



Local Wisdom in the Era of Industrial Revolution 4.0 in the Context of Art Education

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Abstrak

Pendidikan Seni merupakan program pendidikan yang menggunakan seni sebagai media atau sarana dalam proses pendidikan dan pembelajaran. Seni dalam konteks pendidikan dijadikan sebagai objek atau focus kajian untuk mencapai tujuan pendidikan yaitu memanusiakan manusia. Artikel ini menganalisis secara konseptual tentang wacana kearifan local di era revolusi industri 4.0 dalam konteks pendidikan seni. Hasil yang dicapai menunjukkan bahwa pendidikan seni berbasis kearifan local memiliki peran penting dan strategis dalam proyek pelestarian dan pengembangan kebudayaan, seklaigus merupakan agen yang krusial dalam membentuk karakter manusia sebagai makhluk berbudaya yang memiliki sikap apresiatif, kreatif, dan produktif. Melalui Kegiatan apresiasi dan kreasi secara kreatif dalam pelaksanaan pendidikan seni, kearifan local di era revolusi industri 4.0 dapat diselamatkan dan dikembangkan.

Kata Kunci: Pendidikan Seni, Kearifan Lokal, Revolusi Industri 4.0

Abstract

Art Education is an educational program that uses art as a medium or a tool in the process of education and learning. Art in the context of education is used as object or focus study to achieve educational objectives that humanize human beings. This article analyzes conceptually about local wisdom discourse in the era of the Industrial Revolution 4.0 in the context of art education. The results indicated that local wisdom-based art education has an important and strategic role in cultural conservation and development projects, as well as a crucial agent in shaping human characters as that have an reciprocatively, creative, and productive attitude. Through an appreciation and creative creation activities in the implementation of art education, local wisdom in the era of the industrial revolution 4.0 can be saved and developed.

Keywords: Art Education, Local Wisdom, Industrial Revolution 4.0

Introduction

Indeed, education is the process of humanizing mankind. It is stated by Paulo Freire (1921-1997), a prominent educator figure in the 20th century in Paroh, Brazil. According to him, education should bring people into real human beings, not even make people foreign or

distant and do not know about things about the human world itself, which he called "silent consciousness". In short, his true education is a humanization process, not dehumanization.

Basically, education is a vital part of human life, because it can be said wherever and whenever in human

life as cultured beings must contain the process of education. Whether it is in a social environment that is commonly called non-formal education, as well as in the school environment itself which is more formal, and in a smaller context that is in a family environment, which is often also called Education in formal. The latter, according to some experts, is the most basic education process, because the education process that every human being begins in the family environment (Suherman, 2016).

In general education can be interpreted as a process of transforming knowledge. Education is tasked with creating qualified individuals or students, who are noble, democratic, and of course devoted to the nation (Suherman et al., 2019:193). In addition, Plato (477-347 BCE) who founded Academia was analyzed as the first formal school in Athens, saying that education is something that can develop individuals toward perfection. Later, as founding fathers in the field of education, Dewantara (1977:14) said that education is a power-effort to promote the growth of character, mind, and human body in a more comprehensive. More about education, in the Law of the Republic of Indonesia number 2, 1989 on national education system Article 1 emphasized that education is a conscious effort to prepare learners through activities guidance, teaching and or training for future roles. That is, education can not be withdrawn and removed from the lives of people, because without the process of education, human life will be bland and meaningless.

Speaking of education, as in the sophisticated development is also increasingly faced with various problems. It is in line with the progress of the era that increasingly confronts people or society on various challenges and obstacles to meet the needs of life. The issues surrounding the education world, especially those related to education in the formal environment, are increasingly being discussed by intellectuals. That is why in the scope of formal education, especially in Indonesia, there are often reforms and updates related to the program, curriculum, orientation, and practice. It means that education in its development is always colored with problematic in such a way, so that appears later arguments that are "cynical" related to formal education itself.

For example, Augustine Mintara (2001:30-39) wrote an article under the title of Sekolah atau Penjara; Haryatmoko (2008:12-22) with his article titled Sekolah, Alat Reproduksi Kesenjangan Sosial: Pierre Bourdieu's critical analysis; And Roem Topatimasang who wrote a book entitled Sekolah itu Candu and was published in 2013. If, not only that, there are still many other writings that later also gave a cynical commentary to the world of formal education that is considered yet and cannot even reach its goal.

More about education, where the last few decades have emerged in the field of education that then formulate educational programs that are considered or can be used as an alternative to existing problems. The formulation tried to figure out and re-appoint educational discourse as a humanization effort. In this regard, what is often referred to as character education, which is an educational program that infuses and develops noble characters to students, so that later they are able to apply and practice the sublime character in his life (Wibowo, 2012:36). One of them is art education.

However, in terms of its implementation in the educational environment, especially in formal schools, art education, especially in Indonesia, has many problems that then become a barrier to achieving its objectives. Even Hajar Pamadhi (2012) in his book Pendidikan Seni: Hakikat, kurikulum Pendidikan Seni, Habitus Seni, dan Pengajaran Seni untuk Anak, said that the problem of the implementation of art education in Indonesia is very serious, because the problem includes substantial and instrumental issues. For example, art education in a formal context is only regarded as a complement to the curriculum, not essential, waste of time, energy, and cost. As for the root of the problem is none other than the lack of sense of meaning, purpose, as well as the target of the art education itself. This means that art education in this case still requires a more serious, deeper and deeper analysis and timing, both in terms of concept, substance, orientation, practice, and philosophy.

In fact, to discuss as a whole regarding the art education, it is very inapplicable in such a narrow space and time. However, as explained earlier that art education so far still needs a lot of studies and timing, it is then the background of this article. In short, this article is one of the assessment and the study of art education as intended. According to the orientation of the article titled "Local Wisdom in the Era of Industrial Revolution 4.0 in the context of art education", this study focused on the realm of art education in contextual terms, with the main object of discourse local wisdom in the Era Revolution of the 4.0 industry. Some fundamental questions can be posed, such as: How is the concept of art education as part of education in general? What is the art education that is based on local wisdom? Where is the urgency of arts-based education local wisdom in the era of Revolution 4.0 industry?

If this study is important, considering the influence or impact of the negative development of science and information technology in the era of Revolution 4.0 industry is increasing. Even it has been undermined human life or society. Emphasized by Lacksana (2017:110) that it is likely that the development of science and technology in the era of the industry revolution of 4.0 globally affects primarily the development of human character or society. If this is a serious problem,

especially in Indonesia known as a multiethnic and multicultural country (Suherman, 2017:162), because if it is protracted without any filter or any kind of counter hegemony, then it will Crystallize the social cultural character crisis that would lead to the nation's identity crisis.

Educational Arts in the Context of Education in General

Art education literally can be interpreted as one of the education programs that focuses on the field of art. In the history of human civilization, education of art is not a new thing. In fact, according to Irawan (2016:23) Art education is part of the civilization itself. It can be traced from the side of the illustration, as art education has existed since primitive times or before humans knew modern civilization. Generally in the primitive times of art education, that is still in the context of rituals. Art is taught hereditary in a particular community or culture group to maintain the ritual continuity of belief.

In its own modern era, the beginning of the art education presence has begun to serve as a transmission of artistic talent to the succeeding generations with the aim to produce students who are experts in the field of art, in this case, it is able to create artwork. In addition, it is also functioning as an effort to devolution cultural assets. The process of transmission is based on workshops or art studios, vocational schools, including art-based colleges such as ISI, ITB, and so on. In the mid-20th century, then art education began to be used as an educational program that enables art as a medium or a means to develop students' individuals. In other words, art in the context of education has begun to be used as a medium or means to achieve general educational objectives (Suherman, 2017:6-7), namely to develop human potential (learners) as a provision to undergo life. The types of approaches in Art Education include "learning with art", "learning through art", and "learning about art". This approach is important in order to provide an aesthetic experience, namely in the form of appreciation, expression, and creation activities (Ambarwangi & Soeharto S., 2013).

The question that arises is where the position of art education in the context of education in general? It is then, that the art education in the context of education in general is mainly in the formal school as explained earlier, that art education is sometimes still unambiguous. It can be seen from the concept and orientation of art education in schools that are considered separate from the general curriculum of education, so that in its implementation is limited only to the practical training process as an art performer; Technical and mechanical skills training (Pamadhi, 2012:6). Even further in terms of its philosophical, Sunarto (2017:210) said that the education of art in schools during this time only pursued *Das sein*

instead of *Das sollen*; Its orientation is more to explain than understanding.

Therefore, related to art education in the context of education in general, must be widely interpreted. In this case is no longer just a process of transmission of art with the main purpose is to produce an expert in the field of art (creating artwork) and cultural inheritance just like in the beginning. Rather, also and even most importantly here is the art education will bring physical and spiritual majesty as it is said to be Rohidi (2014:119). Emphasized by Pamadhi (2012:11) that art education is more than just working and understanding about art and aesthetics, but rather utilizing art and aesthetics in the educational process for the development of humanism.

More about art education in the context of general education, as Herbert Read (1893-1968) in his book *Education through Art* once said that art should be the basis of education. Even Read (Dobbs, 2003:57-58) in 1949 once wrote an article with the title "Pendidikan untuk Perdamaian", in which art education became the key word. This is so because education through studies and art practices is guided by ethical wisdom. The Read's opinion suggests that how important art is in the context of education, and it is even very effective to guide the individual learners into human beings.

On the other hand, Harry Broudy (1905-1998), who pays much attention to aesthetic education, especially in the field of visual arts and music Arts, believes that in the art of educational context will teach about value, add aesthetic taste, and reduce the nature of ugliness and hatred. Thus, Broudy argues that in fact art in the context of education also adopts educational objectives in general. According to Broudy, through the art education students can realize themselves, because the discipline of art education consists of a group of knowledge based on skills, beyond the rally, and self-disclosure (Bresler, 2003:121).

Later, the most important thing is the assumption of one of the teachers in the last third of the 20th century, Elliot W. Eisner (1993-2014). According to him, art is at the core of educational missions, especially in schools. In his book *The Kind of Schools We Need: Personal Essay*, first published in 1998, Eisner assumed that art was able to provide knowledge and stimulation, and was able to challenge and give satisfaction. Art cannot be understood to be limited to what is in the gallery, the concert hall, or the theater, but it can be found anywhere and whenever human beings are intimately intimate with their lives. It is the essence of art in the context of education, a lesson that life can be regarded as an artwork. In life, the maker can be remade, and the remake or re-creation is at the core of the educational process (Uhrmacher, 2003:445).

Art education is especially in the scope of formal schooling, as the art of being a medium or educational

means at least reflect that art education has urgency in shaping the personality of the learners in full, has capacity Creative and social sensitivity or consciousness as a member of the community that upholds cultural values (Triyanto, 2017:89). It is related to Chapman's opinion (1978:19) that the purpose of art education is to meet human personal needs, nurture social awareness, and distribute cultural heritage. Thus, it is said that art education in the sphere of formal schooling has become a means that can cultivate, nurture, and develop human potential thoroughly as individual, social, and cultural beings.

From the explanation above, it is said that art education in the context of education in general actually has a similar position to other education programs, such as mathematics education, language education, physics education, and other educational programs. In other words, art education is also an integral part of the general education curriculum. As for the fundamental difference between art education and other educational programs, which is then the urgency of art education in the context of education in general is that in addition to the process of humanizing human beings, art education is also present as a "counterbalance" of *naturwissenschaften* educational programs that are too dominating in the educational world with its scientific reasoning calculation ability (Suherman, 2017:7).

Educational Arts Based Local Wisdom

Every culture has a local wisdom that then becomes the guidance of the survival of the supporting community. In Indonesia itself multiethnic and multicultural with the island-mother who spread from Sabang to Merauke, has a variety of local wisdom that is considered high value, or often called Adiluhung. The values of local wisdom become a guideline for the supporting community to create a harmonious atmosphere of life.

The meaning of local wisdom, as introduced by Wales (Ayatrohaedi, 1986:30) is "the sum of the cultural characteristics which the vast majority of a people have in common as a result of their experiences in early life". According to Sugono et al. (2008:23), the term of wisdom in Indonesia is aligned with discretion and jealodication. On the other hand, Koentjaraningrat (2009:112) as one of the leading anthropologists in Indonesia said that human culture is a local wisdom container, which is then contained in three cultural forms itself, namely idea, activity artifact. That is, local wisdom in this case cannot be removed from culture, because as mentioned in the beginning that local wisdom is always there and in the culture itself.

According to Haba (2007:328) Local wisdom relates to the knowledge or richness of knowledge and culture in a particular society, which is then always developed over time, and has always undergone change

and development. Local wisdom includes matters relating to local understanding, with cultural richness that becomes the identity of a community or community in a particular region. The forms of local wisdom, are summarized in the belief to maintain the environment, health, and the daily life of the citizens of its supporters. For example, forest area, religious ritual, folklore, social relations system, art, food, etc. It is made clear by Suyatno (2011:83) that local wisdom can be defined as a local cultural richness that contains life policy; of life (way of life) that accommodates policy and wisdom.

Local wisdom is one and even has an important role as the creation of noble characters or the character of a nation that is always acting with mindfulness, ancient self, and self-control (Daniah, 2016:10). Therefore, local wisdom needs to be kept and preserved so as not to be lost and swallowed by the progress of the era. It is here that education becomes a crucial agent, because through the grievances of local wisdom values can be maintained and preserved. Emphasized by Rohidi (2014:58) that in talks about culture is always implied three important aspects, namely: 1) culture diverted from one generation to the next; 2) Culture studied, in the sense is not something derived from the physical condition of human being genetic; and 3) culture owned and shared by the supporting community. It means culture is always diverted through the educational process, because education in this case is seen as a preservation effort to preserve the traditional nature of culture. On the other hand, because the cultural symptoms are constantly changing, education as a process of cultural transfer is not only limited to cultural preservation, but also has a dimension of cultural development associated with the dynamic cultural change itself, which is certainly a creative process. If, in this case art education is very potential.

In the beginning it has been explained that art in the context of education is not merely an effort to deliver or guide learners to become individuals who are good at creating artworks, but most importantly the self-immaturity of participants Students. In other words, art education has an urgent role in the process of establishing capable and well-established students' character, and being able to face the symptoms that arise in his/her life, especially the symptoms brought about by the current modernization and Globalization. It is able to preserve the values of local wisdom in the midst of modernistic currents and globalization laden with the hegemony of foreign cultures.

Regarding the discourse of art education based on local wisdom, it is essentially not new. Even some extreme views say that the art education of its true must be based on local wisdom. It is so because local wisdom is widely understood as a culture. The concept of education based on local wisdom (culture) such as this is considered

as one of the efforts to preserve, including developing and utilizing local wisdom values, so that if it is viewed in terms of ideologically, it is conservative and progressive. In short, the educational ideology that underlies the concept of artistic education in the local wisdom can be an ideology of conservatism education and can also be ideology progressivism education.

It should be understood in advance that in the implementation of art education always contains appreciation and creation activities (creativity). In addition to that inside also contained expression activities. It is indeed a core activity in the implementation of art education. In fact, Suhardjo in his book *Pendidikan Seni dari Konsep sampai Program*, published in 2012, said that art education aims to cultivate the power of consciousness and aesthetic sensitivity (appreciation), copyright (creation/creativity), and give subjects to express. If it is associated with the ideology of conservatism and progressivism in the concept of education-based art local wisdom as explained above, then the first is implemented in appreciation activities, and the second is implemented in the activities creation (creativity).

First, **Appreciation**. Literally the term of *apresiasi* that is absorbed from the English language is appreciation that can be interpreted as the ability to appreciate something (Sunarto & Suherman, 2017:1). The appreciation activity in the implementation of education and local wisdom-based art learning can be done by familiarizing learners to see and interacting with the traditional works of art, so that the learners are able to recognizing, studying, capturing the values inherent in it, and finally being able to appreciate the traditional art of appreciation. In this case, the art works in the form of artifacts relics of the ancestors in certain cultures, as well as traditions of the arts that still exist until now.

For example, to invite students to watch traditional art performances, participate in cultural festivals, follow the activities of cultural rituals in which there are many elements of local wisdom, visiting museums and sites ancestral relics, or visiting traditional cultural sites in certain regions. The role of educators (teachers or lecturers) in the appreciation activity is to control and provide understanding of the objects that are appreciated, and to provide stimulus to learners. That is, educators in this activity are required to have a wide insight into the object of appreciation.

Appreciation activity in the implementation of art education as a means of conservation of local wisdom values, not only can increase the ability of learners in terms of assessing and appreciating the traditional artwork, but also has Strong influence on the complexity of the student's psychological development. As for the external influences of the activity, it is psychologically able to cultivate a high appreciative attitude for the

students on everything of value in his life. If it is important, remember, this appreciative attitude is very functional in preserving the sustainability and cultural existence, including the art itself, and the existence of human life as a whole (Triyanto, 2017:74). Not only that, other implications that can be grown from an appreciation activity to a broader life, can be the ability to love, respect, and share, cooperate, and include a high ability to behave tolerant.

Second, **Creation (Creativity)**. In the Great Dictionary of Bahasa Indonesia (online), explained that *kreasi* is a creation of the mind or intellect human sense. The term creation (noun) is synonymous with the word "work", which is absorbed from the Latin, *creare*, which means "create" (verb). The person who does the creation or creation activity is called a creator. According to Bahari (2014:23), creative means to make something that has not existed yet to be existed; create. In short, creations are related to human processes and works.

In the creation or creation activities are always a creative attitude (creativity). That is why both of these terms are very closely related, and even almost indistinguishable between the two. The term creative or creativity is defined by Sumardjo (2000:80) is a very special mental attitude or condition, which is a manifestation of human freedom. Sumardjo further says that creativity departs from things that already exist, from culture and or traditions. Creative man is a human being who has a description of new attitudes, new views, new ideas or concepts, which are essential in nature, so that they are able to do various approaches in dealing with the problem.

Triyanto (2017:64-65) in his book *Spirit Ideologis Pendidikan Seni* explained in wide length about creativity. According to him, creative activities are a series of the complexity of creation through various phases, from moving the power of intuition and imagination to explore the infinite "world" to get meaningful ideas, then construct the idea into a concept or idea, and then it is poured through the skill of manipulating media (creations) to become a masterpiece.

If it is carefully studied, it can be said that both of these terms (creations and creativity) are mutually related, always going along, and cannot be separated. Creativity at the thought level; Concepts, ideas, or ideas, while creations are at the process and work level. However, it should be understood that the most urgenous here is creativity, given that creativity takes the main role. In other words, human beings will not be able to be creative, creating works, if they do not have a creative attitude or creativity.

Creations in relation to the implementation of education and local wisdom-based art learning can be done by giving learners the freedom to pour their

creativity in the art creation process. The freedom referred to in this case does not mean without any filterisation, but rather, supervision and mentoring during the students' art creations. Considering, the process of art creation in this case, must be adjusted with the context that is sourced from the local wisdom itself. If, here is where one of the educators' duties in the process of creation in the implementation of local wisdom-based art education. The supervision and mentoring are done with the aim that the student's creation process is not deviated from the context of local wisdom-based art education.

For example, in working or creating artwork, educators first introduce students to local wisdom, or more commonly, traditional-local cultures. This can be done with a visual or audio visual approach in the classroom, accompanied by an explanation related to the object being introduced. On the other hand, it can also be done with an appreciation approach; Doing appreciation activities as explained in the previous explanation. After that, it can be done by the process of art painting by encouraging students to raise the theme or topic of local wisdom that has been introduced to him. As it has been outlined at the beginning that in this creative process the learners are given the freedom to pour the creativity, so in this case it is free to choose ideas or concepts, techniques, medium, and art styles according to desires.

As for the art creation activities in the implementation of local wisdom-based art education, it also has a strong influence for the development of learners. Besides being able to develop creative attitude in the process of creation of artwork, in a sense can improve the ability to create artwork, also has a significant influence on the development of students progressiveness. The external influences are the ability and proficiency of learners to deal with the symptoms found in daily life, especially in the modernization and globalization flows, so that they do not experience a lag and remained in terms of fulfillment (Suherman, 2017:10).

In addition, as it is known that art creations in the implementation of local wisdom-based art education can improve the copyrights of students, including the creativity to cultivate and take advantage of something that already exists into a and New, useful and meaningful, it is a provision of learners to live a life that runs dynamically; Constantly changing and evolving according to the Times. Highlighted by Triyanto (2017:124) that this process prepares human resources that are able to face the environmental challenges both in the present and future with all sorts of changes and developments. In short, this activity gives learners the opportunity to train creative creations in order to solve the problems they face.

The Urgency of Arts Education Based Local Wisdom in the Era of Industrial Revolution 4.0

In recent years, the 4.0 industry revolution was warmly discussed by intellectuals. According to Sutopo & Prasetyo (2018:18), the term of industrial revolution 4.0 is a developing era that exist from the notion of fourth industrial revolution (first in 1784; second in the late 19th century; the third in 1970). The term was officially appointed as a term to appoint the era of the fourth industrial revolution in the Hannover Fair in Germany in 2011. The 4.0 Industrial Revolution itself is characterized by a comprehensive transformation of all aspects of industrial production, combining digital technology and the internet with conventional industries.

Experts interpret that the emergence of the industrial Revolution 4.0 does have many benefits, especially in the field of economics. However, on the other hand, there is a negative impact on human life. It is explained by Tjandrawinata (2016:32) that the revolution of the 4.0 industry has the potential to empower individuals and communities because it provides new opportunities in all areas, but it can also lead to marginalization of groups, exacerbate social inequality and numerous security risks, and can damage the relationship between people. In Indonesia, in particular, the negative impact carried by the 4.0 industry revolution has also emerged. In social life, for example, where social inequality in recent years is difficult to achieve an increasingly high intensity; the extent of narcotic abuse, the brawl between students, rape, theft, robbery, gangster, corruption, and many others that even murder human life (Suherman, 2016).

In the context of culture, the interests of society especially young people (millennial) are increasingly reduced to maintain and preserve traditional cultures, including the local wisdom of high value. So, if it is protracted, then the primordial proven local wisdom has an important role as the guidance of the community's life harmoniously and humanist will be increasingly reduced by foreign cultures are attacking in all aspects of community life.

In addition, the industrial revolution 4.0 is oriented towards comprehensive transformation in the economic field, as Wasisto Raharjo Jati said in his writings "Pembangunan Gerus Kearifan Lokal" (*Kompas*, April 20, 2011) that in Indonesia development that is too focused on economic growth has ignored local wisdom, and also raises the potential for future vertical and horizontal conflicts. According to him, the orientation is too focused on such economic growth, indirectly cultivate "money culture" which will then be more likely to castrates and even to abandon the local wisdom (Suyatno, 2011:85).

That is, cultural decadence as described above is a manifestation of the progress of the era that requires a thorough system of globalization, detonation of popular media and mass media, and the expansion of informatics

technology That are increasingly sophisticated and without limits, which are nothing but the symptoms of the industrial revolution 4.0. The question that then arises is where the urgency of education art based local wisdom in the era of industrial revolution 4.0?

Related to the urgency of education based on local wisdom in the revolution of the 4.0 industry, it is clear that it is very closely related to the activities of appreciation and creation (creativity) in the implementation of education and art learning based Local wisdom as explained earlier. First, through the art of appreciation activities, local wisdom, especially traditional arts that are increasingly rarely enthused by the millennial in the era of the industrial Revolution 4.0 can be excavated, asked, identified, and appreciated, so that the existence of Local wisdom can be maintained. In short, in the era of Industrial Revolution 4.0, the local wisdom that has the value of Adiluhung can be conserved through appreciation activities in the implementation of education and art learning.

Secondly, through creative art creations, local wisdom in the era of the industrial Revolution 4.0, sometimes considered "kolot", ancient, outdated, yet it can be preserved. In other words, through creative art creation activities, local wisdom can adapt to the development of the era called the Industrial Revolution 4.0. It has also been mentioned by Triyanto (2017:125) by saying that creativity (creation) becomes the most powerful weapon to adapt to the development of the times and the changing environments and the human or community mindset.

Thus, it can be said that through the activity of appreciation and creation (creativity) art in the implementation of art education, local wisdom in the era of the industrial revolution 4.0 can be "saved" from a variety of threats that can reduce it, and it can be "developed" as the demands of the times. In addition, especially in Indonesia, indirectly the appreciation and creation activities in the implementation of education and learning art based local wisdom also become a kind of instrument to realize the cultural promotion program, As contained in the constitution No. 5 2017, which is to safeguard, protect, develop, and utilize local wisdom values that are summarized in traditional culture that is considered high value.

Conclusion

Essentially the nation's identity crisis as explained earlier has emerged and has even become acute in the social life of society today. This can be seen mainly in the behavior of people or society, known as millennial in the era of industrial revolution 4.0 that increasingly override the values of local wisdom in everyday life. The values of local wisdom that was once regarded as a guideline for living life, today increasingly felt the urgency to lose. In

fact, as Soebadio said (Ayatrohaedi, 1986:18) that local wisdom is the main indicator as the identity or personality of a nation.

It is considered to weaken the character of the nation, it takes a kind of idea or concept that can be used as a tool or instrument to launch counter hegemony in order to keep the local wisdom exist in the era of industrial revolution 4.0. In this regard, the art education based local wisdom is considered to have a significant and strategic role, as it can foster aesthetic awareness and sensitivity to the importance of maintaining and preserving local wisdom through creative appreciation and art creations. It has also been mentioned by Gazali (2107:139) by saying that the discourse of art education based local wisdom is not an absurd paradigm, but it is very important to apply so that the noble values of this nation is maintained.

In short, the arts education based on local wisdom is the most potential alternative in conservation and cultural development projects in the era of the industrial Revolution 4.0, as well as a crucial agent in shaping people identity or character who have appreciative, creative, and productive attitude. For this reason, the position of art education based local wisdom in the context of education in general should be noted and taken into account.

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