



## SYNERGY OF CRAFT ARTS EDUCATION IN EDUCATIONAL AND NON-EDUCATIONAL CURRICULUM

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**Abstract**—Education is a place to build the nation's existence by following the development and use of information technology and digital learning in the Industrial Revolution 4.0 era. Paying attention to Craft Arts education which is in two very different positions, it is very interesting and needs serious attention to be able to produce reliable graduates according to their profiles and competencies. The learning achievement that is targeted in the non-craft arts education study program is to produce undergraduates (S-1) who are able to live up to national cultural values, master scientific basics, are able to examine and be able to solve problems (problem solving) in the field of craft arts, while the focus of world of craft education is on producing reliable craft teacher candidates, so graduates are required to become teachers who must have 4 competencies as professional teachers. Observing the phenomena that occur between the methodologies applied in each educational and non-educational institution, the craft will find common ground as ingredients to formulate according to their competencies. The expected competencies are of course adjusted to the characteristics of each educational and non-education study program majoring in craft arts. The two domains can synergize to meet the demands of learning outcomes that have been applied. The learning outcomes that have been determined are certainly also adjusted to the SNPT and KKNI at level 6 which are fit with the business world and the industrial world. Matching and equalizing graduates of craft arts undergraduate programs, both educational and non-educational is an effort to produce graduates who are truly capable of responding to future challenges, both as prospective professional teachers and craft graduates who are able to provide enlightenment to the non-educational world. All of this can be achieved if the curriculum that is applied really synergizes between the two and goes hand in hand with paying attention to their respective characteristics.

**keywords:** Craft, education, curriculum.

### INTRODUCTION

Education is a place to build the existence of the nation by always following changes and developments and through the use of information technology and digital learning in the era of the Industrial Revolution 4.0. Through education, the nation will advance and no nation will advance beyond its education. Based on the academic guidelines for the Higher Education of the Indonesian Arts, it is stated that the essence of art is a dynamic art form. Its existence is alive and always changing according to the expression of feelings through forms and mediums. The form and medium are according to the choice as a formulation of the complexity of the reality they experience. The medium that is expressed will appear **dwimatra** (two-dimensional) and **trimatra** (three-dimensional) art texts as well as intermedia as a combination of the two. In fact, it is not limited to these texts, but in practice and in its context, multidisciplinary integration will have a broad impact on the development of fine arts (Tresna Dermawan Kunaefi, et al., 2007). Meanwhile, related to **Craft Art Education in Indonesia**, which is indeed an important part of the existence of art in general, the studies in it also reflect the rate of development of Craft Arts according to the level of appreciation and conditions of the era.

It is undeniable that the craft art that we have developed shows extraordinary developments and we continue to fight for this condition in the midst of the development of Indonesian art, even in the international arena. Observing the Craft Arts Education in Indonesia that has been built since our ancestors then continues to experience dynamic changes and developments when



crossing the academic world. The academic world that has been proven to create reliable kriyawan and professional teachers gives new and broad hope to its existence. Teacher Training Institute (LPTK) which has a Fine Arts Study Program which provides opportunities to choose and deepen craft options or indeed the Craft Study Program. Craft Arts Education which is located in two very different positions is very interesting and needs serious attention to be able to produce reliable graduates according to their respective profiles and competencies.

## **LITERATURE REVIEW**

### **Non-Teacher Training Institute (LPTK) Craft Art Education**

Craft art education found in non-LPTK special colleges such as the Institut Seni Indonesia (ISI) Yogyakarta, Surakarta, Denpasar, Padang Panjang, dan Institut Seni Budaya Indonesia (ISBI) Bandung, of course, is very well established in carrying out the teaching and learning process that produces graduates in accordance with targets and competency standards of graduates that have been determined. This can be seen very clearly in the curriculum structure and learning outcomes that are targeted. It is very interesting to observe the goal of one of the educations in the Craft Art Education Study Program, which is to produce undergraduates (S-1) who are able to live up to national cultural values, master scientific basics, are able to examine and be able to solve problems (problem solving) in the arts. craft. They are also required to master various media and craft techniques to create creative and innovative techniques in realizing craft works, as well as being able to interact with other sciences and have broad insight according to the demands of the times. They are also required to be able to be responsible for the nation's cultural wealth, as a world parameter in fostering and developing craft arts and contributing to aesthetic intelligence in accordance with the times. Institutionally, the Craft Art Study Program is also expected to be able to foster and develop craft arts in Indonesia in line with the development of arts, science, and technology that are environmentally and culturally aware of the nation through education in the fields of creation, study, and management of craft arts.

Another thing that is also very interesting is the graduate profile determined by the Craft Art Study Program of Institut Seni Indonesia (ISI) Surakarta, namely: (1) Professional craft reviewers in analyzing, evaluating and interpreting the development of Indonesian cultural arts which are realized in scientific works according to the rules applicable in the field of art, and able to understand scientific methodology in scientific work; (2) The creator (Artist/Creator of Crafts) who is professional in creating/realizing works of art based on ideas and concepts (aesthetics, ethics, and logic) in functional and non-functional works that are based on the values of the archipelago and express them professionally; and (3) craft art designers who are professional in creating/realizing ideas in the form of detailed designs and making prototypes of craft products that are sourced from the cultural values of the archipelago in a professional manner in accordance with the development of science and technology.

The interesting which need to be observed is learning outcomes set by the Undergraduate Study Program (S1) in Kriya Seni Institut Seni Indonesia (ISI) Surakarta. The learning outcomes designed are also very operational and meet measurable rules. The learning outcomes are: 1) Mastering various scientific approaches, both disciplinary and interdisciplinary; 2) Being able to realize creative and innovative craft works based on the cultural diversity of the archipelago, mastering the media of creation, both main media and supporting media in the creation of craft works; 3) Able to explore, design, and realize craft works of art ethically, aesthetically, creatively, and innovatively; 4) Able to present the results of craft works in the form of exhibitions, scientific reports, and able to publish in scientific media both independently and in groups; 5) Able to explore and apply the concept of Indonesian culture in the process of creating creative and innovative works of art; 6) Able to apply the spirit of independence and entrepreneurship; mastering the concept of management and marketing of craft products globally, mastering the traditional techniques of the archipelago's craft arts; and 7) Able to create works of art that reflect



local cultural values and are able to design craft products by considering ergonomic aspects.

Observing the profile and learning achievements of craft art education in Non-Teacher Training Institute (LPTK), it is very clear that they are required to become reliable craftsmen. Craftsmen who are able to study and create works of art creatively and innovatively wherever they are, both individually and in groups. Craftsmen in their work are also required to explore local cultural resources (local wisdom) as local wisdom that is spread across the archipelago (Wahyu Tri Atmojo, 2013). The process of extracting ideas comes from local culture but the process of cultivating or visualizing it does not only change what already exists but also considers global culture. A global culture in which creativity emerges by producing new and useful works that have never been imagined before, both at the individual and group level by combining abilities, knowledge, and motivation that are adapted to their environment (Robert J. Sternberg and Todd I. Lubart, 1993).

Determination of learning outcomes and graduate profiles of course also cannot be separated from market needs for alumni users. Therefore, it is also necessary to conduct a tracer study. Perhaps from the results of the tracer study it can be mapped where they work and how users respond to the competence of their alumni. Based on the tracer study, it can be used as a basis for whether the Craft Education curriculum needs to be reviewed to suit the needs of the market/user. It also needs to pay attention to current conditions and accommodate government policies through the Ministry of Research, Technology and Higher Education which must adapt to digital learning in the era of the industrial revolution 4.0 (Paristiyanti Nurwardani, 2018).

### **Pendidikan Kriya LPTK**

Universitas Negeri Medan (Unimed) is one of Teacher Training Institute (LPTK) from 12 State Teacher Training Institute (LPTK) which is under the supervision of Ministry of Research, Technology and Higher Education. Unimed, which currently has an A accreditation from BAN-PT, has 7 (seven) faculties and 1 (one) Postgraduate Program. One of these faculties is the Faculty of Languages and Arts.

FBS UNIMED has 10 (ten) Study Programs, namely: Indonesian Language and Literature Education Study Program, Indonesian Literature Study Program, English Education Study Program, English Literature Study Program, French Education Study Program, German Language Education Study Program, Fine Arts Education Study Program, Music Education Study Program, Dance Education Study Program, and Performing Arts Study Program. Of the ten study programs, 6 of them have received A accreditation from BAN-PT. One of the A-accredited study programs is the Fine Arts Education Study Program. One of the distributions of courses in the Fine Arts Education curriculum of FBS Unimed is the Special Study of Craft Arts. The learning process focuses on the process of reviewing and creating craft works that are sourced from local culture and wisdom. Although there is a tendency that fine arts graduates will become teachers, it is possible that they will pursue and develop craft arts for their life.

Over time, and the demands of change, the curriculum for fine arts education is demanded to be harmonized. Changes and alignment of the curriculum in this case are adjusted to the needs of the community and the expectations of stakeholders. Curriculum development in 2005 has resulted in a Competency-Based Curriculum (KBK) which is based on the Decree of the Minister of National Education of the Republic of Indonesia (Kemendiknas RI) Number 232/U/2000 concerning Guidelines for Preparation of Higher Education Curriculum and Assessment of Student Learning Outcomes, as well as Number 045/U/ 2002 concerning Higher Education Core Curriculum.

In line with this thought, with the issuance of Law no. 12 of 2012 concerning Higher Education, Permenristekdikti No. 44 of 2015 concerning National Education Standards (SNPT), and the **Decree of the President of the Republic of Indonesia No. 8 of 2012 concerning the Indonesian National Qualifications Framework (KKNI)**, has encouraged the Fine Arts



Education Study Program to develop a curriculum that is oriented towards the KKNI and the SNPT. Changes or alignment of the curriculum are based on learning outcomes that can be met through content standards and learning processes. Learning outcomes that are proclaimed nationally refer to the development of science, technology, and art, as well as the dynamics of global development. Curriculum adjustment is also in order to face the global job market (such as MEA, AFTA, etc.), which remains grounded in the development of national identity. KKNI is also structured to create education that has the equivalent qualifications (competencies) of graduates with past experience skills and special skills from field training. Moreover, KKNI creates the quality of education in Indonesia at the same level as other countries. To realize the goals of the KKNI, the Fine Education Study Program conducts a self-evaluation, by carrying out a tracer study to obtain information about field needs and human resources as the basis for determining the profile of graduates. The results of the meeting agreement of the Indonesian Art Educators Association (APSI) are also a consideration in the preparation of the curriculum and determining learning outcomes. The KKNI-based curriculum implemented at FBS Unimed in its implementation applies 6 types of assignments, namely: **Routine Tasks, Critical Book Reviews, Journal Review/Research Review, Mini Research, Engineering Idea, and Projects** (see Syawal Gultom, 2016).

The six tasks can be explained logically and logically to achieve the expected learning objectives, especially in craft education. Teachers / lecturers as well as students to study and create craft works of course require a set of knowledge, especially those sourced from books related to the craft material. The books that have been found are then reviewed to be used as references in making scientific works, both articles and visual craft works with various mediums. The same is true for journal reviews. In the learning process, they are also required to look for articles that have been published in art journals. Articles that have been published in national and international reputable journals can be reviewed and then used as references. After reviewing books and journals then conducting limited research according to the material being taught. All the material obtained is then used as reference material in engineering according to the idea to determine the project or product output according to the material being worked on. Thus they will be accustomed to studying and studying a book, journal, research, and engineering their ideas to produce projects by utilizing information and technology.

### **The Role of the Craft Art Education Curriculum in Non LPTK dan LPTK**

Observing the phenomenon of craft education managed by special universities and education whose core is indeed education that will produce professional teacher candidates, both must synergize with government policies (Ministry of Technology, Research and Higher Education) and accommodate the Indonesian National Framework Qualifications (KKNI). The two institutions both produce graduates who in the level 6 in KKNI. The competencies that must be achieved at level 6 are: (1) Able to apply their field of expertise and utilize science and technology in their field in solving problems and being able to adapt to the situation at hand; (2) Mastering the theoretical concepts of certain fields of knowledge in general and the theoretical concepts of special sections in those fields of knowledge in depth, as well as being able to formulate procedural problem solving; (3) Able to make the right decisions based on analysis of information and data, and able to provide instructions in choosing various alternative solutions independently and in groups; (4) Responsible for their own work and can be given responsibility for the achievement of the organization's work.

Based on this phenomenon, of course, the two institutions that manage craft education should pay attention to and adapt to the new curriculum. Thus the curriculum that is built has a strategic role to be able to produce graduates who have the knowledge, skills, and attitudes. Moreover, in the 21st century, in addition to mastering core subjects, you must also be equipped with mastery of learning and innovation skills (learning and innovation) by being able to think



critically, analytically, creatively, and innovatively. Furthermore, the skills to work together and collaborate (team work and collaboration skills) are also needed to become graduates who have character and soft skills. In addition, skills in mastering the media, information technology, and communication are also very necessary to be able to keep up with the current development.

## CONCLUSION

Craft education in Indonesia will continue to exist and continue to grow by harmonizing advances in information and technology. Craft teachers/lecturers and students have a strategic role as an academic community that must develop internally. All power and effort by utilizing information and technology that continues to grow. With the use of information technology and digital learning in the Industrial Revolution 4.0 era, it is hoped that it will produce graduates who are reliable and can meet stakeholders. This is reflected in the development of craft education in Indonesia which is implemented in the UNDAGI #2 exhibition. Exhibition by presenting works that provide inspiration for the growth and development of crafts that collaborate creative potential with materials then presented in unique, creative, and innovative forms and prioritize novelty and engineering of extracting ideas that make a project. Happy Exhibiting!

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