

MULTICULTURAL VIEW OF FINE ARTS TEACHING IN HIGHER EDUCATION

Introduction

It has been a trend at schools where school-based curriculum applied to have a multi culture-based art teaching. Therefore, there is a need of putting them in action to accommodate various social and cultural groups. Davidman (1996/1997, p.68) states that multi cultural art teaching is an educational approach to promote culture diversity particularly the local culture through creation, enjoyment and artwork beauty discussion.

The higher institution has three roles: (1) as human resources and knowledge development, (2) research development center, (3) culture center (Taroepratjeko, 1996, p.2). Those three roles can be realized by developing and sharpening cultural view of education by (1) the education aimed at humanity view of teaching which always pays attention on interest, talents and awareness of the learners, (2) the education is capable of be aimed at researching problems in the area which is an important asset for educational development in broader scale, and (3) the education can be aimed at strengthening national culture values in order to be able to against the global era and solidifying self consciousness which is perceived by glorious inheritance.

This concept is quite relevant with multicultural view of art education which has been implemented in forming and developing its cultural ability. It is for in curricular concept art is balanced by ability of appreciating and raising pride of their works, culture and others' culture. In other words, the multicultural view of art teaching will be able to instill values and norms. The problem is; could the teaching of art in higher institution particularly which bear educators-to-be become the considerable pioneers in multicultural implementation? This article is aimed at spotting at things related to multicultural view of fine arts teaching.

Multi Cultural Education

The definition of multiculturalism was firstly introduced back in the 1964 in Winnipeg/Manitoba by a Sociologist Charles Hobart in Canadian Council Conference on Christianity and Jesus. The definition refers to the phenomenon of multi ethnical migration and society in a huge space. In general, multicultural society is regarded as a group of various societies who have existing culture toward each other in one area. For instance, Hoffman-Nowotny emphasizes that in a multicultural society there are two or more society groups

separated from the major group. However, there are consciousness of diversity and filled identity raised among them in their bonded life to form togetherness in peace and security.

Multicultural concept is not equal to diversity concept in tribes or cultural tribes which become complex society characteristics as multi culture emphasizes various cultures in equality. Multi culture also discusses many problems supporting this ideology, in this case democracy and politics, justice and law enforcement, effort and work opportunities, human rights, community culture rights and minority group, ethics principles and moral and the other more relevant productivity quality (Fay, 1996; Rex, 1985; Suparlan, 2002).

Blum (in Atmadja, 2003), maintains that multiculturalism consists of the comprehension, appreciation and assessment toward one's culture and respect as well as the curiosity of others' ethnic culture. It consists of assessments toward others' culture, but not fully agrees the whole concept of them, yet tries to notice how certain culture can express value toward its members. While Spradely (1997), emphasizes multicultural into the process of knowledge transaction and experiences which are used by the member of the society to interpret their different world's view to achieve culture newness. The word 'multicultural' becomes a multi-discursive definition, depending on the defining context and what benefits are expected from it. It is clear that in multicultural culture each individual has abilities to interact and transacting although they have different cultural background, for human characteristics are as follow: (1) accommodative, (2) associative, (3) adaptable, (4) flexible, (5) generous. This view signals that culture diversity consists of plurality as well as wisdom values. In context of developing a strong social planning, consequently these wisdoms can be the tying wick in interacting and socializing among individuals or among social groups.

These four definitions represent multicultural definition in general, that multicultural can be comprehended as culture diversity in one community. There are interactions, tolerances, or even integration-disintegration in it. In short, multicultural or multi culture is a fact that has to be accepted and processed positively for the sake of cultural development. As a result, multicultural view is important to become an approach in teaching particularly art teaching.

The discourse of multicultural education is, as the "education of culture diversity responding to demographic change and certain cultural society or even the world as a whole". Multicultural education is not exactly the same as multiple enculturation. Sizemore (1978, p.2) differs between multicultural education with multiple enculturation. He insists that enculturation emphasizes more on structural integration, which blur the meaning of

acculturation with enculturation, whereas, multicultural education, as he states, is a process of knowledge acquisition to be able to control others for the sake of life (survival).

Multicultural education in fact is a concern and understanding (difference) or “politics of recognition”, politics of recognition toward people from minor groups (cf. Tylor et al (1994) in Azra, 2002). It is on the same line with Paulo Freire’s opinion that education is not only an “ivory tower” which tries to keep a distance from social realities and culture but also the education must be able to create society system which is educated and have the education with them, not a society which just praises social prestige as a result of prosperity and wealth.

James Banks (1994) argues that multicultural education has five connected dimensions:

1. **Content integration** that is, integrating various culture and groups to illustrate basic concepts, generalizations and theory in subjects/major.
2. **The Knowledge Construction Process** that is, bringing learners to comprehend culture implications into a subject.
3. **An Equity Pedagogy** that is, appropriating teaching methods with learners’ learning strategies in order to facilitate their various learning achievement by reason of their races, culture or social.
4. **Prejudice Reduction** that is, identifying learners’ race characteristics and determining teaching methods for them, and
5. Training groups to participate in sports and arts activities, interacting with all staffs and learners of different race and ethnicity in an effort to create academic culture.

It is ideal to implement those five dimensions in arts teaching process so that the goal, multicultural view of arts teaching, is achieved.

Multicultural Education in Indonesia

It is an undeniable reality that Indonesia consists of various religious, cultural, ethnic and other groups so that Indonesia, in a simple way, can be regarded as “multicultural” society. On the other hand, the reality of ‘multicultural’ faces urgent needs to reconstruct the ‘Indonesian national culture’ which can become the ‘integrating force’ which bonds the whole culture and ethnic diversity.

Some psychologists point out that culture illustrates people’s intelligence level. As an example, a slow and gentle motion is the main character of Yogyakartaese, whereas, words

manipulation has become important in Minang kabau society. As a result, “skills” that one has proves us his intelligent capability.

In Indonesia, multicultural education is known as an approach which has been regarded as more appropriate to Indonesian society, especially in the recent decentralization and autonomy era. But, what is the ideal form of education which has been dreamt in Indonesian teaching that fits Indonesian society characteristics? In the words of Azyumardi Azra, the educational model in Indonesia or the other countries illustrates the various purposes which applies new strategy and means to be used to achieve it. Some critic observes that school curriculum revision that has been done in multicultural education program in United Kingdom and some areas in Australia and Canada is limited to the existing culture diversity, so it is limited to cognitive dimension. It is of course needed an open study in order that the application of multicultural in Indonesia is not only a discourse but clear implementations.

Fine Arts Teaching in Elementary and Middle School

The general objective of fine arts subject at school is that the learners attain experiences in working, creating working concepts, aesthetics and feeling the functions of art education to their lives. The objective of fine arts teaching in Curriculum 2006 or School-based curriculum is forming the learners’ characters to become a man who has values of art and cultural understanding. This objective is achieved through contents and/or art activities, skills and relevant local contents.

Fine arts contents as stated in Government Regulation of Indonesian Republic number 19 year 2005 about National Standard of Education emphasizes on art education with culture as its basis. Fine arts education is given at school for its uniqueness, meaningfulness and beneficial toward the needs of learners’ development, which placed in the giving of aesthetic experiences in a form of expressing/creating and appreciating through the approach of: “learning with art”, “learning through art” and “learning about art”. This role cannot be presented by another subject. The multi dimensional and multicultural in fine arts education are aimed to develop various competences (knowledge, comprehension, analysis, evaluation), appreciation and creation by combining aesthetic, logic, kinesthetic and ethic element harmoniously.

The effort of achieving the objectives is formulated in a curriculum which gives the freedom to determine their own materials domain for each area which is suitable for their

own culture. There are maybe differences between fine arts materials in the villages and cities, and even there will be crossing culture between these materials for the sake of enriching art repertoires, it depends on art teachers' creativity in determining their teaching objectives. However, fine arts teaching has specific objective: developing drawing skills, fine arts appreciation skills and fine arts knowledge mastery, instilling local culture consciousness and giving chances of self-actualization.

Fine Arts Teaching in Higher Education

There are many things determining the success of educational program in higher education curriculum, they are curriculum development and educators quality improvement. In an operational way, curriculum is said to have a central position as reconciliation. But the educational curriculum will be elaborated at a glance.

Higher education curriculum is a set of plan and regulation of content, study materials, as well as its presentation and assessment as the guidance of conducting teaching in higher education. Curriculum contains standard of competence structured in the main, supporting and other competencies which supports the achievement of the objectives, accomplishments of the mission and the realization of study program's vision. Curriculum contains subjects/modules/blocks which supports graduates competences achievements and provide the students to broaden their knowledge and deepen their skills based on their interests, also completed with the descriptions of subjects/modules/blocks, syllabus, lesson plan and assessment.

The main graduates' competence is, understanding the concept and theory of fine arts education as the basis of fine arts teaching at school, applying theories and fine arts teaching concepts in education even in fine arts workshop. The supporting graduates' competence is, being able to do either pure or applied fine arts in several mediums, as well as being able to present artworks.

In relation to that matter, the existing wisdom in the curriculum which has a central position is not yet clearly relating with multicultural-based components, although arts education is closely related with multicultural. As a result, a written confirmation is barely needed in order that the teaching and learning process in higher education which produces educators can implement art education concept especially fine arts which forms the students' characters to become a man who has a taste of art and cultural understanding.

Multicultural View-based Fine Arts Teaching in Higher Education

It has been clarified in the previous part of this article that fine arts education in higher education especially educators-maker is aimed at producing skilled students in drawing through hands and eyes coordination workshop and implanting cultural awareness, developing fine art appreciation skill, providing chances to self actualization, developing fine arts major mastery and promoting multicultural ideas. In terms of multicultural, fine arts education can form and develop its ability in cultured. In other words, fine arts teaching also develop the ability of appreciating and raising pride of their own or others' culture. It is suitable to multicultural teaching paradigm which implants cohesiveness, solidarity and intimacy among ethnics, races, religion and culture.

These various objectives are a reflection of society dynamics which at all times changes and develops and the consequences of the diversity of course impacts in the implementation of fine arts education. In order to achieve the objectives, the writer proposes simple concepts to develop the curriculum into multicultural-based teaching design to some subjects, such as painting, sculpture, graphics, graphic designs and artistic skills based on the definition of multicultural which has been previously elaborated.

a. Lecturer's multicultural view.

The lecturer is not only demanded to be professional in his major but also have to have a broad view and knowledge of multicultural. It is badly needed because every tribe has their own art and culture which shows the diversity and amazing culture wealth as well as rich in symbols containing the local wisdom. Human resources, culture and natural wealth is a great potentials to be appreciated and developed to the learners. With multicultural view of the lecturer, the local culture wealth may grow and developed.

b. Fine Art Teaching Approaches.

Teaching approach is a preceding concept of how to conduct an effective teaching. Approach is an action which is broader than teaching methods. From various existing teaching approaches, it is individual approach which fits to arts teaching. Individual approach is providing learning freedom, which means that though learning activity is objected to a group of students (classical), but the students are served based on their individual differences, so that by implementing the individual approach, an optimal development on the students potentials is enabled. The conceptual framework of the individual approach is that there is acknowledgment toward each student individual differences. For realizing the acknowledgement and service toward individual differences, the teaching and learning

process have to use teaching strategy which is based on creative imagination; creative imagination is the activity of developing creativity which emphasizes on the imagination in emerging ideas, as the basis of solving problems.

c. Lecturer in Determining the Elements of Creation in Fine Arts

There are many elements that can be used to create objects in fine arts, but elements in fine arts depends on the object medium. Apart from many existing elements, a multicultural approach has to be noticed in choosing theme, object and technique for creating artwork. As we know, students learning in the higher institution come from various regions with its colorful local culture in it, so that their basic knowledge is also varied. As an illustration, the differences in giving colors to flags signaling somebody's funeral can be seen clearly, as Yogyakarta uses white flag; Klatenese uses red, whereas people in Solo and Semarang use yellow flag. Thus, there will be differences in implicit meaning based on the society agreement. The same thing occurs to other fine arts elements, such as the difference in the form of custom house of Yogyakarta and Minang Kabau. The color will emerge various visualizations, as in fine art creation there are some general knowledge that has to be recognized by the lecturer before directing the students in teaching and learning process: (a) Fluency, that is, the fluency of the ideas starts from visual and auditory perception stimuli, (b) Flexibility, that is, flexibility in thinking, being able to adapt and change due to the condition faced, being able to give different point of views and the other alternatives in solving problems, (c) Elaboration, that is, ability of developing, completing, enriching, clarifying simple things to become a harmonious and complete unity. Those three points will be richer if there is freedom in choosing themes, objects and techniques in creating artworks. As an example, in the development of drawing objects teaching, the whole class results are always the same for they draw the same object. In fact, each student is able to draw things which have cultural value in their own objects. As the objects drawn more varied, they will find more uniqueness and complication in imitating the objects. Owing to this, we will attain varied works by still keeping fine arts creation principles.

These matters are quite relevant with multicultural concept which has been developed recently. Although these are not fully developed, some of those thoughts can be implemented and only commitment from the lecturer and the management of it is barely needed.

Conclusion

Parsudi Suparlan (2001) suggests that multiculturalism is a concept which can answer the change of era challenge for it is an ideology exalting culture differences, or a belief of

admitting culture pluralism as society life pattern. Multiculturalism will be a bridge which accommodates culture and ethnic differences in plural society. These differences will be accommodated in education.

Multicultural education is a concept made with an aim to create equality in educational chances for all united learners in race, ethnic, social class and cultural group. One of the objectives of multicultural education concepts is building knowledge construction, attitude and skills of learners in order to actively take part in pluralistic-democratic society. The skill, attitude and knowledge construction is needed by the learners when they interact and communicate with plural society. In its teaching, multicultural education is demanded to be strongly bonded to these principles: (1) multicultural education has to offer various curriculum which represent plural perspective; (2) multicultural education has to stand on the view that there is no single interpretation on history truth; (3) curriculum is achieved according to the emphasis on comparative analysis and cultural perspective diversity; (4) multicultural education has to support focal principles in wiping out cliché views of religion, culture and race. The same thing occurs on fine arts teaching, the multicultural concept is closely tied to fine arts curriculum as in it there are four elements which relate to each other among expression developments.

Such practices can be developed consciously by using multicultural principles more structurally and systematically in order that the objective of equipping the learners is achieved. Finally multicultural teaching is possibly realized if: (1) concept of multiculturalism teaching is widely spread and understood its importance for each Indonesian learner, as well as their wants of adopting and making it their life guidance; (2) understanding equality among experts about multiculturalism and concept establishments supporting it and (3) efforts that can be done to realize it (Suparlan, 2002, p.2)