Change In The Industry 4.0 Revolution Era

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ABSTRACT: Performance art education in Indonesia has entered the moment of cultural change in the Industry 4.0 Revolution Era. This change is affecting various aspects that underlay policies made to revitalize art education paradigm in Indonesia. Such policies were actually ever made by educational institutions, such as Teacher Education Institute and the Indonesian Association of Drama Dance Education Study Programs. Both national and international seminars also put into discussion of these policies. These seminars suppose to be the strategic forums to understand the conditions needed for cultural change in the Industry 4.0 Revolution Era. This cultural change is a signal that cultural constellations are no longer determined by art education competencies, which until now still rely on conventional performance art function. Nowadays, performance art education institutions are more widely used as negotiation tools that no longer recognize ethnic, national and dimensional boundaries. Revitalization to this status has made those institutions considering as important of youth aspirations, spontaneous ideas, popular performance art for tourism, and rejection over gender domination. Interview was conducted with senior educators who promote progressive views such as Sofyan Salam, AJ. Soeharjo, or Tjetjep Rohendi Rohidi. Their ideas were explored and interpreted to understand how should art education institutions play their role in cultural change. It was found that these institutions play three roles, respectively, (1) providing creative, appreciative and aesthetical experiences to learners; (2) building more sensitive personality that makes learners becoming aware with life change dynamic; and (3) encouraging learners to see their education institution as learning source, facilitator, and technical instrument that allows them to use social and multi-media networks to prepare their access to cybernetic era.

KEYWORDS: *art education, cultural change, industrial revolution*

I. BACKGROUND

Culture may grow and advance fast but it still cannot overcome the speed of change and uncertainty that characterizes intellectual aspect that helps humans in achieving high civilization (Turner, 2000:13). In the millenium era, Germany as a developed country known for its high technology has led a move towards cultural change. The first runner is indeed Germany, but China starts to catch up by bringing its technology into a global scale (Li, Xu, & Xu, 2018). Globalization widely affects many sectors, and one of them is education (Rohidi, 2014: 60-61). Human consciousness has been driven towards millenium era where cultural change is used as an instrument to create social commitment. This phenomenon was examined by Sean Courtney through a question, "What role adult education plays in establishment and transformation of modern society?" (Courtney, 2006). Any individuals in human institutions must advance their competencies to improve their responsibility or at least to have high commitment to education. They must aware of this fact if they work on achieving high civilization (Li, Xu, & Xu, 2018). Performance art education in Indonesia have been already more professional so far, and therefore, this education is ready to enter cultural change in the Industry 4.0 Revolution Era. This entry effort surely affects many aspects of performance art education. Anyone can understand these aspects by attending national scientific seminars or assemblies. Performance art educators are required to understand cultural change in the millenium era and thus it shall not be surprising if then they regularly attend scientific discussions about it.

Cultural change may give one challenging task to Indonesian performance art educators, and that task is to look for any opportunities to strengthen their existence. Sofyan Salam, during the National Seminar on Art Education, held in Makassar State University on July 19, 2019, has said that Industry 4.0 is not only a matter of technology but also of multi-dimensionality of humans (Salam, 2019). Industry 4.0 also affects performance art

study programs when this program must prepare human resource to be performance art educators. It must be noted that performance art educators must step their foot on two worlds where one world is conservative while the other is innovative. What performance art educators must be worried is that standing on two worlds can risk of losing local orientation as constituent of national identity, which surely then undermines national character. Global culture stream indeed has converted performance art products into capitalism network of performance arts. It is believed by researchers that performance art educators are not quite anticipative to the coming of Industry 4.0 Revolution Era. They become vigilant and hope that someday, they can produce strategic policy plan to facilitate their entry to the cultural change in the Industry 4.0 Revolution Era. This effort can be actualized through a channel or community that can deliver a concrete decision or policy. Based on this explanation, therefore, this research is aimed to understand concrete action taken by art educators through their society or association before they are making constitutional step that involves a question, “What makes Indonesian performance art education becoming able to adapt to the cultural change in the Industry 4.0 Revolution Era?”

II. METHOD

This research is a qualitative descriptive study because it emphasizes on functional aspect, which in this context is the function of art education in millenium era. This research is also called as explorative qualitative study because it attempts to describe social activity (Widodo & Mukhtar, 2000:33-38). Data were collected from literatures, articles, papers and books about performance art education. Data were then analyzed with a method involving grouping topics and sorting over them based on rational, objective and selective considerations. Data were interpreted to ensure whether there is a predisposition in attitude, strategies, and positive efforts to put performance art education as an instrument that makes teaching the art as a strategic profession. In this context, art education is used as a strategy to build national character and culture that can adapt to any pressures such as technology predomination, capitalist politic, and national disintegration.

III. DATA DESCRIPTION

Observation was conducted on two national seminars. One is organized by the Indonesian Association of Drama Dance Education Study Programs (hereafter called AP2Seni) that was held in Lariz Building at Lagaligo Street, Makassar. The other is Art Education Seminar held in Makassar State University on July 19, 2019. These two events are considered as representing the latest national issues, and therefore, presumed as providing authentic data sources.

Speakers invited in these national seminars were Sofyan Salam (UNM), Elindra Yetti (UNJ), Yogo Herwin Wicaksana (UNY), and Sumaryadi (UNY). All of them are the proponents of student-centered teaching. They said that teaching material of art educators must be adapted to learner conditions. They also insisted that progressive posture may help art education institutions to make policies that not only produce character building but also revitalize art education paradigm in anticipating Industry 4.0 Revolution Era. Two ideas are promoted in both seminars, which the one is about the characteristic of art learners whereas other is the awareness of these learners concerning cultural change in the Industry 4.0 Revolution Era. These ideas become main priorities because preparing art educators in millenium era is very complex activity that must involve technology and social media that any individuals cannot avoid from. Such situation has actually been positively anticipated by developed countries, including Australia (John & Mark, 2018).

The Indonesian Association of Drama Dance Education Study Programs had organized the AP2Seni National Seminar where papers about art education are presented there. Papers were discussed strategically to gain understandings about cultural change in the Industry 4.0 Revolution Era. This event successfully generates an awareness to put performance art education study program as the place for character building activity for learners. After attending this activity, it is expected that learners shall experience a moment of cultural change. At least, they will do virtual connection to social media and after that, they will become person with greater egocentric (Wicaksana, 2019).

Cultural change signifies that cultural constellations are no longer standing upon art education competencies that so far are only oriented towards conventional, functional and local aspects. Conventional aspect was mostly directed into “teaching materials” but now, those materials are driven into transparency. Therefore, some colleges are then given mandates to deliver performance art education. Both Teacher Education Institute and non-teacher education institutions similarly claim that the desired learning outcome among their outputs (performance art teachers) is the ability to inject the genuine (Indonesian) characteristic into their students (Sumaryadi, 2019). Moreover, instructors of these institutions are urged to implement online teaching. This urgency may threaten performance art teachers who still use face-to-face meeting and imitative technique as their teaching methods and who still presume these methods as effective. Arguments arise and mostly indicate the hesitancy from leaving behind conventional teaching habit. Even, art education goal in the previous days still believed that conventional teaching still can produce constructive learning outcomes, which among others are the ability to transform internal characteristic and the ability to construct sensitivity, innovativeness, and aesthetic sensing.

Elindra Yetti of Jakarta State University has asserted that the Industry 4.0 Revolution Era can be responded by directing the early age kids to learn the art (Yetti, 2019). The argument is that it is necessary to make learners to be creative. Soehardjo in the book titled as Art Education: From Concept to Program has said that learning outcome of art education is not aesthetic final product but to give space for creative process (Soehardjo, 2005: 26-27). Learners are required to engage in performance art activity to convince them for entering personal and social worlds. These worlds are needed for developing better personality because personal and social potentials are base necessity of humans if they want to survive their existence. Malaysian may have shifted into liberalization but their institutional commitment still preserves diversity (Khoo, 2014).

Institutional commitment of Indonesian performance art education starts to be questioned. Basically, national constitution (UUD 1945) has given mandate to government to enlighten national life. This goal is possibly achieved not only by requiring performance art education to have constitutional commitment to make macro policy, but also by aiming government policy at constructing art education curriculum in public schools. Art education teachers still have differences on study program nomenclatures.

Performance art education program has various identities. Some places is using name of study program while in other places, it is called department. Beyond these names, there is also designation of concentration on drama art education. At high schools and vocational schools, the program is manifested as cultural art curriculum. This difference is supposed to be less problematic, but intricacies of techniques and policies concerning execution are possibly perplexing the coordinator of study program or the head of department.

Different opinions about Indonesian art education have been pitched. These opinions concern with many topics such as teacher task, education goal, and learning media. Role that art teachers play is also checked. In one hand, teachers graduated from Teacher Education Institute are considered as those who have understandings about didactical and operational methods to apply the curriculum. This consideration is possibly the fundamental reason why some colleges are given discretions to open performance art education program. However, it is still doubtful whether graduates really have skill in using didactic method when teaching art.

A policy possibly made to deal with this issue is by giving special autonomy to the study programs or departments of art education because almost all of them are still under authority of Faculty of Letters or of Language. So far, constructive step taken by both institutions is creating structural posts such as coordinator of study program or head of department. At least, this step can develop understanding among academicians that art education is a part of effort to develop the youth towards millenium era. Makassar State University not only has aesthetic-related mission and vision but also is surrounded by aesthetical atmosphere. The University has taken a positive action by establishing two study programs separated from Faculty of Art and Design. These study programs are (1) performance art education and (2) fine art education. Both programs are places with progressive view to develop progressive, constitutional, and autonomous art science. Progressivity posture underlying these study programs emerges through focusing on synergy with other sciences. Moreover, it can be said that AP2Seni is an umbrella organization consisting of some study programs, and this organization does several activities such as developing strategic consolidation, redesigning their own organizational system, establishing strategic position to create resource base of productive and progressive performance art educators, facilitating standard curriculum development, accessing global information medium, and building cooperative and connective relationship between individuals and institutions.

Policy making to enter cultural change in the Industry 4.0 Revolution Era is not without problems. There is an assumption that this Era is not yet concrete and involving many paradigms that need to be understood before making progressive step. Both micro and macro policies made by government can determine the fate of the nation, especially concerning with innovation, creation, appreciation, copy right, and art capitalism. Art education institutions are professional organization to develop construction or negotiation with other related institutions. Within internal aspect, art education is designed to produce experiences of aesthetic, appreciation and innovation (Soehardjo, 2017:111-116). This opinion is advocated by Sofyan Salam, who was involved in the team that prepares curriculum for Teacher Education Institute. The curriculum says that art education has two main goals, precisely (1) creativity and (2) appreciation (Salam, 2019).

IV. ANALYSIS AND RESULT

Data obtained from interview and documentation are tabulated based on research theme, which is, strategic condition needed for cultural change in the Industry 4.0 Revolution Era. Art education organization, based on research context, is functioned either as single entity or organization. Strategic analysis is conducted against the collected data. Documents-based data are mostly seminar papers. All these data guide researchers in understanding art educators' commitment in anticipating the Industry 4.0 Revolution Era. Many strategic issues are actually the new one. Then, these are tabulated and sorted based on potential topics in logical, rational and strategical ways.

Result of analysis has found three issues that must be given attention, respectively, (1) Creative, Appreciative and Aesthetical Experiences; (2) Sensitivity to Life Change Dynamic; and (3) Resource, Facility and Cybernetic Instrument. Each will be explained as following.

1. Creative, Appreciative and Aesthetical Experiences

Performance art educators have designed their own work program and planned to implement it internally. This commitment towards this plan is actualized on three fundamental aspects of performance art education, precisely, (1) characterization of relevant lectures, (2) usage of appreciative learning media, and (3) improvement of art educators as the potential human resource. From these three aspects, then three considerations come up, and each is elaborated as follows:

(a) Standardization of Art Education Curriculum

Association is a group of persons who have same goal and vision and have willingness to achieve it. Establishing association is a strategic step to consolidate every study program that teaches art, drama, dance and music (its Indonesian abbreviation is Sendratasik). This strategic plan is only one of many commitments, but this commitment is easily disseminated and understood by the members. Lectures characterization, therefore, is a strategy to produce educated participants with critical and appreciative qualities. Main character of art education process is strongly leaned on creativity, appreciation and aesthetic. Sofyan Salam, one speaker in national seminar, told that the desired outcome of art education is to create humans with distinctive identity and character.

(b) Development of Proper Learning Media

Cultural change in the Industry 4.0 Revolution Era has been kindly welcomed by all community segments, including education institutions. In the process, they cannot deny the presence of technology. Millenium generations are not only required to adapt fast with the Era but also to look for teacher guidance concerning how to use various learning media available. Therefore, education is no longer teacher-centered, but there shall be learning media that encourage learners to understand both learning activity and learning method. Proper learning media also facilitates graduate standardization.

(c) Actualization of Aesthetic Experience

The existing constitution and the scholars' ideas and input are really useful not only in determining the quality of performing arts educators but also in providing positive direction for them. Art education is a process of sustainability, and is centered on aesthetic experience. In addition, learning media and standardization process can support and encourage learners to be willing to go through creative and appreciative processes.

2. Sensitivity to Life Change Dynamic

Policy makers must have sensitive personality in dealing with life change dynamic, and this personality must exist in various levels, such as at study program, department, and dean. The urgency of this personality is often stressed in discussion forum, seminar, and congress on art education. The argument is that humans need strategic conditioning to cope with life change dynamic, and this is done through moral ethic acculturization. Besides aesthetics, performance art also emphasizes on moral ethics. So far, informants in this research have said that performance art can construct noble characteristic. Therefore, it can be said that traditional art has great contribution in preparing humans to be more sensitive to life change dynamic.

3. Resource, Facility and Cybernetic Instrument

Performance art educators must aware with cultural change in the Industry 4.0 Revolution Era. Organization that covers these educators, therefore, will later be a facility laden with progressive ideas. Under strategic definition, this facility is a room of negotiation in the process of making policies concerning partnership among the organizations, which may involve government, private, and liaison body.

V. CONCLUSION

Constitution is a policy product that provides useful guidance to performance art educators in Indonesia. These educators begin to consider as necessary of changing the existing paradigm. This change is done by stressing attention on multidimensional problems, including its opportunities or challenges, and then giving positive responses to it. One response is by giving constructive position for education art study programs to be the provider of performance art educators. Regarding to this response, two things must be taken into account, respectively that (1) performance art educators are individuals who are competent in producing creative, appreciative and aesthetical experiences, and later, they become more sensitive to various life change dynamics; and (2) art education institutions are encouraged to prepare resources, facilities, and many technical instruments to connect learners through social media and multimedia, which then provides access for them to various lines of professions that they can comprehend before choosing the desired one.

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