A new decade for social changes
Cultural Heritage Folk Crafts Management: Contribution to the Welfare and Stability of Local Wisdom

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Abstract. The purpose of this study is to reveal the management of the variety and quality of pottery products as a cultural heritage that contributes to the welfare of craftsmen and the community as well as the stability of local wisdom. Continuity and changes are made by the craftsmen as a result of the flood of products with the same function made of manufactured plastic. This study employed a Participatory Rural Appraisal (PRA) approach, which used approaches and policies in Pagelaran Village, Malang Regency by involving the community as effectively as possible. The data mining technique is in the form of participatory mapping. The results showed that, to improve the welfare of craftsmen, they carried out a harmonious combination of adaptive behavior and adaptive strategies that were carried out explicitly or implicitly in response to various environmental conditions in order to promote the variety and quality of local traditional pottery products. The community implicitly carries out the process of adjusting the cultural heritage of pottery by maintaining the sustainability and continuity of local traditional pottery products. Meanwhile, the development of a variety of products is explicitly carried out which leads to a shift in the function of the pottery itself as an effect of socio-cultural changes.

Keywords. Management, Crafts, Traditional Pottery, Local Pottery.

1. Introduction
Pottery is a ubiquitous cultural expression that may be found in practically every country. It is a ceramic object made of baked clay. In numerous countries and local locations, cultural expressions take the form of pottery crafts that vary according to the community's requirements, attitudes, insights, functions, aesthetic values, symbolic meanings, and cultural traditions [1].

For example, the pottery in Pagelaran village manufactures household items such as braziers, jugs, gendhok, boys, and pengaron. In addition to art advocates and performing arts, the range of ceramic goods as pottery crafts in Pagelaran village, Malang district is a potential natural resource and cultural asset that should be conserved.

The creative industry and ceramics are critical components of Pagelaran Village's tourism education development. Pottery tourist education is among the greatest in this region, since this community has tremendous potential for pottery craft. Pagelaran Village demands significant aid and commitment to preserve handicrafts as an integral feature of the pottery tourism village. The villagers of Pagelaran village have passed down their pottery-making talents from
generation to generation. According to [2], history alone is insufficient to comprehend how pottery as a product of indigenous culture is a great culture that has been passed down from generation to generation to its heirs, because such culture serves as the anchor for current and future policies and even becomes cultural history in the context of knowledge and heritage review.

Pagelaran village is home to a high number of craftsmen, and its existence is confined to a single village area. The issue in this pottery craftsman hamlet is that the management of pottery crafts is inefficient, preventing the area from becoming a pottery tourism destination. To foster the industrialization of pottery or handmade art, creative exploration, defined as the ability to create new versions of a work of art through diverse inventions, is necessary [3]. According to Iriaji [1], each pottery craft can be implemented in a variety of ways depending on the demands, attitudes, insights, functions, aesthetic ideals, and so on that support it. As a result, numerous new inventions must be created by the pottery artists of Pagelaran village, such as intricate finishing, as well as innovative methods of production and clay burning to increase product quality and meet market demand [4].

The pioneer youth group in Pagelaran Local is utilizing the development of village potential to become an education for pottery tourism, ensuring that the pottery craft does not perish. Youth involvement is not with policymakers, but they can contribute to the succession of development by providing policy proposals. While a strong spirit is a necessary component of youth capital, it must be complemented by critical and constructive thinking [5].

When it comes to pottery as a local cultural product in the form of handicrafts and household utensils that cannot be separated from the competition in the modern era, and when compared to a variety of more modern crafts, pottery also holds a special place in the heart because it is made from natural materials that are non-toxic, and some of the shapes are unique and very attractive to possess [6]. The uniqueness of Pagelaran Village pottery should be emphasized further as a feature of its shape. This is consistent with [4], which emphasizes the importance of shaping pottery according to indigenous wisdom in order for the work to retain its individuality. As a unique pottery raw material with a competitive edge, it can operate as a natural form that is desired by today's modern civilization, such as organic food or herbal medicine, and it is probable that pottery made with natural clay resources is superior. equitably [7]. In this sense, the pottery industry is confronted with a variety of opportunities and risks, both external and internal. As a result, ceramic craftsmen must constantly monitor and comprehend market conditions, consumer desires, and numerous changes in the business environment in order to compete. Additionally, craftsmen must choose and develop tactics for dealing with competition [8].

The observation findings indicate that pottery items are beginning to be neglected by the constant stream of new tools in the market. Even with competition from other industrial products capable of producing identical items, there are still pottery craftsmen who can adapt - in the sense of surviving, preserving, and passing on the knowledge of pottery to the next generation, as well as developing it as needed. The performance of the ceramic craft evolved through changes and transformations in shape, technique, and function. When pottery has significant potential for further development, this area might serve as a model for pottery training (eduwisata). From this condition, the pottery in Pagelaran village underwent a period of continuity and change. According to [9], this is defined by the fact that it automatically results in a dynamic shift in aesthetic appreciation that sees the process and its alterations.

The process of continuity and evolution is carried out with the intention of invoking advanced industrial clay crafts. Given that community empowerment is a critical factor in determining the effectiveness of improvements, one of the initiatives made by higher education
institutions, for example, is to educate new methods of processing and managing pottery. Both in terms of diversity and quality of ceramic goods, as well as waste management. Cultural changes brought about by the introduction of technology have an effect on how humans work, not only on how humans live, but also on how the next technology is developed [10]. As can be seen, technology is a cultural shift that occurs in society and has an effect on the community of ceramic craftsmen. Changes are necessary to balance the stream and influence of globalization, which necessitates the development and empowerment of the craftsman community in order for craftsmen to be prepared and capable of improving product quality. One of the internal changes is the craftsmen's adaptive behavior, specifically the increasing incentive from within to change for the better. Another aspect of change that must be accomplished is the ability to identify and exploit resources, potential, and opportunities, as well as the ability to adapt to a variety of difficulties.

In numerous regions of Pagelaran Village, the creation of pottery artifacts must adapt to market trends and new technical advancements. This requires additional consideration because this traditional culture is a privately owned cultural asset that serves as a cultural treasure for future generations. Pagelaran Village, Malang Regency's largest pottery producing center, continues to live, thrives, and succeeds in preserving its traditional pottery making. This should serve as a guide for developing strategies that are adaptable to new problems and changing circumstances. Another option for enhancing the capability of the pottery craftsmen in Pagelaran village is to leverage the existing natural and cultural tourist potential, which has been appropriately developed through pottery tourism education. The potential for natural and cultural tourism in an area can be developed in an effort to synergize interests through the creation of an integrated management area with promotional value, namely a one-stop shop, a location that provides services from multiple tourism businesses and can take advantage of various integrated offerings to optimize assets. Tourism and culture are intertwined [11]. The commencement of institutional creation in rural tourist management is a critical aspect in rural tourism management [12].

The objective of this study is to provide information on the management of the variety and quality of pottery products as a cultural heritage that benefits craftsmen and the community while also ensuring the stability of indigenous wisdom. According to the description above, activities in the Pagelaran village of Malang district are necessary to reveal the forms of adaptation and strategies used by pottery craftsmen and to serve as a reference for the development of cultural heritage, which influences the development of cultural arts, as well as the welfare and stability of indigenous wisdom.

2. Method

Cultural products in the form of pottery crafts and other educational products are designed using the Participatory Rural Appraisal (PRA) approach, which invites the community to participate in the development and development process of an activity and employs approaches and policies in Pagelaran Village, Pagelaran District, Malang Regency by effectively involving society [13]. A participatory planning technique can be utilized to address social problems [14]. The community has an opportunity to participate in the planning and implementation of regional development in order to achieve sustainable development. By empowering local communities, participatory development is a development management system in the village that is guided by deliberation, consensus, and mutual collaboration. It is a way of life for people who have been culturally anchored in Indonesia for a long period of time.

The PRA method was developed with several considerations, including (a) organizing activities aimed at achieving fulfillment and improving community welfare, as well as serving
as a vehicle for learning, and (b) being able to bring a perspective for community empowerment and social change through community development. This strategy is intended to strengthen the community's ability for selecting activities that are appropriate for the village's challenges and needs. Additionally, interaction is established with groups within the village community in order to identify and analyze problems, needs, knowledge and habits, emotions and attitudes, as well as views of the development issues under investigation [13].

Field data collection techniques included in-depth interviews, observation, and document studies, with the researcher serving as the primary instrument. The purpose of this study's observation methodologies is to observe the sociocultural and physical environment surrounding the pottery craftspeople, as well as the diverse forms, processes, and functions of the Pottery Products. In-depth interviews were conducted to elicit data on sociocultural traits, production and marketing systems, and survival and sustainability strategies. Individuals or community organizations of pottery makers, community groups that use ceramic products, and local cultural specialists are all referred to as resource persons. The technique of document study was utilized to browse written and archival documents pertaining to pottery in Pagelaran village. The technique of resource triangulation was employed to ensure the data's veracity. The data analysis process began with data gathering, followed by data reduction, data presentation, and conclusion/verification.

3. Results and Discussion

3.1.1. Adaptive Behavior of Pottery Crafts in Pagelaran Village

The pottery craftsmen in Pagelaran Village are highly adaptable in terms of manufacturing clay crafts. Behavioral modifications and cultural additions are made in accordance with the periods and the harmony of life or the environment, so that the Pottery Crafts Performance may be said to be successful in preserving and prolonging the existence of pottery. The rising availability of plastic objects with comparable uses has prompted a variety of solutions from the Performance's pottery craftsmen in an effort to respond to crises and problems. By retaining their reliance on traditional folk crafts and cultural heritage, the craftsmen expanded their marketing, not only inside the Pagelaran village district, but also among provinces. Certain pottery goods, such as 'gendhok' or a newborn baby's placenta, have retained their authenticity. The marketing is also done on a regional level, as the custom of preserving the placenta for the continuance of human life remains strong in several districts of East Java. Additionally, several additional types of pottery began to penetrate their marketing to other Indonesian traditional eateries.

Apart from spreading their wings through marketing, craftsmen exhibit adaptive behavior by devising a strategy for inheritance patterns within the craftsman's family. This enables the process of development through inheritance patterns to be linked to skills that are continuously trained and acquired through a learning process, resulting in the production of creative craftsmen. According to [1], the talent of creating pottery has evolved into a career for the Geta'an village population, providing a source of basic household income. Residents have been able and accustomed to processing clay into culinary utensils from generation to generation. From generation to generation, knowledge, experience, and practices of working with clay have become sociocultural and economic capital, sustaining and extending the existence of pottery. The learning process that is passed down from generation to generation is sufficiently successful to be developed as one of the additional strategies for establishing exquisite handicrafts. This is the Pagelaran Village craftsmen community's cultural capital, ensuring the sustainability of this cultural heritage folk craft. The pattern of inheritance combined with the
sustainability system employed by the ceramic craftsmen of Pagelaran Village establishes the notion of long-term preservation of the traditional cultural system.

When it comes to other adaptive behaviors, Pagelaran village has been positioned as a pottery tourism education center. The creation of an educational tourism village requires cooperation between a variety of groups, including partners, community members, policymakers, and academics, specifically at the university level. This collaboration will not occur unless citizens up to the village government level work cooperatively to preserve and manage traditional crafts of cultural heritage that contribute to the welfare and stability of indigenous wisdom. Indeed, according to Puwasih et al. [15], promoting the notion of edutourism can reinvigorate craftsmen and improve pottery production. What residents and village governments do to adapt to pottery management as a means of maintaining and sustaining pottery life is to foster innovation and creativity in order to transform the pottery production house into a "omah sinau" for students engaged in learning outside of the classroom or campus (outing). classes). Solving real-world problems through social contact in the community will provide students with an outstanding learning experience.

Tourism education initiatives for students and the general public are a clear example of how the contemporary education sector is changing in response to community demands and changing circumstances. Attitudes, knowledge, and abilities necessary to create and implement creative learning processes with educational uniqueness are all parts of learning that are timely. As a community with significant pottery potential, substantial aid and preservation efforts are required as part of the ceramic tourism village. To foster the industrialization of pottery or handmade art, creative exploration, defined as the ability to create new versions of a work of art through diverse inventions, is necessary [3]. The development of the Pagelaran Village ceramic edutourism program seeks to teach visitors about the planning and production of raw materials, as well as the need of maintaining the quality of products sold by craftsmen and general consumers. Globalization's progress can jeopardize a village's ability to preserve indigenous items. The edutourism program also serves to prepare pottery craftsmen by enhancing their knowledge and ability to innovate in the development of ceramic values, with the goal of making Pagelaran village a center for the pottery industry's development. Even the community's economic growth can be accelerated in this town.

In an activity that involved various high school students in the Pagelaran village area in order to gain knowledge about pottery, education-based activities were introduced, beginning with the introduction of a learning model based on higher order thinking skills literacy as a learning resource in the field of social sciences. The activity was carried out to maintain pottery, as local culture and its existence must be preserved. As the younger generation, these students must recognize pottery as a traditional skill and fight to keep it alive in the face of industrialization and the proliferation of diverse plastic and imported materials. Given the younger generation's lack of understanding about pottery [3], it is necessary to introduce a learning model based on higher order thinking literacy abilities in pottery concurrently with the production of learning materials. Producing handicrafts and manipulating colors for pottery decoration is a learning learned through pottery production. Each step in the thorough process of manufacturing pottery can be used as a reference for kids in junior high school to learn about arts and culture. The manufacturing process will be discussed in detail in order to facilitate the development of materials that will be used and incorporated into the school environment.

The use of pottery as a learning platform is seen as vital as a unique, relevant study. As a source of learning, the usage of pottery associated with nearby residents must be portrayed in realistic terms so that students can identify actual pottery. The utilization of one's senses and understanding of pottery will aid in learning more effectively [14]. This activity satisfies the
requirements for 21st century abilities in accordance with learning based on high order thinking skills literacy, which includes the '6 C's for high order thinking skills. Naturally, this places considerable emphasis on autonomy, leadership, creativity, and perseverance [16].

During the implementation stage of pottery edutourism in Pagelaran Village, students engaged in direct practice of their knowledge of pottery. Additionally, because this curriculum is linked to the construction of an educational tourism village, hands-on experience in the pottery workshop is critical. Students act as a liaison between tour providers and tourists. Students are taught to think critically and solve problems as they work on projects to become educational tour managers. The stimulus is provided in the form of a phenomenon that occurs in the vicinity of the local ceramic craftsmen. Phenomena relating to the history of pottery, pottery creations, pottery waste processing, and educational tour management are presented. From this vantage point, it is possible to assert that the learning that occurs is authentic, and that the learning that occurs is more fascinating. Students – in this case, the university as partners – facilitate the space for students to express and argue by acting as teachers, specifically by focusing on questions about movement, analyzing arguments, defining concepts, drawing conclusions, processing information, and applying it to solve problems. This type of learning incorporates tasks such as watching, inquiring, obtaining knowledge, reasoning, and communicating into literacy, which is not limited to reading and writing but also includes other activities. One of the high order thinking skill assignments is for pupils to evaluate the occurrences that occur in the Pagelaran village setting. Meanwhile, when the debate takes on the roles of visitors and tour managers, the activity of developing one's own ideas or concepts occurs. The function of a visitor necessitates an abundance of ideas in order for him to develop his critical thinking. Similarly, the responsibility of tourist managers in developing educational trips is critical. These two positions must investigate facets of culture with varying values, provide comfort and unique travel experiences, and provide culture and other delights not found in other tourist places. Tourists will grow as a result of communication methods implemented by these roles.

3.1.2. Adaptive Strategy of Pottery Craftsmen in Pagelaran Village

Adaptation develops as a behavioral system as a result of the process of adjusting society to environmental changes, which include changes in the sociocultural and physical environments. Changes in the physical environment influence the way craftsmen think about developing folk handicraft items, specifically enhancing the variety and quality of pottery products. Sociocultural changes involve shifts in mentality and the willingness to take chances. Pottery as a cultural product continues to expand and develop as a result of the demands, materials, technology, and the creative ability of the craftsmen community. Sustainability is achieved by the production of new concepts that generate new ideas and have novelty values (typical, original, and different) [10]. Additionally, it is considered that community-owned wisdom plays a larger role in community adaptation efforts in the face of change [17].

According to the variety of products, Pagelaran Village is home to a variety of different types of pottery. The youngster, the jug, and the brazier are three of them. The cowk is used to crush spices and also serves as a base for a *tumpeng* during religious festivities. The jar serves as a container for objects used as interior decoration tools. The brazier serves as a stove for cooking food. The role of this pottery product has shifted as a result of the craftsmen's adaptive strategy. Numerous strategies are utilized to produce jar items and others in such a way that the product's function changes. The original purpose of the kitchen must be relegated to that of a supporting tool or beautiful interior. Craftsmen produce new patterns and classic forms in response to market demands as a sort of self-improvement. Additionally, [18] states that the
design development process is driven by internal elements such as the craftsmen's willingness to renew their work and external factors such as the craftsmen's role in the development of design innovations. During the process of generating works, numerous ceramic craftsmen collaborate on forms and add a touch of tradition by including motifs derived from the development of indigenous traditional ornaments. The Pagelaran Village's pottery evolves from form and function, which are accomplished through the use of imagination, creativity, and a willingness to learn.

4. Conclusion
In general, this research concludes that the management of Pagelaran Village's folk crafts as cultural heritage is based on the adaptability of pottery craftsmen who respond to global cultural changes and contribute to the welfare and stability of indigenous wisdom through adaptive behavior patterns and adaptive strategies. Adaptive behavior is demonstrated by the preservation and continuation of the ceramic tradition through development (innovation), which occurs as a result of the craftsman's positive outlook on science, technology, socio-cultural, and economic challenges. Ceramic craft items must be able to compete with other pottery products through a variety of measures, including improving the inventiveness of craftsmen, involving stakeholders, and growing the market. Meanwhile, the adaptive strategy serves as an attitude toward preserving and continuing the pottery history by reinterpreting the cultural heritage of pottery through processing and development with minor alterations to the diversity of products, while also maintaining the pottery's quality. This will result in increased production and the ability to generate large quantities of things. Thus, the management of this folk skill helps significantly to the welfare and stability of indigenous wisdom in the face of changing times and global competition.

The activity's recommendations include the following: craftsmen require additional help and instruction regarding the integration of technology and enough human resources. Additionally, additional research on the optimal temperature for burning pottery, as well as the quality of the clay produced, is necessary to ensure that it functions optimally and can be promoted as modern kitchen utensils with a variety of functions and the ability to serve food that can be heated continuously with fire.

References


