

Conference Paper

The Tradition of Pottery Craftsmanship and Its Transmission System in Pagelaran Village, Malang Regency

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Abstract

This research aims at analyzing the phenomenon of the culture and transmission system of pottery craftsmanship in Pagelaran Village, Malang Regency. The analysis was conducted thoroughly and comprehensively using qualitative approach and, specifically, with the help of phenomenologist research design. The field data were acquired from thorough interviews, FGDs, observations, and literary studies with the researcher as the key instrument. To prove the reliability of the data, the researcher used the techniques of source triangulation, method triangulation, and theory triangulation. The data were analyzed through the stages of data reduction, presentation, verification, and paradigmatic theory analysis by applying the perspective of socio cultural theory and arts education theory. The findings presented that: first, the cultural transmission of pottery craftsmanship in Pagelaran has been running through seven generations that is still being preserved and continued at the moment; second, there are three conceptualizations on the transmission system of pottery craftsmanship in Pagelaran, those are the transmission system in informal, non-formal, and formal educational institutions.

Keywords: pottery of Pagelaran, transmission system, arts education

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1. Introduction

Pottery craftsmanship in Pagelaran Village, Kecamatan Pagelaran, Malang Regency is one of the biggest pottery center all around Malang. It is located about ± 30 km from the center area of Malang city. It has been existed since long ago and become the main source of living as well as ritual necessities of the people in Geta'an Village. According to Mr. Supriyadi, the secretary of Pagelaran Village, the people of Pagelaran have considered pottery as household industry since 1960's that, during its peak time, reached 255 craftsmen. The products produced are tradition kitchen utensils and ritual necessities such as: *anglo, keren, kendil, kendi, maron, kwali, cobek, kekep, gendok*, etc (Beritajatim, 2016).

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The most interesting phenomena from the pottery craftsmanship of Pagelaran is its ability to exist, develop, and survive against the vast changing of socio-cultural environment in terms of society's lifestyle and physical environment in terms of technology development. Currently, there are 153 pottery craftsmen in Pagelaran Village who are still actively preserving and transferring their knowledge, skill, and philosophical values about pottery to the next generations, and develop them as necessary.

Additionally, another interesting phenomenon is the cultural transmission phenomena of pottery among the community of pottery craftsmen and its surrounding. Based on the cultural context, the term of cultural transmission is often times linked to the terms of enculturation, socialization, and inheritance. Enculturation is the process of habituation or institutionalization where a culture is transmitted from one generation to the next generation through the process of learning (see Koentjaraningrat, 1980: 247-262). Commonly, enculturation focus on the product from the process of socialization, that is the process of preserving the culture by internalizing the aspects from the culture's origin. Meanwhile socialization refers to the real process and mechanism used by people in learning the cultural and social rules meant for anyone in a certain context (Sirolli et.al, in Gea, 2011: 141). Lastly, the term of cultural inheritance tend to focus on the way to maintain the characteristics of the attitude among generations through the mechanism of teaching and learning (see Cavalli-Spoza and Fieldman in Berry, 2002: 20).

In the perspective of arts education, the term of cultural transmission equals to the process of transfer of knowledge, skill, and philosophical values from generation to the next generation. This type of transmission process tend to emphasize on the internalization of attitude and behavior in craftsmanship, this is called as arts transmission system. On the other hand, the transmission system which of knowledge, skill, and philosophical values in regards to the internalization of attitude and behavior as a whole (aside of craftsmanship) is called arts function system. (see Struck, 1945; Wilson, 1964; Berry, 2002; Soehardjo, 2011; Cavalli-Sforza, L. L. et al., 1982). Eisner (1972) referred arts transmission system as essential that is arts transformation which is meant to build the skill in craftsmanship, while arts function system is equal to contextual correction where arts education is considered as the tools or media of education in order to assist the learner's growth and development holistically.

Transmission system and/or arts function system are implemented within the arts education among society, either in the form of informal, non-formal, and formal educations. Operationally, the learning process is conducted through parental succession system, apprentice system, studio system, and academic system. (see Soehardjo, 2011, Wilson, 1979, and Struck, 1945). Cavalli-Sforza and Feldman (in Berry, 2002: 20-21)

called them as cultural inheritance system that includes: (1) vertical transmission; (2) horizontal transmission; and (3) oblique transmission. When the cultural inheritance system is linked to the transmission system and/or function system, it is visible that parental succession system is identical to vertical transmission, apprenticeship and academic system is identical to oblique transmission; and transmission system through studio system equals to horizontal transmission. The analysis in this study focused on the perspective of arts education, that is analyzing the phenomena of arts transmission system of pottery among the Pottery Craftsman community in Pagelaran and the arts function system in the education environment.

Based on the background above, the focus of this study is to identify a brief history of Pottery transmission system and how the transmission of pottery craftsmanship in Pagelaran is conducted in the informal and non-formal institution, as well as how the arts function system of pottery in Pagelaran is conducted in the formal education institution.

2. Method

In order to answer the research problem raised above, qualitative research approach is applied in this study. More specifically, this research used phenomenology research design to thoroughly understand the meaning inside of the events and daily phenomena, interpret the experiences and knowledge regarding the research subject during their interaction (see Creswell, 2015: 108-111 and Moleong, 2000). Phenomenologist research design prioritizes multi-perspectives and inter-subjective approach (Sutopo, 2002). Multi-perspectives refer to the use of various perspective that allows the researcher to deepen the analysis towards the studied subject. While inter-subjective means the attempt to enter the conceptual worlds belongs to the studied subject..

The field data were acquired from thorough interviews, observations, and literary studies with the researcher as the key instrument. The use of observation technique is meant to observe to socio-cultural and physical environment where the pottery craftsmen belong. Thorough interviews were conducted to obtain various information in respect to the history of the tradition and the system in transmitting the pottery culture. The interviewees involved were as follows: individual or group community of pottery craftsman, public figure of the local people, cultural expert of the local people, and arts teacher in the area. Literary study was conducted to explore the data from printed document and archives related to the pottery craftsmanship in Pagelaran Village. In order to ensure the reliability of the data, triangulation technique was used under the stages as follows: source triangulation, method triangulation, and theory triangulation.

The analysis model used are: (1) interactive analysis model and (2) paradigmatic theory analysis model (see Miles and Huberman, 1992). The data analysis were conducted through several steps such as data collection, data reduction, data presentation, conclusion/ verification making, and finding out the conceptualization form the transmission system within informal, non-formal, and formal institution by using paradigmatic theory analysis.

3. Findings and Discussion

3.1. Transmission Culture of Pottery Craftsmanship in Pagelaran

In the perspective of history, the transmission process of knowledge, skill and philosophical values of pottery among the community of pottery craftsmen have been running for years. Mr. Yatmono, the Head of *Gerabah Merah* Craftsman Group namely “Agus Jaya Putra” estimated that the transmission process of skill in producing pottery for generations has been inherited for seven generations. But it was widely known around 1960’s. Based on the socio-cultural point of view, the transmission process has been passed down from parents to their children at their early age. Since they were young, the children (either male or female) were used to to see their father, grandfather, mother, or grandmother mixing and shaping clay, until burning the pottery. Parents were considered as role models for the children to absorb and explore their potential to contribute to the family business. According to Mr. Sutrisno and Mr. Ponimin (result of interview on 28 July 2017), in 1960’s pottery craftsman parents acted as instructor, trainer and skilled role model in order to transmit their ability in making pottery. They witness them by playing clay, and by the time imitate the parents and try their best to make one according to their mental image. At the initial stage, they will try to make a rough pot that is not yet qualified to be used as kitchen tools. From the rough shape of pottery they made, the parents will fix and smoothen the shape. That activity will be repeated on and on that finally the children manage to make a good quality pottery. Such perseverance that leads to achievements will affect their way of thinking, build the attitude of being a craftsman, and grow their realization of making that as profession.

During the development of knowledge, skill, and values transmission process in pottery craftsmanship, it was found out that it does not only happening between parents and their biological children anymore, but it also occur between husband and wife, or from parents in law. By the year of 2000’s, the transmission process expanded to projected craftsmen and/or craftsmen who intend to gain more knowledge through

education and training conducted by various institutions. In other words, the process of skill transmission is no longer limited to the scope of family, but can also be acquired from skilled and advanced expert of pottery craftsmanship. Such transmission process can be conducted through internship, workshop, exhibition, and study excursion. Besides, the transmission process also takes place in the schools located around the area, either in the level of Elementary School, Junior High School, Senior High School, and Tertiary Education by conducting collaboration between the institution and the community of pottery craftsmanship in Pagelaran. Even so, the transmission process happening at educational environment tends to be different to those in family or non-formal institution. This is because formal education prioritizes on the arts function to enhance the growth and development of the learners (see Read, 1970; Eisner, 1972, Wickiser, 1957; Lowenveld & Lambert, 1982, and Soehardjo, 2011).

3.2. The Transmission System of Pottery Craftsmanship in Informal, Non-Formal, and Formal Institution

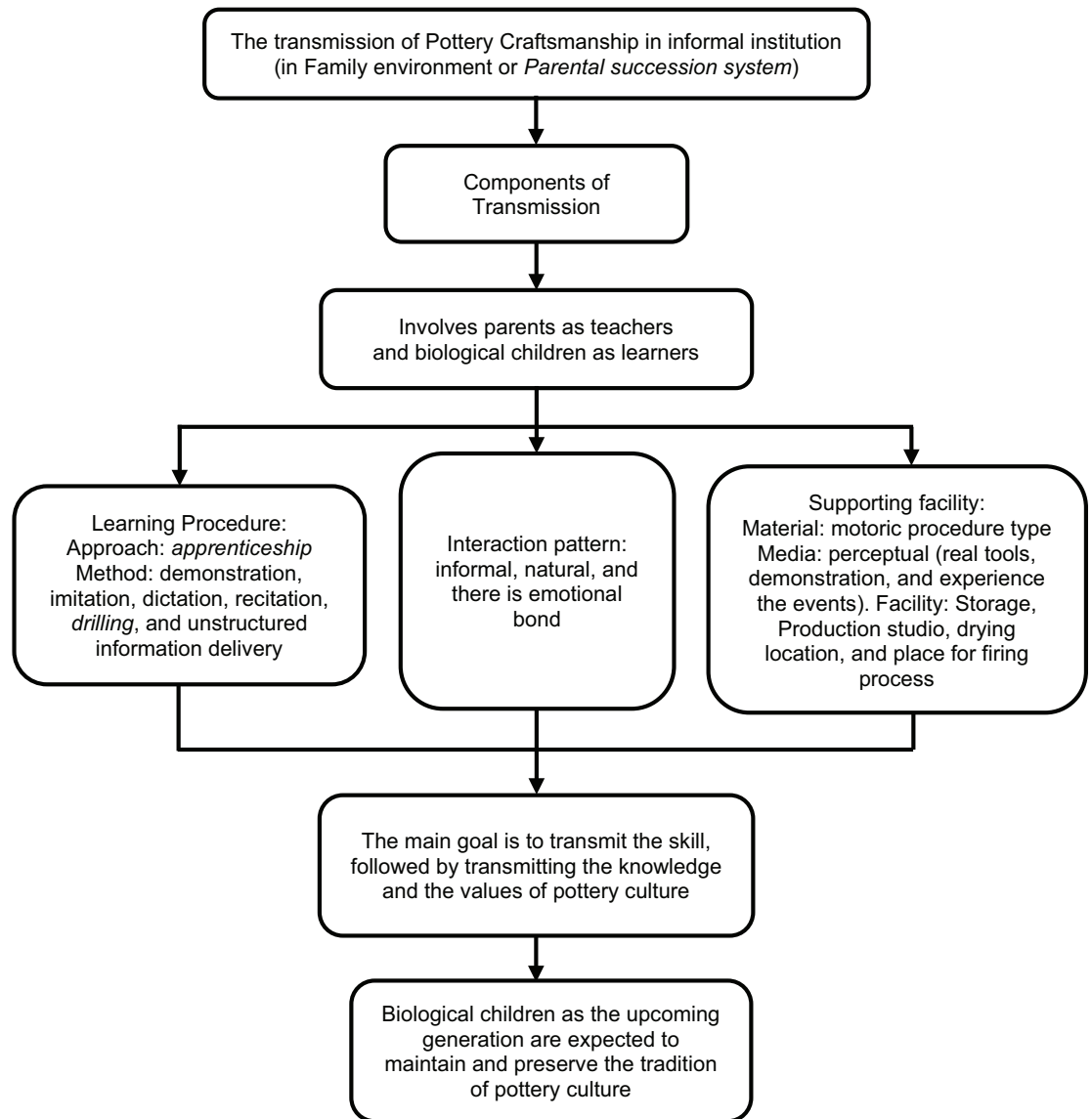
The culture of Pottery in Pagelaran Village has been developed that three types transmission system used in the area are identified: (1) the transmission system of pottery craftsmanship in informal institution; (2) the transmission system of pottery craftsmanship in non-formal institution; and (3) the transmission system of pottery craftsmanship in formal institution.

3.2.1. The Transmission System of Pottery Craftsmanship in Informal Institution

The transmission process of pottery craftsmanship in informal institution takes place in the family environment. This type of transmission system is commonly called as parental succession system since it involves the role of parents as the teacher and biological children as the learners. Based on the result of the analysis, it was found out that the learning process within the family is categorized as apprenticeship approach where during the practice, the stages of method used are demonstration, imitation, dictation, drilling, and recitation along with unstructured information delivery. Apprenticeship approach focuses on the achievement on gaining the skill to create art pieces (see Soehardjo, 2011; Wilson, 1964; Struck, 1945). The steps of the transmission process are as follows: (1) directly assign the children to observe the tools, ingredients, and the production procedure; (2) assign the children to try and imitate the stages of production procedure as it is demonstrated by the parents; (3) assign the children to individually

practice in creating the pottery repeatedly; (4) assign the children to produce pottery in accordance with the order. In this scenario, the parents play the role as advisor, trainer, source of information, and role model to be followed by the children.

On the other hand, the comprehension towards the knowledge and the intrinsic values within pottery craftsmanship will be transmitted naturally during the interaction process between parents and the children in the middle of production process. The material provided tend to be motoric procedure that is the orderly stages of the production process with a particular pattern that allows the learners to acquire static skill. The interaction patterns occur are kind of informal, natural, and there is an emotional bond between them. The media used as the support in learning are those that categorized as perceptual type of learning or learning from directly experience the information in a real and concrete manner (see Dale, 1954). In addition, the facilities such as the process in collecting the ingredients of clay, the studio the produce the pottery, the location to dry out the pottery, and the place to fire the pottery are available to create full experience learning. Other than transmitting the skill and knowledge, the values and tradition of pottery craftsmanship are also being integratedly passed down by the parents to the children, such as sense of responsibility, discipline, diligence, independence, obedience, and the appreciation towards arts and culture of their own. Schematically, the transmission system in informal institution involves several components of models/systems (referred to Joyce and Weil, 1986) as portrayed in the chart below.

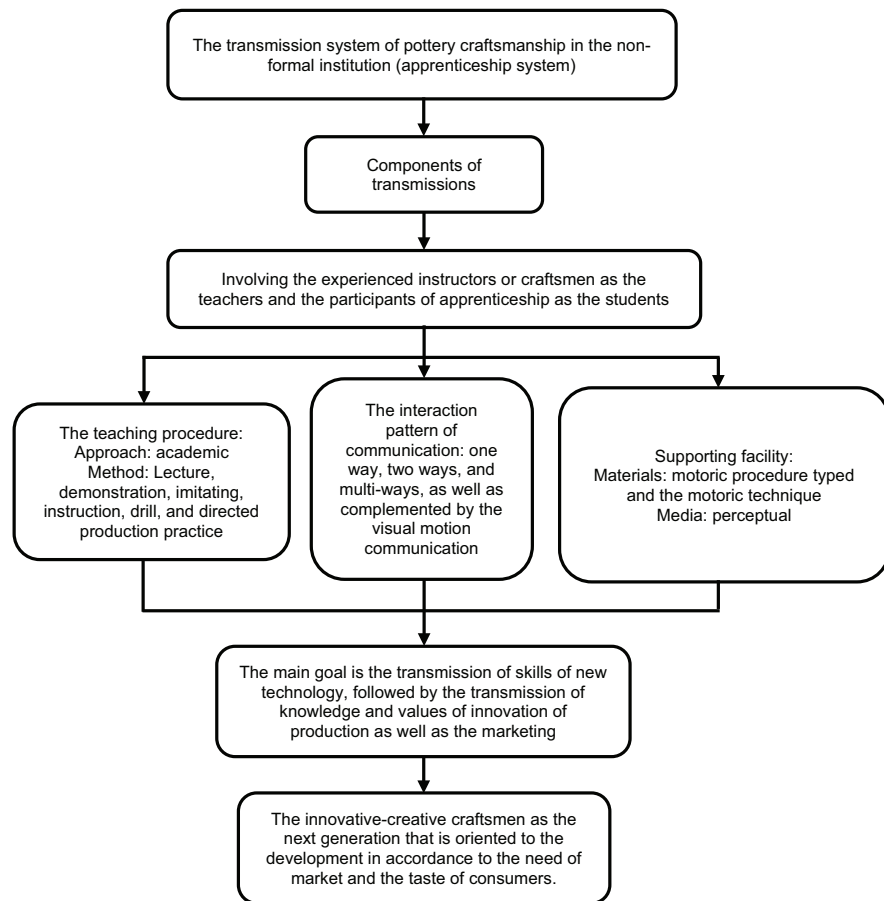


3.2.2. The Transmission System of Pottery Craftsmanship in the Non-Formal Institution

The transmission process of pottery craftsmanship in the non-formal institution happened in the social environment is categorized as the apprentice system that is a method of transfer of expertise in term of art/craft (knowledge, skills, as well as values) of an artist/craftsman to the other children who are interested or talented (see Soehardjo, 2011, Wilson, 1964; Struck, 1945). The transmission process in the non-formal institution is held by the Technical Implementation Unit (UPT) of Ceramic Association, College, Department of Industry and Commerce (*Disperindag*), Regional Government

who cooperates with the craftsmen community. Teachers/Trainer involved the experienced instructors or the craftsmen and the apprenticeship participants taken from the craftsmen which has the talent, interest, and high motivation. The teaching process uses the academic approach, that is started from the instructors who provide the information about the working target, the theory of production process of pottery by using the newest technology, then continued with the practice of theory delivered, and finally the result will be evaluated. In the operational of the teaching, it is supported by the varied lecture methods, demonstration methods, imitation, recitation, drilling and instructed production methods.

The materials that is presented in the apprentice program is the procedural motoric typed, that is in the form of explanation of material or the written module that is given to the participants of apprenticeship. Besides, it also uses the teaching material of motoric technique type, that is the procedural steps of production process of pottery with the newest technology that enables the apprentices to have the chance in developing their mental skills that is conditional, in a sense of able to face any challenges of changes. The initial interaction pattern uses the one way communication that is continued with the two way interaction, multi-ways up until the interaction of visual motion communication. Media that is used as the supporting facility is the media which lead to the teaching type of perceptual, that is the direct experience, real and concrete; and the environmental facility in the form of a more advance central workshop of pottery, visiting the ceramic studio of State University of Malang, and the ceramic laboratory of UPT Disperindag of Malang City. Besides the transmission of skills and knowledge, the methods are also integrated to the value transfer of craftsmanship to each apprentice, such as: independence, creative, logical, and discipline. Schematically, the transmission system in the non-formal institution can be described in the following figure.

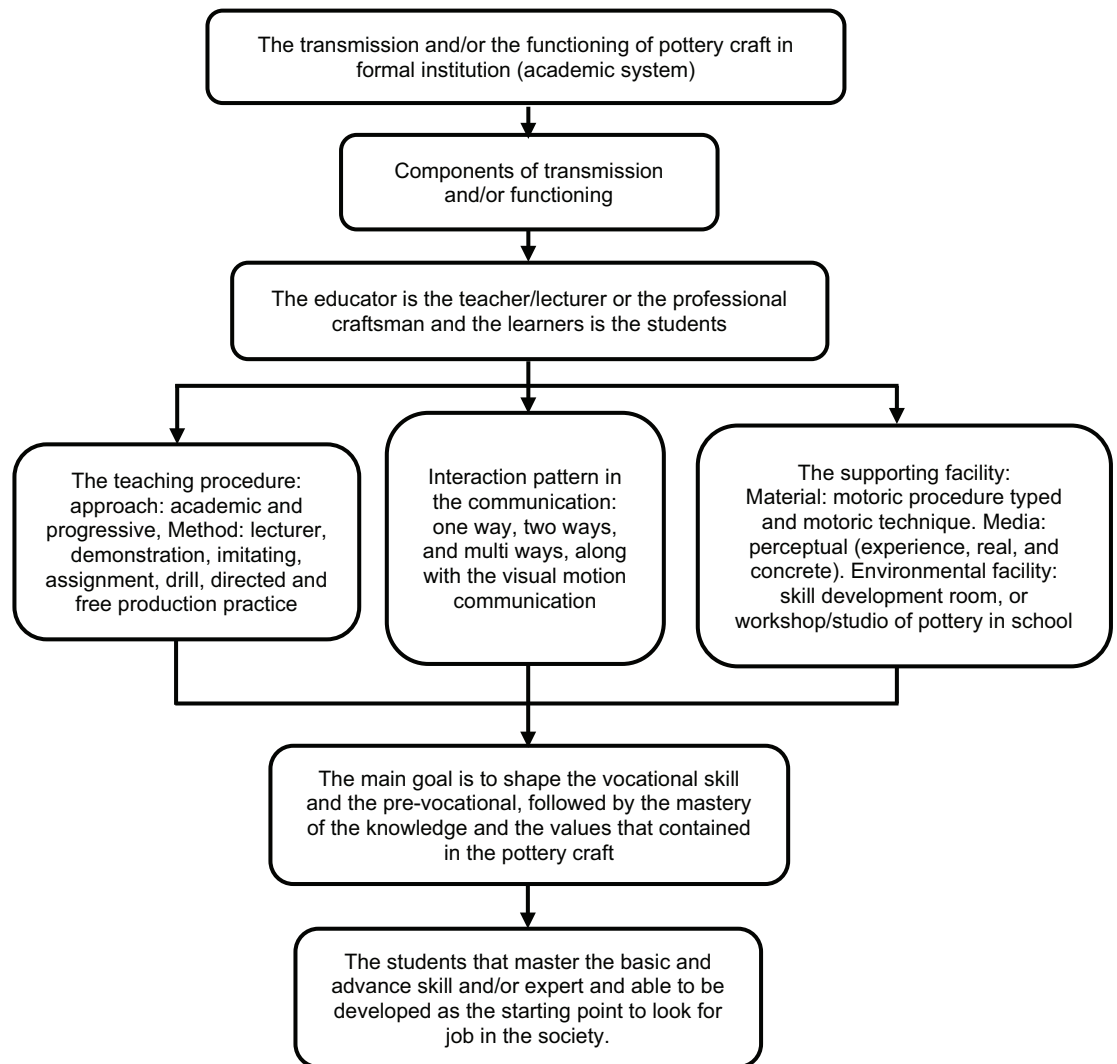


3.2.3. The Function System of Pottery Craftsmanship in the Formal Educational Institution

The transmission process and/or the function system of pottery craftsmanship in the formal institution happened in the environment of school can be classified as the academic system, that is the way in transferring the artistry/craftsmanship (knowledge, skills, as well as values) of a teacher/artist/craftsman to their students (see Soehardjo, 2011; Wilson, 1964; Struck, 1945). The term of transmission system of artistry/craftsmanship is more accurate to be used in the Vocational High School (SMK) or in Arts Colleges, while the term of functioning system of artistry/craftsmanship is more accurate to be used in the Junior and Senior High School. In the formal institution, acting as the teacher is public teacher/lecturer or the professional craftsman in teaching the students. The teaching process in the formal institution is designed clearly in the curriculum. The teaching process in Vocational High School or in Company is aimed to create the vocational skills which tends to use the academic approach, that is started with the students delivering the information about their knowledge of tools and materials, the procedure of making, and the analysis procedure of the pottery, and finally the result

will be evaluated. Meanwhile in public school, it is aimed to shape the skill of pre-vocational which tends to use the academic and progressive approach that has more chances of being creative. In the operational, the teaching is supported by the method of varied lecture, demonstration, imitation, recitation, drilling, as well as directed creative production practice.

The materials that is presented in the teaching of Vocational High School and di the art companies tends to have the type of procedural motoric skill, that is in the form of written materials that is given to the students. Besides, they also use the materials of motoric technique typed that is in the form of series of steps of working procedure in making pottery by giving opportunities to the students to develop their creation. Meanwhile, the material is presented in the public school tend to have the type of motoric technique that is giving the students to be creative. The interaction pattern in the vocational school as well as the public school can use the communication of one way, two ways, multi ways and even the interaction of visual motion communication. The media used as the supporting facility is the media which leads to the learning type of perceptual, which is in the form of direct experience, real and concrete; and the environmental facility can be in the form of a room or a workshop/studio in school, or in the workshop center of pottery. Besides, it is integrated with the values of craftsmanship such as: responsible, creative, diligence and discipline. Schematically, the transmission system and/or functioning of artistry/craftsmanship in the formal institution can be described in the following figure.



4. Conclusion

Based on the empirical facts of the result of study mentioned above, it can be concluded that *first*, the tradition of transmission of Pottery Craftsmanship of Pagelaran village is estimated has been going on for 7 years, inherited from generation to generation until now and still continued. *Second*, there are three conceptualization found in term of transmission system of pottery craftsmanship in the Pagelaran village, those are: (1) the transmission system in the informal institution through the parental inheritance, (2) the transmission system in the non-formal institution through the apprenticeship program, and (3) the transmission system in the formal institution through the academic system. The findings of the transmission system described that there are differences in the characteristics of the components in the establishment of education. For the related parties, these findings can be used as the basic in formulating the policy in developing

the conservation program as well as the development program. Besides, it can also be used as the teaching model and/or the training to conserve as well as maintain the continuation of the Pottery Craftsmanship in Pagelaran village. In the attempt in closing the distance of the learners and the local culture in its environment, these findings can be used as well as the basic in creating the cooperation between the community of pottery craftsmen of Pagelaran village with the school in the surroundings that is supported by the Ministry of Education in creating the relationship that is more synergic that is expected to develop the creation and the appreciation the of learners.

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