

Analysis of the Development of Visual Arts and Crafts Based on Local Wisdom in Learning

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Abstract : This research aims to analyze the development of visual arts and crafts based on local wisdom in learning at the Visual Arts Study Program, Gorontalo State University . The research method used is descriptive qualitative to identify, observe and analyze field conditions in the local wisdom-based learning process carried out. The data analyzed is data on the learning process of visual arts and crafts based on local wisdom observed in the textile arts and crafts course. The aspects observed are lecturer activities in managing learning, and student activities as learning participants, student response data and learning result data from learning participants. The research results show that the observation indicators show varying results. The results of data analysis on the ability of lecturers' activities in managing learning about Karawo Textile Arts based on local wisdom reached the criteria of quite good 21%, good 26% and very good 53%. Meanwhile, the results of the analysis of learning participants' activities also show that the percentage of learning participants' activities for each aspect observed in the implementation of learning is within the criteria for ideal tolerance limits which are determined by two aspects and the criteria below, while those who get tolerance limits below ideal have three aspects. Thus, it can be concluded that there are still shortcomings in the implementation of the development of visual arts and crafts based on local wisdom in learning can be improved by creating teaching materials based on local wisdom and innovative learning media in order to provide a better learning experience for students.

Keywords – Learning, Local Wisdom, Visual Art, Textiles, Karawo

I. Introduction

Indonesia is a multicultural country that has various traditions and *local* wisdom values whose existence needs to be maintained.ⁱ Rapid globalization means that Indonesia's original local cultural values are increasingly being eroded by developments over time. Foreign culture that enters slowly can change people's lives.ⁱⁱ Facing this problem, efforts are needed to revive local wisdom values. At an epistemological level, the practice of acquiring local cultural knowledge that has local

wisdom values through the learning process can be carried out by students through the stages of socialization, enculturation and internalization of local wisdom values in meeting the needs of students, communities and society.ⁱⁱⁱ Universities have an obligation to lead people back to their identity through exploring and interpreting existing noble cultural values as a source of local wisdom. This effort needs to be made to derive the substantive meaning of local wisdom. In order to open awareness, honesty and a number of noble cultural values to be socialized and developed into principles of dignified living.^{iv}

The development of visual arts and crafts based on local wisdom can be carried out by integrating local wisdom in learning as an effort to increase the sense of local wisdom in the environment and an effort to maintain the existence of local wisdom amidst the rapid flow of globalization. The development of local wisdom-based visual arts and crafts in learning is an effort to preserve and develop local culture through concept development and implementation of local wisdom-based visual arts education paradigms. The essence of arts education in human life is to build creative capacity and cultural awareness through art as a medium. The target of developing local wisdom is carried out through individuals, institutions, communities and society in a comprehensive manner.^v

Local wisdom is all intangible cultural heritage developed by local communities, collectively or individually in a non-systemic way and embedded in the cultural and spiritual traditions of the community. Intangible cultural heritage includes oral traditions, performing arts, social practices, rituals, celebrations and noble values that apply in people's lives (Article 2 of Law No. 32 of 2009 concerning Environmental Protection and Management, 2009).^{vi} Vitasurya V. R emphasized that local wisdom comes from traditional values, religious values and local culture which are naturally formed in a community group to adapt to the surrounding environment so that it has become a tradition or constant in an area (Sugiyarto & Amaruli, 2018).^{vii} Local wisdom contains high life values and is worthy of continuing to be explored, developed and preserved as an antithesis or socio-cultural change and modernization (Njatrijani, 2018).^{viii}

The concept of local wisdom in the English-Indonesian dictionary local means local, while wisdom or discretion. Basically, local wisdom is local values that contain wisdom, are wise, contain good values that have been passed down from generation to generation and serve as guidelines for members of the community (Kristiyanto, 2018).^{ix}Wisdom is a process and product of human culture, used to maintain life. (Wagiran, 2012 ;330)^x

Various forms of local wisdom, as stated by Mitchell (2003) quoted (Nasution et al., 2019) ^{xi}include a) the ability to adapt to one's living environment. b) Local Values: local rules or values regarding actions or behavior that are obeyed and mutually agreed upon. c) Local Skills: ways to maintain human life that depend on nature, starting from hunting, gathering, farming, to home industry. d) Local resources: local resources are used according to their needs to maintain the balance of the microcosm and

macrocosm. e) Local decision-making mechanism: if community members violate agreed norms, they will be given certain sanctions. f) Local Group Solidarity: humans are by nature individual and social creatures, therefore they always need the help of other people in doing their work. In the end, a local social process occurs, related to how a society carries out its functions, the system of social actions carried out, the order of social relations, and existing social control (Triwahyuningsi, 2023; 5).^{xii}Several things that need to be considered in the process of integrating local wisdom in learning in higher education need to consider several things, including: the uniqueness of students, the role of lecturers, class management, student involvement, and reflection on the results of the learning carried out.

Handicrafts and visual arts are two things that are interrelated and cannot be separated. The visual arts category includes artistic creations intended for human pleasure and senses. This explanation of Visual Art can be broader and consist of several types of 2-dimensional and 3-dimensional Visual Art. Mayar (2022) stated that "Visual Art is art that has quality, results of expression and beauty in various ways that exceed its authenticity by classifying objects/subjects against aesthetic criteria".^{xiii}In line with Mayar's opinion above, Mery (1975), a 2-dimensional Visual Arts expert from France whose book was translated by Soedarsono, stated that Visual Arts is a symbolic vision of expression in a higher and more beautiful form and shape which is neutralized into a beautiful forms as a form of self-expression and emotion. Then Art (2019) emphasized that, Visual Art is an expression of a person's soul that is imagined in a beautiful form that is expressed and can be enjoyed by people in art performances or exhibitions.

Based on the expert opinion above, it can be concluded that visual art is a manifestation of two or three-dimensional aesthetic values which are said to be an expression of the soul. Furthermore, crafts are "things related to handmade work or activities related to goods produced through hand skills (handicrafts) with a touch of beauty. "The crafts that are made are usually made from various materials, from these crafts we produce decorations, art objects or used items."^{xiv}Furthermore, Sugiono (in Mahzuni, 2017)^{xv}explains that crafts are items produced through hand skills (such as mats, woven, embroidery and so on), simple items, usually containing elements of art, can also be devised as small businesses carried out at home. . Crafts are human creative works that are made with hand skills with the help of tools and supporting materials to produce works of beautiful value.

II.METHOD

This research method is descriptive qualitative. Descriptive statistical analysis is used to identify, observe and analyze field conditions in the local wisdom-based learning process carried out. The qualitative approach used in this research is a social science research method that collects and analyzes data (Afrizal, 2017; 13).^{xvi}Researchers choose this approach in order to obtain an in-depth picture of the object to be studied. Of the six types of local wisdom, as stated by Mitchell (2003), quoted in

(Nasution et al., 2019), ^{xvii}the form of local wisdom in the form of local skills, namely karawo, which is packaged in the karawo textile arts course, will be analyzed .

III. RESULTS AND DISCUSSION

Descriptive statistical analysis is used to analyze, identify and observe field conditions in the local wisdom-based learning process carried out in the visual arts education study program, Department of visual arts and design, Gorontalo State University. The data analyzed is data on the learning process of visual arts and crafts based on local wisdom observed in the textile arts and crafts course. The aspects observed are lecturer activities in managing learning, and student activities as learning participants, student response data and learning result data from learning participants.

Visual Arts Education Study Program Profile

a) Vision of the Visual Arts Education Undergraduate Study Program

In 2036, it will become a superior and competitive study program in Southeast Asia in providing culture-based visual arts, crafts and design education.

b) Mission of the Visual Arts Education Undergraduate Study Program

1. Organizing quality education and learning in visual arts, crafts and design based on culture and technological developments.
2. Carrying out research and scientific publications in the field of visual arts, crafts and design intensively and consistently.
3. Carrying out community service based on research results in the fields of visual arts, crafts and design oriented towards empowerment and improving community welfare.
4. Building a collaborative network with various related agencies in improving and applying science, technology and art, especially in the fields of visual arts, crafts and design.

c) Objectives of the Bachelor of Visual Arts Education Study Program

- Improving the quality of graduates of the Visual Arts Education Undergraduate Study Program who excel in the field of visual arts, crafts and design education, namely being able to master and develop science and technology, as well as solve problems in the fields of visual arts, crafts and design.
- Increase and expand research and publication of scientific works that support the development of science, technology and practice in the fields of visual arts, crafts and design.
- Increasing community service activities as an application of science and technology in the fields of visual arts, crafts and design to improve community welfare.
- Increase and expand cooperation networks with various institutions relevant to the development of science and practice of visual arts, crafts and design at local, national and international levels.

d) Achievement Strategy

- Improving the quality of learning through the application of various learning methods and utilizing various learning resources in accordance with developments in science and technology.
- Improving the quality of lecturers in providing quality tri dharma higher education services to students, through formal education (S3), training, internships, *workshops*, seminars and other relevant activities.
- Increase student involvement in various academic and non-academic activities, through: coaching, internships or residency, training (*workshops*), seminars, competitions/competitions, and exhibitions.
- Facilitate students to study in other study programs and study outside campus to strengthen and expand competencies.
- Improving laboratory/studio facilities and infrastructure through proposing the procurement of equipment and learning materials as well as practicums.
- Facilitate training activities for writing scientific papers, proposal clinics, and informing about research grants and community service.
- Increasing access to publication of scientific works by preparing the department's journal, namely *Jambura: Journal of Art and Design*, to become a nationally accredited journal and providing information about opportunities to publish scientific works in reputable scientific journals.
- Increasing various forms of collaboration with related institutions or partners through the creation of cooperation agreements (MoUs) or assignment letters.

e) Graduate Profile

1. Arts educators in formal secondary or vocational education and non-formal education.
2. Researchers or observers of visual arts and their learning, which includes *visual arts*, *crafts* and *design*.
3. Producer of visual arts in the form of visual arts, crafts and designs.
4. Visual arts entrepreneurship or creative industry in the field of visual arts, crafts and design.
5. Manager of visual arts events.

The Visual Arts Education study program (PSR Undergraduate Program) also made adjustments from the previously implemented KKNi curriculum to the Merdeka Belajar-Independent Campus curriculum, as a form of anticipation by the study program management in preparing superior and competitive graduates. Therefore, in the Merdeka Belajar-Kampus Merdeka curriculum that has been prepared, students are given space and facilitated to take several credit courses outside the study program and outside the campus to strengthen and expand the required competencies.

The scientific fields studied in the Visual Arts Education Undergraduate Study Program (PSR Undergraduate Study Program) as an educational study program are

generally a representation of two scientific families, namely visual arts and educational sciences. Visual arts science is the content (core), while educational science is studied as a way to teach visual arts knowledge to students. Therefore, the curriculum structure designed is an integration of these two fields of science with the addition of other fields of science as support, so that the resulting graduates are able to become professional visual arts educators (teachers) as the main profile of graduates of the PSR Undergraduate Study Program.

Visual arts scholarship is generally grouped into three fields, namely visual arts, craft arts, and design. These three fields of knowledge must be mastered by graduates of the PSR Undergraduate Study Program because they will be taught in an integrated manner in arts and culture subjects at the general and vocational secondary education levels. Meanwhile, educational science is taught mainly on learning (planning, implementation, evaluation) and the professionalism of educators.

One of the core scientific subjects in practicing visual arts which is included in the field of craft arts is karawo textile art. Karawo is a fabric made by the people of Gorontalo. Overall, the technique for making karawo embroidery, from making motifs, cutting to embroidery, is still done manually. Karawo crafts are a non-oil and gas commodity typical of the Gorontalo region which has great potential for development (Hasdiana, 2013;1).^{xviii}This course is a course based on study material selected based on a matrix between the CPL formulation of attitudes, general skills, special skills and knowledge. This course is based on local wisdom because it equips students with the knowledge and practice of Gorontalo karawo textile art, the contents of which include: the concept and elements of karawo art, karawo art technology, the function of karawo art, the development of karawo art, the quality of karawo art products, and the practice of making designs. New ka rawo ornaments with various motifs.

Analysis of Lecturer Activity Data in Managing Learning

Observation data on lecturer activities in managing learning is expressed in the form of scores of very good, good, fair, poor and not good. The score is then described by referring to the lecturer activity criteria table for managing learning.

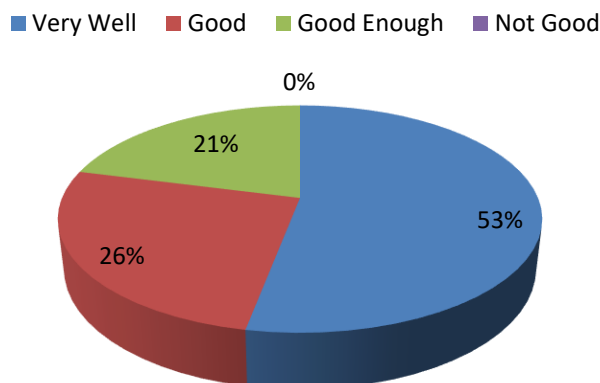
Table 1. Lecturer activity data in Managing Karawo Textile Arts Learning

ASPECTS OBSERVED	Not good	Not good	Pretty good	Good	Very well
	1	2	3	4	5
Initial activity					
1. Ability to motivate students			√		

ASPECTS OBSERVED	Not good	Not good	Pretty good	Good	Very well
	1	2	3	4	5
2. Ability to communicate learning objectives					√
3. Remind meeting materials			√		
4. Ability to cause problems					√
5. The ability to give students the opportunity to ask questions that they do not understand					√
Core activities					
1. Ability to group students					√
2. Ability to explain material about Karawo textile art					√
3. Ability to explain material about the concepts and elements of karawo art				√	
4. Ability to explain material about karawo art technology					√
5. Ability to explain material about the function of karawo art				√	
6. Ability to optimize knowledge of the development of karawo art			√		√
7. Ability to optimize knowledge of the quality of Karawo art products					
8. Ability to guide course participants in gathering appropriate information to solve problems in the practice of creating new karawo ornament designs with various motifs			√		
9. Ability to lead class discussions					√

ASPECTS OBSERVED	Not good	Not good	Pretty good	Good	Very well
	1	2	3	4	5
10. The ability to encourage students to ask questions, express opinions or answer questions					√
11. Ability to appreciate various student opinions					√
End activities					
1. Ability to direct students to draw conclusions from the material they have studied				√	
2. Ability to provide practice questions or quizzes				√	
3. Ability to manage time			√		
4. Class atmosphere: Student activities				√	
5. Class atmosphere: Lecturer activities					√
	0	0	4	5	10
			21%	26%	53%

Results of Data Analysis Lecturer Activities in Managing Learning



Picture 1. Lecturer activity data in Managing Karawo Textile Arts Learning

Data Analysis of Participants' Responses to Studying Karawo Textile Arts

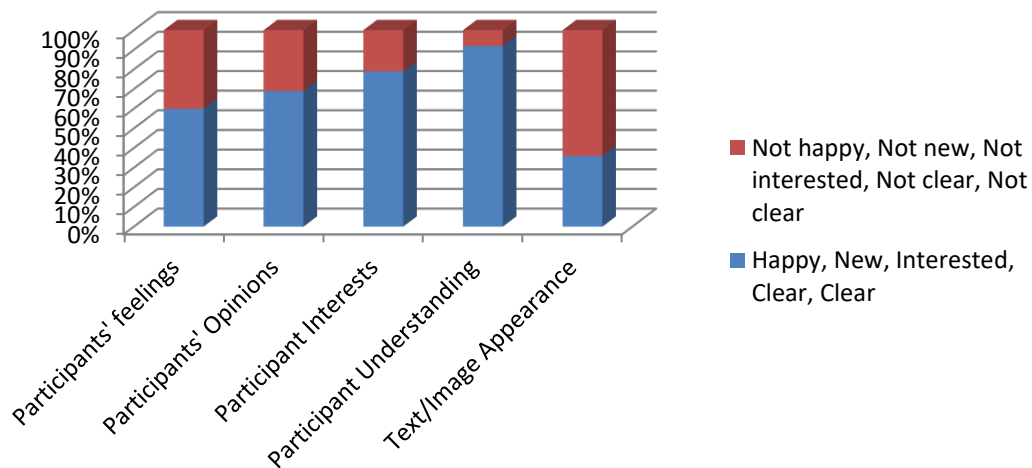
Questionnaire data from study participants' responses were analyzed in the form of percentages. The learning participant's response is categorized as positive if the percentage of positive responses for each aspect responded to is at least 80%.

Table 2. Response data from participants studying Karawo Textile Arts

ASPECTS OBSERVED	Percentage	
	Like	Not happy
Students' feelings towards learning components:		
1. Karawo Textile Art learning materials	20	8
2. Learning Results Test	10	18
3. Learning atmosphere in class	15	13
4. The way lecturers teach	22	6
	16.75	11.25
	60%	40%
Learning participants' opinions regarding learning components:		
1. Karawo Textile Art learning materials	18	10
2. Learning Results Test	20	8
3. Learning atmosphere in class	17	11
4. The way lecturers teach	22	6
	19.25	8.75
	69%	31%
	Interested	Not interested
Participants' interest in learning to take part in Karawo textile arts lessons	22	6
	79%	21%

ASPECTS OBSERVED	Percentage	
Participants' understanding of the language used Learning Components:	Clear	Unclear
	26	2
	92%	8%
Appearance of Writing, Illustrations/Images, and location of images in the Learning Component:	Clear	Unclear
	10	18
	36%	64%

Results of Data Analysis of Responses from Karawo Textile Arts Learning Participants



Picture 2. Response data from participants studying Karawo Textile Arts

Based on the research results above, the observed indicators show varying results . This is shown by the results of data analysis of lecturers' activity abilities in managing Karawo Textile Art Learning based on local wisdom reached the criteria of quite good 21%, good 26% and very good 53% . Meanwhile, the results of the activity analysis of learning participants also show that the percentage of learning participants' activities for each aspect observed in the implementation of learning is within the ideal tolerance limit criteria which are determined by two aspects and the criteria below, while those who get the tolerance limit below the ideal are three aspects ... Participant

responses learning, which consists of aspects of participants' feelings towards learning components amounting to only 60%, some even only reaching 36%, aspects of opinions of learning participants towards learning components amounting to 69%, aspects of interest of learning participants in taking part in Karawo textile art learning amounting to 79%, aspects The learning participants' understanding of the language used in the Learning Component was 92%, and aspects of Writing Appearance, Illustrations/Images, and image location in the Learning Component were 36%. This is due to the unavailability of teaching materials or learning media that can be helpful tools for lecturers when teaching these courses so lecturers explain learning material only with the help of power points.

IV. Conclusion

The development of visual arts and crafts based on local wisdom in learning faces several identified problems. Based on the research results, several problems that arise include the unavailability of innovative teaching materials which causes a lack of student creativity in developing local wisdom-based learning, low knowledge and not yet optimal student learning outcomes, as well as the lack of use of teaching materials that are linked to the environment where they live and universities to introduce local regional wisdom. Through the development of visual arts and crafts based on local wisdom, it is hoped that students will have the ability to develop functional appreciation. By identifying these problems, local wisdom-based visual arts and crafts learning can be improved and it is necessary to create local wisdom-based teaching materials and innovative learning media in order to provide a better learning experience for students.

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