

Integrating Ethnopedagogy and Cultural Arts Education: Preserving Indonesia's Heritage in the Globalized Era

Zakarias Aria Widyatama Putra^{1*}, Desiana Muryasari², Renistiara Medilianasari³ 

¹ Performing Arts Education Study Program, Faculty of Teacher Training and Education, Universitas Tanjungpura, Pontianak, Indonesia

² Visual Communication Design Study Program, Faculty of Business Law Design and Tourism, Institut Informatika dan Bisnis Darmajaya, Lampung, Indonesia

³ Early Childhood Education Teacher Education, Faculty of Education and Psychology, Universitas Negeri Semarang, Semarang, Indonesia

*Corresponding author: zakarias.aria@fkip.untan.ac.id

Abstrak

Etnopedagogi adalah pendekatan modern untuk mengintegrasikan kearifan lokal dalam pendidikan, sejalan dengan penekanan Kurikulum Merdeka pada pembelajaran seni budaya untuk mengatasi keterasingan Generasi Z terhadap warisan Indonesia dan mencegah mereka menjadi pengguna teknologi pasif. Penelitian ini bertujuan untuk mengeksplorasi hubungan antara etnopedagogi dan pendidikan seni budaya melalui penelitian kualitatif dengan pendekatan berbasis literatur. Data dikumpulkan melalui studi observasi dan dokumentasi dari jurnal nasional dan internasional yang terkemuka. Analisis tematik digunakan untuk menyelidiki dan mengontekstualisasikan integrasi etnopedagogi dalam pendidikan seni budaya di era globalisasi. Temuan penelitian ini menyoroti bahwa etnopedagogi mendorong pemahaman holistik tentang budaya di kalangan siswa. Melalui pendidikan seni budaya, siswa mengembangkan keterampilan dan pengetahuan untuk menghubungkan kearifan lokal dengan tuntutan era modern. Penelitian ini menekankan pentingnya etnopedagogi sebagai dasar untuk pendidikan seni, mempromosikan literasi budaya di semua tingkat pendidikan sesuai dengan kebijakan pemerintah dan institusi. Pendekatan ini memastikan bahwa pendidikan berkontribusi dalam melestarikan dan menghidupkan kembali identitas budaya Indonesia di dunia yang semakin terhubung.

Kata kunci: Etnopedagogi, Pendidikan Seni Budaya, Pembelajaran, Globalisasi

Abstract

Ethnopedagogy is a modern approach to integrating local wisdom into education, aligning with the Merdeka Curriculum's emphasis on cultural arts to counter Generation Z's detachment from Indonesia's heritage and prevent them from becoming passive technology users. This study aims to explore the relationship between ethnopedagogy and cultural arts education through qualitative research employing a literature-based approach. Data were collected from observations and documentation studies of reputable national and international journals. Thematic analysis was employed to investigate and contextualize ethnopedagogy's integration within cultural arts education in the era of globalization. The findings highlight that ethnopedagogy fosters a holistic understanding of culture among students. Through cultural arts education, students develop skills and knowledge to connect local wisdom with the demands of the modern era. This study underscores the significance of ethnopedagogy as a foundation for arts education, promoting cultural literacy across all educational levels in alignment with governmental and institutional policies. Such an approach ensures that education contributes to preserving and revitalizing Indonesia's cultural identity in a globalized world.

Keywords: Ethnopedagogy, Cultural Arts Education, Learning, Globalization

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1. INTRODUCTION

The period of globalisation is now upsetting the sphere of education and culture in its duty of humanising and preserving cultural traditions. Global educational flows should not be viewed as neutral, and their use should be recontextualized in local-global connections (Friend et al., 2023; Hwang et al., 2022). When the effect of globalisation and development cooperation on teacher education and training is proposed, like in Angola, teacher training must still be monitored and re-contextualized. Globalisation can also have an impact on the significant modernization of higher education content in order to meet the needs of society and the state for specialist levels of education, including foreign languages required in times

of economic, socio-political, and social relations transformation (Sarsenbayeva & Makarikhina, 2020; Swindell & Wright, 2022). In order to realise the context of friendship in the period of globalisation, the notion of collaboration and coordination between numerous stakeholders is required to avoid disruption, particularly when there is no inequality across lines in schooling (Kultsum et al., 2022; Lubaale et al., 2021). Education is able to adapt to changes in a dynamic manner, allowing the negative effects of globalisation to be dealt with both preventively and repressively.

Meanwhile, global flows have an impact on other domains, such as culture, in terms of its preservation and inheritance. Basing arts in Bali faces challenges in preserving its traditional arts since the Kajang community is constrained by customary areas, which prevent locals from developing Basing arts (Samidi & Husain, 2023; Surtikanti et al., 2017). This is undoubtedly a model of behaviour change that makes it an ethical target, since globalisation may also cause modifications in a community's social and cultural standards. In addition to behavioural changes, globalisation has generated changes in thinking, such as the Pinisi ship artisans (panrita lopi), a UNESCO cultural heritage, where the younger generation wishes to migrate and seek education. Indeed, pre-emptive preparations are required to ensure that globalisation does not damage attempts to inherit and keep local cultural identities. The development of local wisdom requires collaboration from many educational and cultural institutions, as well as self-awareness from individuals who recognise the relevance of culture and local wisdom values (Ahmadi, 2021; Kasman et al., 2022).

Education and culture cannot be separated. The social and historical contradiction demonstrates that Istanbul has a distinct and high civilization, with cultural and educational institutions and practices linked for millennia as a cosmopolitan metropolis (Giorgetti et al., 2017; Malik, 2018). When considering the discrepancies caused by the Covid-19 epidemic, it is vital to reorganise all impacted areas, particularly education, employing a stronger and more culturally centred pedagogy (Artasia et al., 2022; Ladson-Billings, 2021). In every country, the spiritual cultural behaviour of individuals in the cultural landscape whose lives are founded on moral principles and everlasting existence reveals the relationship between culture and education. Furthermore, a paradigm has evolved in academics' perspectives on multicultural practices in learning, with the future problem being the creation of turbulence and discussion about cultural diversity and equality (Parkhouse et al., 2019; Yazd, 2020). Once again, cultural activities in education form a mutually beneficial symbiosis, including cultural arts learning programmes, the phenomena of which must now be questioned regarding learning sustainability.

Cultural values, human resources, and conservation strategies are concrete steps in the application of cultural arts learning in the informal sector, and the preservation of Mayong ceramic craftsmen must be consciously maintained. The transfer of cultural arts learning knowledge must be packaged in a natural and instinctive frame, which means that the educational process has emphasised four approaches, namely behaviourism, cognitivism, constructivism, and humanism, regardless of the outcome of implementing cultural arts education (Agung et al., 2023; Triyanto et al., 2019). Understanding the reaction to cultural arts learning in an applicable manner occurs in informal education, such as the Balinese Karawitan Arts activities at Sanggar Kertha Jaya, which carry the value of character education in an effort to instill attitudes and intelligence of thinking and appreciation so that the art field becomes a bridge to shape the character of the nation's young generation (Al Mamun et al., 2022; Wayan et al., 2023). However, it becomes a practical question as to whether cultural arts learning functions effectively in the official education sector. Furthermore, how broadly is the type of educational value recognised in actual culture? Aside from being an antidote to the paradigm of art education in the age of globalisation, which continues to corrode students' character, it also has an influence on culture and attempts to preserve it.

Ethnopedagogy as a learning strategy is not confined to the realm of cultural arts, but also includes scientific disciplines. According to the findings of the ethnopedagogy approach in chemistry learning in Lombok, the characteristics, formation, and strengthening of cultural identity promote the development of a tolerant attitude towards foreign cultures without having to imitate them, as well as the preservation of local culture (Andayani et al., 2023). Slovakia attempts to investigate ethnopedagogy in formal and tiered education, with the conclusion that regional education must play an important role in cultural transmission in education (Nováková et al., 2021; Nurohmah et al., 2021). Associated with the learning of cultural arts, educators (teacher-musicians) can be transmitters of cultural traditions to the next generation, thus increasing attention and emphasis on the process of educating the younger generation (Dunbar-Hall, 2009; Kislova & Sizova, 2022); this demonstrates that ethnopedagogy plays an important role in the learning of cultural arts, particularly in the Nizhny Novgorod region. The importance of ethnopedagogy in connection to the work process and dynamics in learning activities must be underlined once again in order for the notion of its purpose to be an antidote to the disruption of globalisation.

According to early investigations, students in the Kayong area as a sampling observation at the junior high school level do not really understand their local wisdom, starting from traditional musical instruments, customs, and traditional games. Whereas through real learning in everyday life, especially in local wisdom, the alignment between learning objectives and the concept of experience is important in the dynamics of the “Merdeka” curriculum launched by the government. Education is an agent of change that allows persons to be educated and develop in accordance with their dignity. This is undoubtedly tied to culture, which, according to the constellation of existence, refers to efforts to pass down culture from generation to generation.

However, the disruption of the globalisation age must be explored in the literary study of how art education operates within it. The ethnopedagogical method and its framework can drive preventative measures in cultural deterioration and repressive actions in the loss of local identity, both of which will have an impact on the moral values and local wisdom of the supporting community. Cultural arts learning in Indonesia is completely incorporated into the art education curriculum, and the organisation of learning activities encourages students to appreciate local expertise. Meanwhile, research on the object of ethnopedagogy has been successfully formulated for various subjects, but how exactly the meaning of art as a result of culture can contribute to the preservation of culture in Indonesia and dismiss its paradigm in understanding the era of globalisation. The purpose of this study is to reveal the relationship between the function of ethnopedagogy and arts and culture learning.

2. METHODS

This study differs from qualitative approaches in which knowledge is generated using socially relevant labels, ambiguity, abstract lines, the nature of life is not binary, and conventional science from a positivistic perspective (Cowling & Lawson, 2016). The qualitative creation of events in social labels on the function of ethnopedagogy in cultural arts learning is followed by a literature assessment of the framework of arts education in the globalisation age. The literature review research method was used in the study because, using articles from outside the discipline, researchers began to reconstruct previous research to map and assess the research area in an effort to motivate research objectives and justify research questions and hypotheses (Snyder, 2019). The steps of this search approach are separated into five tiers, which are in the following order: a) use keywords to search for inclusion and exclusion criteria; b) extract data; c) themes and synthesis; d) critical assessment; and e) discuss and draw consequences.

The first step is to determine the inclusion and exclusion criteria as keywords. Inclusion criteria as keywords refer to the role of ethnopedagogy in cultural arts learning

specifically in internationally reputable journals, non-reputable international journals, and reputable national journals whereas, exclusion criteria as keywords refer to the role of ethnopedagogy in various teachings published in internationally reputable journals, non-reputable international journals, and reputable national journals. The second step is data extraction where researchers group data based on topics and research studies in this case the role of ethnopedagogy in cultural arts learning in relation to educational reviews in the era of globalization. The third step is to determine the theme and synthesis of journal writing where not only the ethnopedagogy process is carried out, but also the policies that regulate, the impact of ethnopedagogy, and the success of ethnopedagogy. The fourth step is to provide an assessment of the selected journal references to be narratively discussed (fifth step) and conclusions can be drawn.

The search for inclusion and exclusion criteria was based on 20 articles divided into international journals, reputable international journals, and articles in Sinta 1 and 2 journals on the concepts of ethnopedagogy, cultural arts, arts education, and globalisation, which were then linked together. Data extraction was then used to narrow down the findings in papers about the function of ethnopedagogy, cultural arts learning, and art education studies in the globalisation period. In the theme and synthesis section, researchers attempt to delve deeper into the relationship between the role of ethnopedagogy in cultural arts learning and efforts to inherit culture and strengthen local identity, as well as how the role of ethnopedagogy in cultural arts learning, when combined with art education, can be a powerful shield against the disruptions of the globalisation era. The validity and trustworthiness of the literature are assessed through a critical appraisal of the function of ethnopedagogy in cultural arts learning, as well as a literature review on arts education in the era of globalisation. Discussion and implications align the findings of this study with the conceptuality of ethnopedagogy, which has the potential to be a solution and alternative to the disruption of globalisation for cultural inheritance, particularly in cultural arts learning within the scope of arts education.

3. RESULTS AND DISCUSSION

Results

Ethnopedagogy is a method of cultural strengthening in the field of education that is closely related to current social changes or transformations; in the northern region of Krasnoyarsk, the Evenk tribe has a low level of mother tongue proficiency in the age group under 19 years of age, and this tribal group does not consider the tribal language to be a mother tongue, but Russian is the dominant language (Dirgantari & Cahyani, 2023; Koptseva et al., 2021).. Ethnopedagogy is also holistically interwoven with the character of students in schools in an effort to promote civic identity, with a focus on the preservation of local culture. The adaptability of ethnopedagogy in segmenting the delivery of ethnopedagogical values in education improves understanding and knowledge of science materials (in the Malind tribe, Papua), and students can transform science into indigenous science based on local wisdom (Panyok, 2020; Supriyadi et al., 2019). Meanwhile, art education in Ukraine makes use of the evolution of ethnopedagogy as a social and cultural phenomena, as evidenced by the fact that over the last 20 years, art education in Ukraine has concentrated on the resuscitation of ethnic and cultural traditions. Ethnopedagogy is finally a conceptually and practically interesting offer for music education in the traditional landscape, where music pedagogical practices must shift towards providing cross-cultural experiences in dealing with different canons by establishing the parameters of aesthetic conception of the artistic-musical logic of each community represented (Ilfiandra & Sariipudin, 2023; Ruas, 2020). As a result, the notion of ethnopedagogy, with its local expertise, may be utilised to spark creativity in

peace education, also known as peace pedagogy. Figure 1 depicts the conceptuality of ethnopedagogy in the evolution of the learning process:

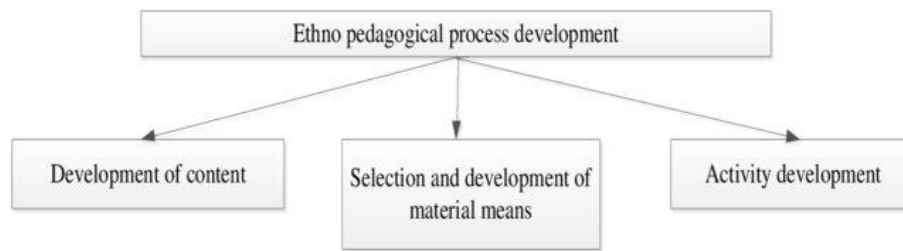


Figure 1. Ethnopedagogy Development Process

The development of ethnopedagogical processes requires consideration of content, material means and activities. In cultural arts learning, content considerations require long-term goals that are sustainable between the government and the school. Efforts to inherit culture through local wisdom in learning segmentation become content standards that need to be designed jointly between the central government and schools. The next development of material facilities is to look at the complexity of local wisdom owned in a region. With the local wisdom that is owned, the education and culture office together with the teacher forum can make practical guidelines for ethnopedagogy materials in cultural arts learning. Furthermore, activity development is a real actualization of the ethno pedagogy development process to be applied sustainably for students.

Meanwhile, "ethnopedagogy" is employed in history lessons about Cireundeu village, which via application design may modify local culture together with the cultural values included in the local dish "rasi" (Nikmawati et al., 2019; Silitonga et al., 2021). Furthermore, ethnopedagogy in chemistry subjects with acid-base material, combining ethnopedagogy with mobile learning learning media with more significant results than conventional learning; this demonstrates that the combination of ethnopedagogy and mobile learning is more effective in improving students' metacognition in acid-base material. However, some findings on the implementation of ethnopedagogy did not align with the purpose and intent of learning due to a lack of understanding of the importance of preserving cultural dialogue in the educational process and a lack of appropriate systems for advanced training for educators to promote the development of ethnocultural competence (Krezhevskikh & Karataeva, 2022; Neustroev et al., 2018). Because of the multiethnicity of learners in learning, educators must also understand popular pedagogical traditions and many forms of folk art from other countries and ethnic groups (modern ethnopedagogical). Learning techniques based on the notion of ethnopedagogy must take into account philosophical, psychological, and socio-cultural foundations since education from, for, and by the community is at the heart of the three foundations (Koptseva et al., 2021; Sugara & Sugito, 2022). Finally, ethnopedagogy becomes a learning technique that is adaptable when integrated into different learning models due to its notion that emphasises the learner's own experience and its relationship to culture.

The history of art education in many areas of the world has led to the study of Western classical art, which is still widely regarded as the main point today. This is demonstrated by the fact that music education in conservatories and academies has favoured the formalism of so-called Western cultural works to the exclusion of traditional community music; thus, through the study of traditional music in Sargaceiros (Portugal), it is possible to understand the pedagogical potential of local oral heritage for music learning, as well as gain a snapshot of students' relationship with traditional music (Dunbar-Hall, 2009; Soares de Brito & Vieira, 2014). Ethnopedagogy plays a part in Balinese gamelan learning, where ethnopedagogy offers its own manner of strategy by the instructor, with the teacher's authoritarian position as the embodiment of repertoire, playing style, and performance

aesthetics. Meanwhile, in art education, ethnopedagogical review may serve as an artistic culture carrier, allowing a learner to raise a national piece of art to be introduced to the historical time and experience artistically, ensuring that the inheritance effort is carried out (Egamberdievich, 2020; Panyok, 2020). The dance learning segment has also felt the role of ethnopedagogy in the construction of Yakut folk dance in a dance ensemble work programme where ensemble members will learn the history of the community, traditions, and customs, the nature and content of national ornament patterns, folk dance terminology, folk stage, and have a performance culture with the aim of developing their cultural aesthetics (Artasia et al., 2022; Egorov et al., 2019). People from diverse socioeconomic classes see the function of ethnopedagogy, which generates educational practices using various learning methodologies through Erai-Erai Dance.

The adoption of cultural arts education undoubtedly represents a region's identity in terms of arts and culture. This is consistent with the article which shows that some eastern cultural arts are full of messages, moral values, and philosophy of life as a strengthener of national identity through eastern culture-based arts education; through the arts and traditions of the Ngada community, strengthening national identity through eastern culture-based arts education can be classified based on the types of art genres that contain local wisdom, identification of cultural arts learning in the affective, cognitive, psychomotor, and creative domains and classification of values contained in local culture (Setyawan & Dopo, 2020). The end result is that the role of ethnopedagogy for education in Uzbekistan is that students can master the wisdom, social experiences, and ethics of society through fairy tales, poems, songs, proverbs, parables, and folklore; additionally, ethnopedagogical values that function to form national pride educators in students are so numerous and diverse that efforts are made to include these values in the curriculum, textbooks, and teaching materials. The outcomes of cultural goods in Cirebon batik art are also significant to the function of ethnopedagogy, namely Cirebon batik motifs that are utilised as learning tools for students, particularly in the creation of cultural heritage-based character education (Egamberdievich, 2020; Yana et al., 2023). The function of ethnopedagogy in cultural arts learning may be approached from two angles: the organisers of learning and the objects of art and culture that carry implications of local expertise for learning.

Discussion

According to previous study the use of local knowledge in ethnopedagogy (history learning) can increase anticipatory efforts in accordance with the nation's cultural civilization (Nurohmah et al., 2021). Ethnopedagogy is the concept of integrating learning with culture to strengthen students' identity and character. Preventing the transfer of the nation's cultural civilization in the age of globalisation results in the creation of a new culture in children's games. The traditional game Mengoak-Oakan is a sort of culture that protects against the disruptions of globalisation; children's playing experiences might disclose the game's ethnopedagogical principles (Ardiawan, 2018; Hasan et al., 2021). Kazakh culture perceives the defence of cultural identity in the period of globalization as axiologically embedded in spiritualization by showing traditional values gathered throughout the nation's long history of growth and reinforcing the Kazakh national identity (Kozhevnikova & Merkulova, 2020; Toleubekova et al., 2022). As a result, it is possible to conclude that ethnopedagogy had a role in mitigating disruption throughout the period of globalisation.

The previous explanatory segmentation summarised several research findings on the topic of ethnopedagogy and its significance in cultural arts learning. Ethnopedagogy has emerged as a popular learning technique, strategy, and model during the last decade. Academics and scholars advocate for ethnopedagogy to be included into each country's national learning curriculum with the goal of building cultural identity via local expertise (Hasan et al., 2021; Krezhevskikh & Karataeva, 2022). According to the researcher's

assessment of the literature contained in each piece, ethnopedagogy remains a pseudo-educational framework in which each academic and researcher focuses on ethnic idea learning and research planning (Krezhevskikh & Karataeva, 2022). Meanwhile, the phrase pedagogy refers to how an educator incorporates ethnic components into every lesson they teach.

As a result, there is a need for a more in-depth consideration of the national framework that governs ethnopedagogy theoretically and practically, so that preemptive and repressive actions for globalisation disruption may be planned in tandem with attempts to reinforce cultural identity. Not only should we discuss ethnopedagogy in the context of formal education in schools, but also how studios, communities, and cultural groups may consistently introduce and reinforce cultural identity in cultural arts learning (Dunbar-Hall, 2009; Nováková et al., 2021). Cultural arts make an appropriate and effective contribution when all aspects (formal, informal, and non-formal education) work together to introduce, train, and perform local arts, which may then be defined based on firsthand experience of the necessity of conserving local arts.

It is vital to do further research into ethnopedagogical practices and roles, particularly in the context of globalisation disruption. According to certain studies, the integration of learning techniques, methodologies, and models with the notion of ethnopedagogy may also be done in order to realise ethnic phenomena encountered by students in learning. Other types of integration with technology, such as mixing and matching ethnopedagogy, have a flexible character when globalisation is viewed as a form of symbiotic mutualism with a maximal end objective in the nation's cultural civilization. The objective of this article is that the government will be able to create policies about the future curriculum design, particularly the use of ethnopedagogy as a tangible step towards strengthening a nation's cultural and national identities.

4. CONCLUSION

To address the concerns and issues expressed in this article, the disruption generated by globalisation has weakened the education and cultural sectors to the point that it is feared that the nation's cultural identity would be lost. "Ethnopedagogy" is viewed as an alternative and answer to cultural inheritance attempts, as well as a type of preventative and repressive measures in response to globalisation disruption. The traditional literature scheme reveals writings on the forms of ethnopedagogy, cultural arts, art education, and globalisation in the article chart, specifically examining the perspective of the role of ethnopedagogy in cultural arts learning and a review of art education literature in the era of globalisation. Indeed, the implementation of cultural arts learning has been designed and structured to introduce students to the potential of local wisdom that exists in society; however, ethnopedagogy provides a unique learning experience for students as well as teaching strategies used by educators to deepen ethnic values in cultural arts learning.

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