

The Manifestation of a Learning Culture through “Drawing Art, Batik Art, and Pottery (Ceramic) Art” in the Communities of Jelegong-Bandung, Trusmi-Cirebon and Anjun-Purwakarta in the West Java Province of Indonesia

Ayat Suryatna

Faculty of Language and Art Education (FPBS),

Abstract

This study aimed to examine the manifestation of a learning culture through drawing (visual) art in the communities of Jelegong-Bandung, Trusmi-Cirebon, and Anjun-Trusmi Purwakarta. A qualitative method was used (the study was carried out on three cases). The study sought to answer the questions of what, why, and how the skills of learning culture are embedded in the three cases selected for the study. The research revealed that: drawing art is from the mountain region, the *batik* art is from the coastal region, and the pottery art is from the hills or mainland area with each having its own philosophy. In specific, the findings revealed that the concept of Inter-action culture is based on the following principles: (1) The principle of building a balanced personality or personal master; (2) The principle of behaviour formation, strategies, and actions of an active, productive and creative individual with a strong mental perception, (3) The principle of interests or “sharing” to meet the needs of living together, (4) The principle of exploring the potential of the natural environment (social,

Department of Art Education, Indonesia University of Education (UPI), Indonesia, Jl.Dr. Setiabudhi No. 229 Bandung 40154, Tel. (022) 2013163, Ext: 24115 Fax. (022)2015411, Email: ayatupi@yahoo.com

cultural) and the use of critical thinking , and (5) The principle of learning to work in a group (Learning Team).

Keywords: West Java Communities, Trusmi- Batik Cirebon, Learning Culture, Jelekong-Bandung (Drawing Art), and Anjun- Ceramic Purwakarta

Background

In a real life situation, every community has its own norms. It is these norms that are natured, maintained and developed to form either an inferior or superior culture. In every culture, each component making-up a given culture supplements and complements the other. According to the existing literature, community activities and concrete evidence on arts, West Java is rich in terms of cultural resources used by the local inhabitants called “Sundanese” to nurture their art creativeness character.

For instance, there are three major communities (areas) in the region with a strong cultural system in drawing art, namely; Jelekong-Bandung, Trusmi-Cirebon, and Anjun-Trusmi Purwakarta. The three cases were chosen based on three main points: (1) The West Javanese people have inhabited the region for more than three generations; (2) They have different and varying backgrounds, this makes them have a rich history which has developed into a single and strong Sundese culture; and (3) More than half of the West Javanese population is involved in the art of drawing. This is reflected in the sustained learning culture which is done through art mostly in the three entities. It is evident in the continuous survival and developments, especially in the field of drawing art in the regions mentioned (i.e., Jelekong Bandung, Trusmi Cirebon and Anjun-Trusmi Purwakarta). It is these three grouped communities or public entities considered to represent the people of West Java. The products from these

areas are widely known and are able to generate economic benefits for the participating communities in the region.

One of the general characteristics of the West Java region is being open. According to Rosidi (1999), the groups occupying West Java are open and welcome most of the foreign cultures and they quickly adapt to these new cultural aspects. In the case of the three cases pointed out, it is evident that there are a number of groups that basically depend on the art of drawing as their only way of survival. For example, Jelesong-Bandung: is viewed from its types, patterns, and the style as well as the function depicted in its art works that are dominantly influenced by the mountainous nature of the environment. Whereas Trusmi-Cirebon: has the following norm as the foundation of life: *bener* (truth), *idep* (honesty), *wekel* (tenacity), *pinter* (intelligence), and *ngaji badan* (introspection); these norms indicate similarities as well as differences. And on the other hand, Anjun-Trusmi Purwakarta: people represent the mainland and the low hill inhabitants living in areas with a moderate rate of fertility. In these three areas, the nature of the environment affects their knowledge system, especially if compared to the existing natural resources.

Scope and Research Problem

This study sought to answer the questions of what, why and how the skills of learning culture are embodied in the three mentioned communities of the West Java society. The problem of the study is expressed in five questions: (1) What is the meaning of cultural learning through art in the three entities of the West Javanese society?; (2) How are the patterns of learning culture through arts embodied in the three entities of the West Javanese society?; (3) What is the standard of the art skills established by the three cases in the West Javanese society?; (4) How are

the art works produced in the three areas of the West Javanese society?; and (5) What are the basic principles and standardization basics of the learning culture through arts in the three public entities of the West Java?

Research Objective

The objective of this study is to describe, analyze and establish how the culture of learning through arts manifests itself in the three entities of Jelegong-Bandung, Trusmi-Cirebon and Anjun-Trusmi Purwakarta. Besides, the study also aims to generate a concept of learning based on the strength of the local values, in order to help in establish an appropriate learning and development strategy that can be used as a policy platform for community empowerment.

Theoretical Framework

Learning culture

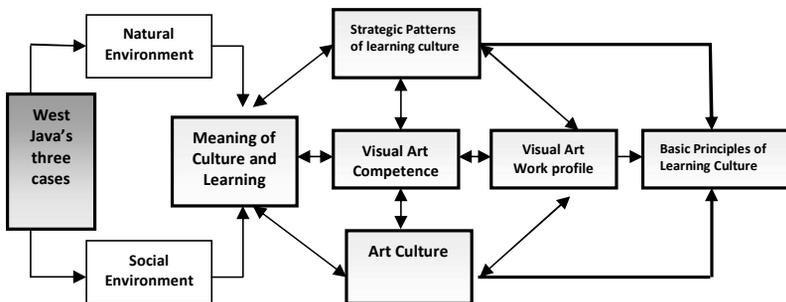
Learning culture empowers people to achieve dramatically improved results compared to more traditional organisations, as it enables communities to: easily adapt to change, actually anticipate change, be more responsive to the market place, generate more energetic, loyal and goal oriented employees, and also grow through innovation (www.sefip.gov.uk/pdf/marketplace/). In otherwords, it is a model of knowledge (set of knowledge) embedded in the norms, *ethos* and guidelines of inter-generational action of a given community or organization. The characteristics of cultural studies reveal that: (a) the model is created based on knowledge, (b) It is operated in the fabric of mutual trust, tolerance and sharing ideas towards solving common problems in a systematic way; (c) the model is adapted by each member in order to meet the needs of living together; (d) the model is maintained and developed through experience and (e)

it is a lifelong learning process. The main principles of learning cultures are: (a) personal mastery; (b) building shared vision, (c) mental models, (d) systems thinking, and (e) team learning (Senge, 1990). Considering that each entity is different, there is an existence of learning culture typology. According to Argyris and Schön (1978); Chun Wei Choo (1998) and Farago and Skyrme (1995), the typology can be divided into three divisions, namely: (a) are adaptive to their external environment; (b) the learning culture of symbolic interaction, and (c) the collaborative learning culture.

Competence

Competence is a state or quality of being adequately or well qualified (online dictionary: www.thefreedictionary.com/competence). It is the ability of individuals who are relatively stable in their daily situation or activities. They are established in personality, self-concept, inner motivation, and they are developed in contextual knowledge. Competences or skills are divided into three major components, namely: intellectual competence, emotional competence and social competence (Spencer: 1993).

Mind Model Framework



Research Method

A qualitative method was used. Qualitative research methods focus on discovering and understanding the experiences, perspectives, and thoughts of participants that is qualitative research explores meaning, purpose, or reality (Hiatt, 1986; http://www.sagepub.com/upm-data/41165_10.pdf). The method aims to focus on relationships of functional inter-symptoms within a stratified structure. Inter-symptoms are seen to be inter-related and established as single units set in a holistic manner (Creswell: 1994; Suparlan: 1988; Bogdan and Biklen, 1982).

Participants and Sample of the Study

In this study, three focal persons (care takers) were involved. Each of the selected individuals represented the three cases of Jelekong-Bandung, Trusmi Cirebon and Anjun-Trusmi Purwakarta. In relation to Jelekong drawings, the designer and the head of Jelekong drawing cooperation in Bandung become the subject of study. He represented the Jelekong-Bandung since is one of the respected persons and the knowledgeable person in the field of Jelekong art of drawing.

The second case was Trusmi drawing art of Cirebon. The focal person in the Trusmi community is one involved in the manual designing of batik cloth in the region. The subject of the Trusmi study has the art and skills in planning, designing, production and marketing of the outcomes. The subject of study in Trusmi community was of help due to the broad knowledge in the field of Trusmi drawing art. Besides being a designer and producer, the subject of study is also a writer on the culture of batik and Trusmi drawing art of Cirebon.

The third region was that of Anjun-Trusmi Purwakarta. The subject of study was one person who is also an Industry owner in the region that produces Anjun Ceramic materials. The very person is also the head of

Anjun Plered-Purwakarta cooperation. He has participated in most of the national exhibition events organized on ceramics. This makes Anjun ceramic products as the most favoured products in the region and probably Indonesia.

Instruments of the Study

In the study, the researcher was directly involved as an instrument of the study. The interview and observations were the major instruments of the study. Data were obtained in form of both verbal and visual description, emphasizing the processes over the products. The researcher also conducted data analysis inductively, as well as attempted to discover the meanings that lie beneath the works and processes through perceptual observations.

The study focused on the phenomena of entity drawings in terms of behavior patterns, strategies and action learning activities. Also the data collection technique of controlled observation and participatory observation were used. In addition, the researcher used in-depth interviews and a study of documents to obtain more comprehensive data about the phenomena under study.

The researcher employed data analysis techniques which entailed data validity checking, field data analysis and data presentation. The research procedure was based on preliminary studies, comprising of (research permit and working agenda, data source selection, research strategy, selection of research object and location).

Research Findings and Discussion

1. The three Entities (Jelegong-Bandung, Trusmi-Cirebon and Anjun-Purwakarta) in the West Java Geographical Location

The three entities show an existence of differences. The people of Jelegong form a social environment that is strengthened by a tight fraternal bond making their social processes appear homogeneous. On the contrary, the people of Trusmi are established under a single unit of heredity with the issue of Ki Buyut Trusmi as their teacher. The social environment of the people of Anjun, although it generally reflects the Sundanese norms and custom, it has its own way of doing things. They portray Prince Anjun as a central figure and source of their ceramic culture. However, all these three entities have similarities as well as differences based on their backgrounds and their environmental potentials.

The people of Jelegong have more learning resources within their local vicinity. While the people of Trusmi, besides accommodating most of the local values, are open foreign cultural values and are welcoming. And on contrary, the people of Anjun have much of the values from the outside environment. Almost all of the natural, social, cultural and learning environments comprise of elements from all the three entities of the West Javanese society. There are therefore, four learning aspects that make-up the foundation of the cultural learning entities of the West Javanese society.

2. The Art Culture of the Three Entities (Jelegong, Trusmi and Anjun)

Based on the existing facts, the three cases are proven to be the original communities of the culture of drawing art in the current West Java Province. This is evident in the existing different types of art-facts that have been natured, grown and evolved from the three entities taken as cases in this study.

Most of the inhabitants of these places, express their art in various ways, for example through beauty though not only beauty, but also this is reflected in their livelihood. The other undeniable fact is the existence of the art works of drawing of Jelegong community, the *batik* art of Trusmi community, and the pottery art of Anjun community all with a very close link to the history and environmental nature.

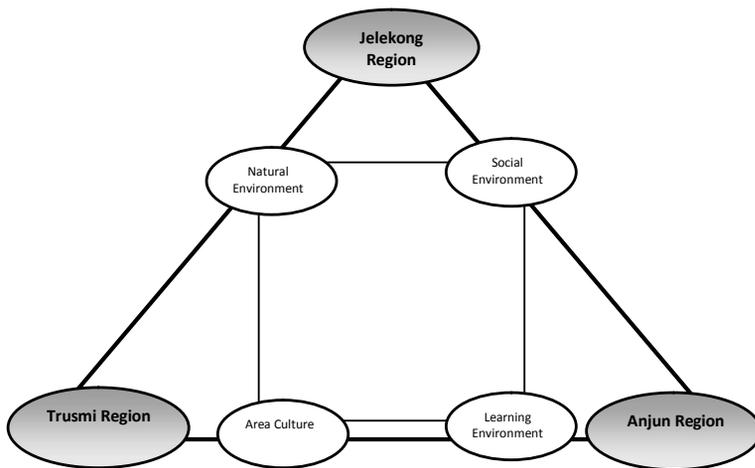


Figure 1 Area of the Three Entities in the West Java Society

The Three Selected Communities of West Java

It was revealed that all of the art works have been developed in relation to the local setting of the community. This has been case for more than three generations, so one can conclude that the region's drawing art has been carried on from one generation to another and therefore, drawing art has become part of the inhabitants of the three entities.

Besides, the various types of art works, especially drawing, batik (cloth), and pottery art, are originate, sustained, and developed in the

region something that has manifested into a learning culture of the three selected West Java communities. This is illustrated in figure below (showing the relationship between the local environment and art culture):

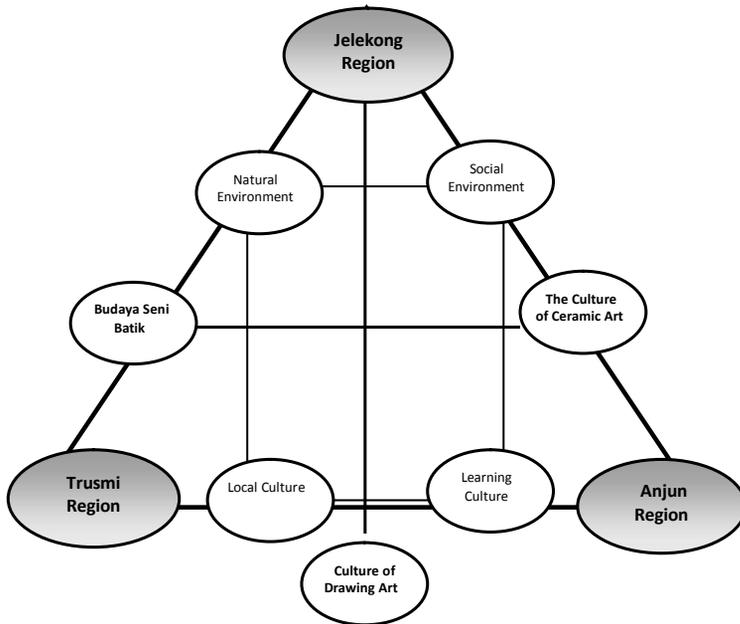


Figure 2 Art Culture in the Three Communities of West Java

3. Meaning of Culture and Learning in the Jelegong, Trusmi and Anjun

It was established that:

Jelegong community: the interest of the Jelegong people lies in the art of drawing, they aim to achieve: *cageur* (health), *bageur* (morals), *bener* (truth), *pinter* (intelligence), and *singer* (skills). The five aspects are intertwined to shape the expected human identities of Jelegong community.

Trusmi community: have the following norms as their community foundation: *bener* (truth), *idep* (honesty), *wekel* (tenacity), *pinter* (intelligence), and *ngaji badan* (introspection); these norms may appear similar but with their own varying philosophy.

Anjun community: this community has the following values: *kesehatan* (health), *kekuatan* (strength), and *kegesitan* (agility) acting as their norms and basis for their community.

For the people of Jelekong community life and their living is built based on the meaning of *saling* (share) which is expressed through the word *silih* an expression that shows reciprocity. This words is further expressed in the words “*silih asah, silih asih dan silih asuh*”. The Trusmi community believes that people have to develop good personality and learn to work with others. This can be achieved by a lot of praying and through self-introspection. And for the Anjun people, life should be based on the use of common sense. This is expressed in the following words “*Manuk hiber ku jangjangnya, jalma hirup ku aqalna*”, which mean that every human being should strive to succeed by help of logic and critical thinking. This meaning is embedded in the following illustration:

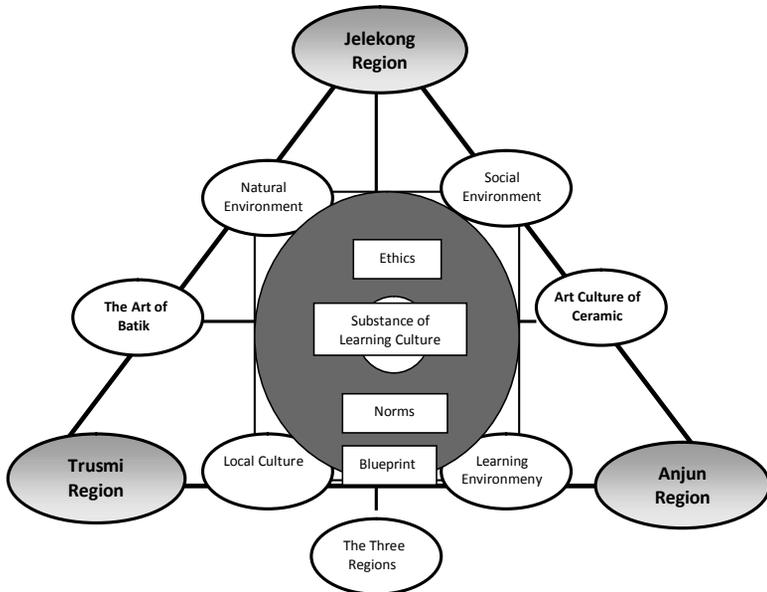


Figure 3 Meaning of Culture and Learning of Art in the three Entities of the West Javanese Society

4. Patterns in the Manifestation of Learning Culture

The research also revealed that learning culture will continue to take place in the three entities through art works. As for the Jelegong community, the behavior of drawing art is based on the values of *cageur*, *bageur*, *bener*, *pinter*, and *singer*. And for the Trusmi community, the behavior of learning batik art adheres to the values of *bener*, *idep*, *wekel*, *pinter*, and *ngaji badan* as one of their best options. As for the Anjun community, the learning behavior is embodied in the values of *kesehatan*, *kekuatan*, and *kegesitan*.

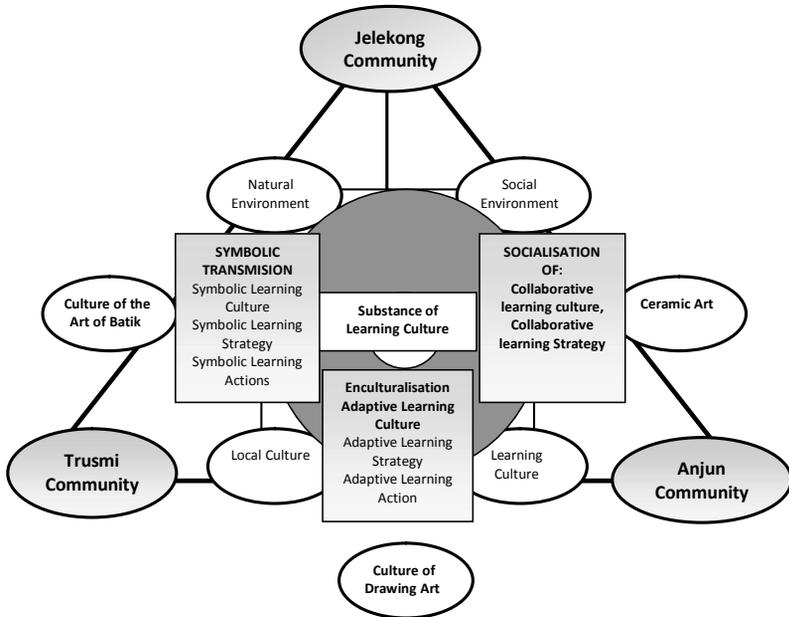


Figure 4 Manifestation of the Culture of Learning in the Three Entities (West Java)

5. The Skills of Visual (Fine) Art in the Three Entities of the West Java Society

The existing art skills are as a result of the learning culture found in the three entities that is: the mountain area (Jelekong-Bandung), the coast area (Trusmi-Cirebon), and the mainland area (Anjun-Purwakarta). Their competence is demonstrated in their skills of designing, producing, and marketing the art drawings, *batik*, and pottery products. The three skills of designing, production and marketing constitute skills for a creative industry. Though the types of art produced are varying, and in practice the skills obtained are similar. The figure below illustrates visual art skills found in the three entities:

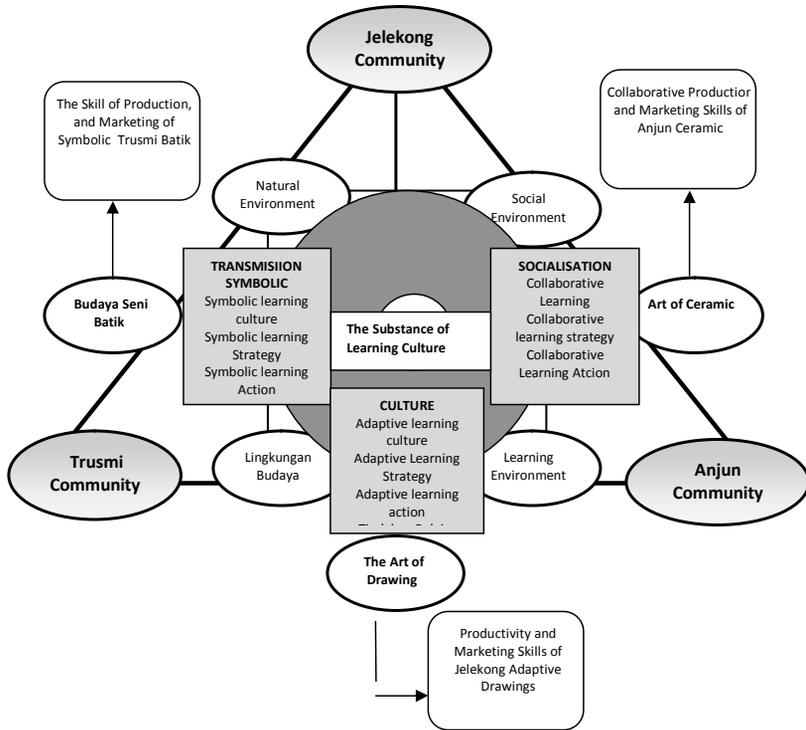


Figure 5 Art Skills the in the Three Entities of the West Java Society

6. The Profile of Art Works in the Three Entities of the West Java Society

The work of drawing or visual art in Jelekong community is viewed as that type, patterns, and styles as well as activities that depict art works which is dominantly influenced by the mountainous nature of area. Such a belief is clearly evident in the art works that depict objects of natural sceneries, in addition to flowers and Arabic calligraphy.

And the batik art of the Trusmi community is that art work depicting the coastal inhabitants with a belief in *tarekat Naqsyabandiyah*

comprising of rituals with patterns and varying motives embedded in the rich symbolic of the place.

On the contrary, the pottery art of the Anjun community reflects the changing nature and images in the creative industry of the people of Anjun Purwakarta. They always create new designs as a result of their interaction and collaboration foreign societies and open to technological creations.

Conclusion, Implication, and Recommendation

Conclusion

Learning culture is a recent topic in the discussions on learning discourse because of its importance. Given the varying cultures in the region, the competencies of arts should be mastered by which include: designing, manufacturing, and marketing.

The uniqueness of each art works should be carried own from the three entities of the West Java society. Each of the culture is having peculiar characteristics shown in the profile, style, and functions of each of the art works. To be more specific, the profiles of the art works are the results of a learning culture that has been transmitted across generations; this is how sustainability has been attained in the three regions. In order for continuous learning, the three regions have come up with a set of the basic principles as well as their central features on learning that are built based on the community norms and cultural values or system.

Table 1 Specific Conclusion

General Conclusion	Specific Conclusion	Implication (Findings of Inter-Action)
The setting each of the three entities is different from the other. Each of the entities has a different cultural system.	The nature, social status and the learning environment comprise of the local infrastructures with a basis in cultural norms.	The formation of a balanced personality is conducted through learning (<i>personal master</i>).
The background and environment affects the different norms, ethos, and views in the interpretation of the culture of learning.	The meaning of norms, ethos, and worldviews constitute the material and the approach for the culture of learning.	Avoiding barriers (<i>block mental</i>) of the culture of learning and solving the problems by means of active, productive, and creative actions.
The culture of learning from the three entities serves as an embodiment of learning that is based on each of the entity's culture.	The embodiment of the culture of learning is the process and mechanism of culture of learning.	To share in manifesting adaptive, collaborative, and symbolic behaviors, actions, strategies of the culture of learning.
Competencies in fine arts are a product of the culture of learning that is oriented toward fulfilling daily needs.	Competencies in fine arts are a <i>product</i> of the culture of learning.	To think systematically in designing, producing, and marketing artworks as a part of the culture of learning in order to fulfill daily needs.
The culture of learning is established based on the basic principles that constitute the main characteristics of learning derived from the culture of each entity in the West Javanese society.	The basic principles of the culture of learning fine arts constitute the principles of the embodiment of the culture of learning fine arts for all of the three entities.	To learn together (<i>learning item</i>) by having mutual adjustment, mutual collaboration, and mutual symbolic communication for the sake of survival and development.

2. Recommendation

Within the reality of the Indonesian entity, especially those who live in the West Java societies, all of the entities live in different environments, either in terms of natural, social, cultural, and learning environment; thus, the concept of learning that is offered should also have differences, either in terms of the provisioning, financing of infrastructure, the availability of human resources, the learning materials, the approaches, or even the implementation procedures. Differentiating does not mean “to differentiate” social reality because the finding in the field may not deny that each entity has peculiar resources and learning needs along with different orientation skills.

The reality in the field shows that the three entities from West Javanese community have adopted the principle of learning that works by means of inter-ACTION, namely learning by working through mutual adjustment (*Learning together*), learning by working through mutual cooperation (*collaborative*), and learning by working through mutual interpretation (*symbolic*).

Through the results of the study it is expected that the government should be able to develop strategies of community empowerment by means of enhancing the ability of learning by working or the ability of working by learning. With such strategies, it is expected that the empowerment will have implications for an increase of the standard of living for each of the communal entities in the related regions.

Fine arts for the three entities from the West Javanese society are no longer a peculiar aspect; instead, the fine arts mastery serve as a job that might meet the needs of communal life and that might be an occupation for the inhabitants in general.

In this regard, the implication is that the course of fine arts in university is not an obstacle in terms of its implementation for all of the students; on the contrary, it might be a supporting environment for a university that should be improved for the sake of creating the culture of fine arts by means of providing facilities and infrastructure, human resources, approaches, and procedures of the fine art course that are derived from the culture of the surrounding community. Therefore, the orientation of fine art course should encourage students to be active, productive and creative people by means of applying the principles of the Inter-Adaptive, Inter-Collaborative and Inter-Symbolic.

The Policy of Maintaining and Developing the Culture of Learning for the Three Entities from West Javanese Society. For the entities of West Javanese societies that have successfully created a standardized culture of learning, they need further efforts for development by continuously adjusting themselves to the demands and the needs of an increasingly complex market. These entities need adaptation, collaboration, and understanding of symbols related to the technology of planning, to the production, and to the marketing of products that have international standards. The efforts to develop this culture of learning is related to the increase of learning personality, the spiritual development of learning to share, and the strengthening of communal learning.

The Recommendation for Further Research In each study of culture, including the culture of learning, the researcher will always find various competencies that make every discussion both comprehensive and deep, the research of culture may be continued through a horizontal manner, namely by conducting a study of the culture of learning in different loci, or through a vertical manner, namely by choosing other dimensions of the culture of learning in the locus of the same entity.

Research on the culture of learning is generally directed toward developing the culture of learning based on the perspective of related communities. With ethnographic research about the development of the culture of learning, there will be insights about the strategies undertaken in the related community in relation to the efforts of developing the culture of learning along with the supporting and the inhibiting factors.

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