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Mc-TCIM: Integration of Aboriginal and Borneo traditional crafts in visual arts education

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Abstract
Multicultural Traditional Craft Interactive Module (Mc-TCIM) enhances culturally responsive pedagogy in secondary school Visual Arts Education (VAE). The study's objectives are to determine teachers' acceptance of developing interactive multicultural traditional craft modules as a teaching method. It justifies their classroom use, promoting diversity awareness and appreciation. Through survey analysis, it assesses teachers' opinions, perceived benefits, and challenges in integrating these modules. Aimed at creating effective pedagogical tools, this research clarifies instructors' acceptance levels to support cultural diversity, enhance learning experiences, and foster inclusive educational practices.

Keywords: Multicultural; Borneo; Traditional Crafts; Visual Arts Education

1.0 Introduction

This study aims to determine teachers' acceptance of developing multicultural traditional craft interactive modules as an alternate strategy. The Ministry of Education has worked to create and draft new policies in our education system to aid in creating knowledge to integrate unity in our community. For example, our government implemented and re-enacted educational policies. Our national educational concept also expresses it, which aims to generate Malaysian citizens with a holistic and integrated approach to developing academically, spiritually, emotionally, and physically stable and harmonious individuals (Education, 2006). As there is a need for more study on this subject, new opportunities for research on improvising visual arts instruction have evolved in Malaysia's education system, particularly in art education. Therefore, the researcher aims to investigate teachers' attitudes toward Aboriginal and Borneo traditional crafts as an alternative approach to teaching Malaysian traditional craft topics in secondary school Visual Arts Education classrooms. The study is beneficial to enhance Visual Arts Education's subject and to assist practitioners in integrating and implementing multicultural education into the teaching and learning process.

Furthermore, it gives students a better understanding of the elements of art and culture of Malaysia's many ethnic groups. Researchers anticipate that this study will increase students' academic engagement and success while making them more accountable to their culture and others. Malaysia should not be disregarded as it has been praised as a diversed country. It is rich in socio-economic and biological heritage. Malaysia's allure stems from its extraordinary multiracial and multi-ethnic population, demonstrating several distinct social elements, including histories and cultural traditions dating back to the country's founding years (Hareez,2020). This study aims to determine teachers' acceptance of the production of multicultural traditional craft interactive modules as an alternative strategy.

2.0 Literature Review

2.1 Multicultural Education

Multiculturalism developed because of an increase in the number of immigrant workers and minorities in South Korea (Korea) because of early foreign invasions and political-strategic desires to keep up with globalization during the 1990s. Multiculturalism, on the other hand, has long been seen negatively in Korea because of the country's traumatic history, which includes Japanese colonialism, the Korean War, and American intervention. As a result, multiculturalism in Korea has focused on assimilation rather than the preservation of minority heritages and the promotion of equal opportunities for all. According to Toshihiro (2020), Japan and Korea share a shared historical background and national identity perspectives. Furthermore, since the beginning of the multicultural age in both countries, the proportions and growth of biracial/foreign populations have been comparable. According to a report by Russell (2018), racism and racial prejudice in Japan have been largely ignored by the Japanese government and media (Russell, 2018; Toshihiro, 2020). Intercultural understanding education has been divided into three distinct disciplines since the early 2000s: intercultural understanding, global education/global citizenship education, and Multicultural Education (Ikeno, 2017). Only Multicultural Education in Japan, defined by Kimura as "education geared for the coexistence of different ethnic groups in a single nation-state society," will be explored in this section (Kimura, 2002). Multicultural education in Japan follows an international understanding of education, which began with the United Nations Educational, Scientific, and Cultural Organization (UNESCO) adopting an international understanding of education programs following World War II (Ikeno, 2017).

Multiculturalism can be implemented in the classroom in various ways, such as coordinating multiple approaches and training teachers on the standards specific to what must be included in their lessons. Even if schools have previously provided many teaching materials pertinent to multicultural education, teachers may create new items to incorporate into their classrooms. The concept of diversity represents a new outlook on the future. Based on the country's multi-ethnic and multicultural population, a few studies aim to assess intercultural awareness and behaviors among Malaysian primary school teachers. "Multicultural education is both a concept and a deliberate process aimed to teach learners to understand, accept, and appreciate the variations in culture, ethnicity, social class, sexual orientation, religion, special needs, and gender" (Manning et al., 2017).

Furthermore, Malaysia is well-known for its unique cultural legacy (Fam, 2015). Malaysia's population is diverse in terms of ethnicity and heritage. On the other hand, Malaysia is a prosperous, wealthy, and peaceful country where people generally tolerate one another, and there is very little to no multiracial unrest.

Students can learn to make rational choices and accept the diversity of our international society through global preparedness education. Kymlicka (2012) states multiculturalism is a subgroup of the more significant human rights movement. Convergence in ethnicity, gender, indigenous background, national origin, race, religion, and other social factors is commonly used to predict similar characters. As a result, global readiness provides a platform for people to understand better and understand their social, economic, and environmental obligations, raising them to the status of global individuals.

Schools are the first place a child has social contact with children of diverse ages, backgrounds, and experiences. At school, they learn to share, live with, and respect one another (Vinagre, 2019). School is critical in fostering cultural understanding, respect, and social acceptance. It can be considered as a micro-society in which youngsters develop a future society that recognizes individual differences with the support of positive teacher intervention. Preschool is essential for young children's development as it allows them to explore and learn about the world and experiment with values that differ from their own. Students may receive motivation and inspiration from their teachers. The personality of the teacher serves as a mirror for the students.

As a result, educators hold a substantial amount of responsibility for influencing the character, culture, and moral values of the next generation (Nikawanti, 2017). Implementing multicultural education is a lifelong process of character development. Character development in children is a collaborative process involving all parties, including the family, school, and community. As a result, all three components (family, school, and community) must collaborate.

2.2 Visual Arts Education in Secondary School

For a quarter-century, Visual Arts Education has not been established in the 1960s, 1970s, and 2000s. We are still seeking the best way to educate its people, considering modern technological breakthroughs, which are becoming increasingly prevalent. Product education must be reviewed before being used to educate students. Similarly, arts education is becoming more significant in public schools. Visual arts are in high demand in this country for discussions of art criticism, art appreciation, and art debate. There is no such thing as art criticism in Malaysia. Established art institutes do not provide in-depth instruction in art criticism and appreciation. M. F. & Baharuddin, M. N. (2016) state that the schematic notion of arts education considers factors other than curriculum and disciplinary measures. But it also highlights how important it is to comprehend and value art in addition to acquiring art knowledge. For example, art talks, murals, performance art, and other activities could pique society's curiosity about visual arts. For students' art knowledge to grow

till the end of their education, these methods should be promoted from the start of visual arts instruction. The arts may help a lot of people, especially in the field of education. However, they do not get much attention in Malaysia's educational system, according to Asmawi et al. (2019).

Numerous studies have shown that art, especially for young individuals, can boost self-esteem by helping them develop the cognitive abilities needed to absorb and evaluate information. Owing to a deficiency in art knowledge brought about by conventional classroom teaching, which impedes the growth of student's creative ability and understanding of art in Malaysia.

In Malaysia, however, the focus in high school art education today is more on creating amazing artwork than on delving into its meaning. The modern arts education system faces numerous challenges. One is that legislators and administrators need to be convinced the ability of arts education to have a positive impact on students' development, achievement, and accomplishments; therefore, its inclusion in the curriculum is under threat. Legislators and some educational administrators debate whether arts education should be funded primarily for the humanities or fine arts as an essential component of the curriculum.

However, science students receive little formal art education, and visual art is seen as elitist. In Malaysia, upper secondary education must include visual arts teaching to develop future generations of thinkers who are both creative and critical. Conversely, is the art education offered in the arts stream helpful to the kids who are put in this curriculum track because it is now designed to place students who do not perform well, even if it can be a useful subject for all students.

3.0 Methodology

The study utilized quantitative methodology and a survey research design was employed to gather data from the respondents. Seventy (70) Visual Art Education teachers from Sabah, Sarawak, and Selangor were selected to fulfill the research objective. The respondents were chosen from various secondary schools. Teachers of Visual Arts Education with five years experience were the only demographic sample used in this study. The respondents were selected due to their broad range of experience in the field of education and their aptitude for responding to research inquiries. Every teacher has a unique background in instructing art education. Purposive sampling was used to select the respondents. Sally Schumacher & James H. McMillan (2006) outlined how a chosen subset of the population that is representative or instructive about the subject of interest is used in purposive sampling. Purposive sampling, sometimes referred to as judgment sampling, incorporates the goal of the study as well as individual expertise (Noraini, 2010). With the use of this sampling technique, the researcher can concentrate on the chosen sample and obtain a response that addresses the specified topic. A few aspects, including the teacher's acceptance of the construction of the multicultural module, their experience teaching multicultural education, and other experiences and information relevant to this research, were taken into consideration while choosing the sample.

The instrument used in this research was a questionnaire designed to gather quantitative data from Visual Art Education teachers. The researcher adapted the questionnaire by Maaruf (2014) and distributed it to the respondents. The questionnaire comprised of 10 questions, excluding the demographic section. Prior to distributing the questionnaire, the researcher ensured to explain the purpose and objectives of the research to the respondents. This step, as highlighted by Noraini (2010), is crucial for obtaining informed consent and ensuring clarity about the research aims. By providing a clear explanation of the research objectives, the researcher facilitated the respondents' understanding and participation in the study. The questionnaire included questions related to the acceptance of the multicultural module, experience teaching multicultural education, and other relevant aspects of their teaching practices and experiences.

4.0 Findings

The findings for teachers' acceptance of the development of interactive multicultural traditional craft modules as a substitute method are presented in this section. Ten statements representing the opinions and acceptance of visual arts teachers, were addressed about the research issue. The respondents were required to select an option on a Likert scale, ranging from 1-strongly disagree to 4-strongly agree. Table 1 below shows the frequency of the teachers' acceptance and acceptance according to the statements given in the Likert scale.

Table 1. Frequency of the teachers' acceptance according to questions

Statement	1-Strongly Disagree	2-Disagree	3-Agree	4-Strongly Agree
C1	0	0	4	92
C2	1	0	17	78
C3	0	0	21	75
C4	0	1	29	66
C5	0	0	26	70
C6	0	0	23	73
C7	0	0	24	72
C8	0	0	26	70
C9	0	0	22	74
C10	0	1	17	78

The graph shown in Figure 1 indicates that 95.8% of the respondents strongly agree and 4.2% agree that there is a diversity of cultures, races, and ethnicities in our country. This indicates that teachers are sensitive and aware of the plurality of races, cultures, and ethnicities in our nation.
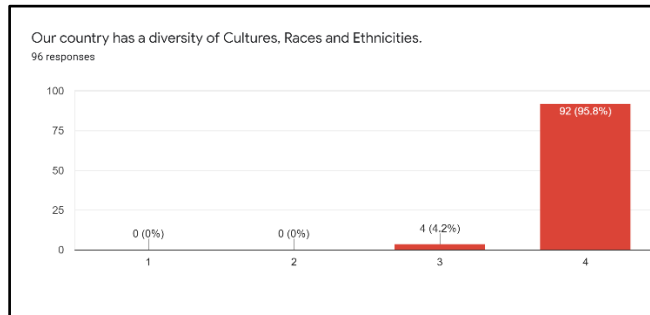

Fig. 1: Percentage of the Respondents According to Question C1

Figure 2 demonstrates that 81.3% of the respondents strongly agree with the argument that educators should prioritize teaching traditional crafts in the Visual Art Education curriculum, compared to 17.7% who agree and 1% who severely disagree. This data indicates that educators are in favor of highlighting the use of traditional crafts in the visual arts education curriculum.
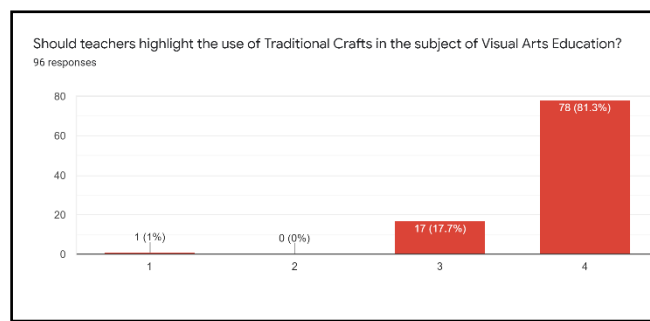

Fig. 2: Percentage of the Respondents According to Question C2

According to the statistics presented in Figure 3, majority of the respondents (78.1%) strongly agree with the statement that using traditional crafts from Sabah, Sarawak, and Orang Asli as a teaching tool for traditional craft themes in schools is a good idea. 21.9% also agree with this statement. This information signifies that educators agree that using traditional crafts from Sabah, Sarawak, and Orang Asli should be a method of teaching the subject of traditional crafts in the classroom.
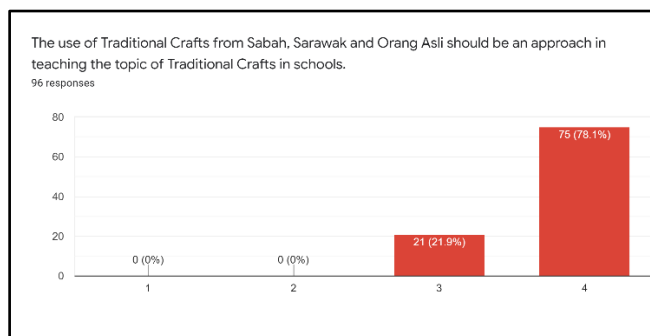

Fig. 3: Percentage of the Respondents According to Question C3

Figure 4 illustrates that 68.8% express strongly agree regarding the appropriateness of including the method in the curriculum. Additionally, 30.2% agree, while 1% disagree with this statement. Based on this data, the majority of teachers concur that the method needs to be covered in the Visual Arts Education curriculum.

The graph on Figure 5 shows that 72.9% of the respondents strongly agree with the statement that this approach may increase the interest of students learning Traditional Craft topic in the future whereby 27.1% agree. This data affirms the teachers' acceptance that they agree on this approach to be able to build students' interest on learning Traditional Crafts topic in the future.

Most teachers support that using traditional crafts from Sabah, Sarawak, and Orang Asli can be beneficial in teaching the topic of traditional craft at school, as shown in Figure 6, that 76% of respondents strongly agree with the statement and 24% agree.

Majority of respondents, specifically 75% of them, strongly agree with the assertion that this strategy is very suitable to boost teachers' attainment or knowledge on the topic of traditional craft. 25% of the respondents correspondingly agree, as shown in Figure

7. This graph demonstrates the teacher's support for this strategy while also suggesting that it may improve students' performance or understanding of the topic of traditional crafts.
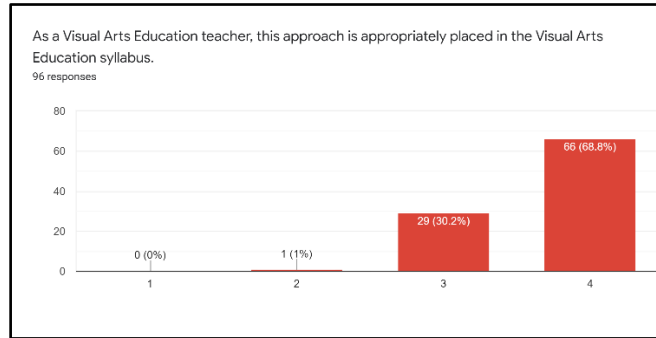

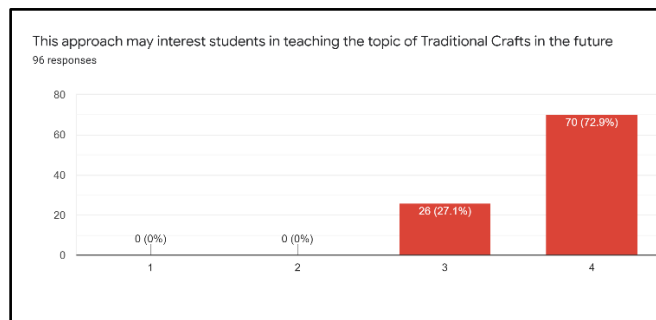Fig. 4: Percentage of the Respondents According to Question C4

Fig. 5: Percentage of the Respondents According to Question C5
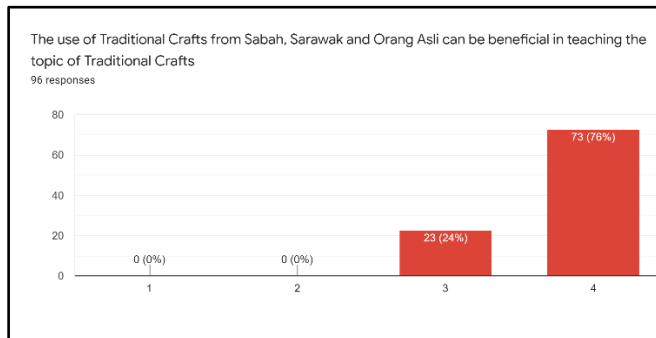

Fig. 6: Percentage of the Respondents According to Question C6
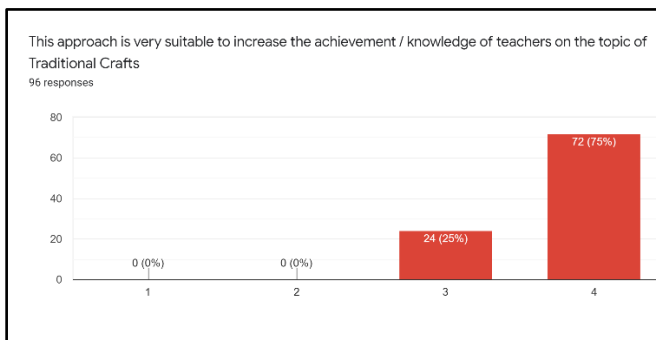

Fig. 7: Percentage of the Respondents According to Question C7

According to Figure 8, 72.9% of the respondents strongly agree and 27.1% agree that diverse learning techniques and tactics can be applied while utilizing the approach. The graph also shows how the instructor supports this strategy while also allowing teachers to master a variety of learning techniques and strategies in the classroom.

The graph in Figure 9 shows that 77.1% of the respondents strongly agree with the suggestion that teachers and students may be more creative in their approach to teaching traditional crafts, while 22.9% of them agree. This graph also shows that teachers thought this method could improve their creativity when teaching or learning about traditional crafts in the classroom.
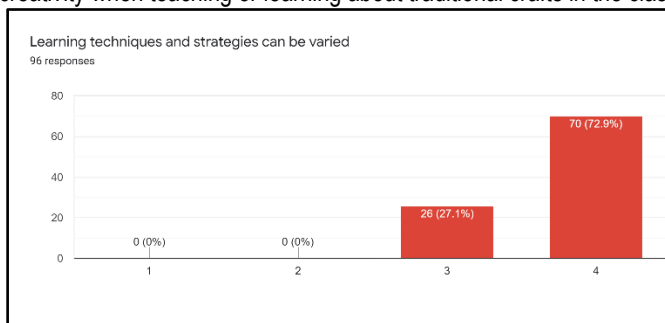

Fig. 8: Percentage of the Respondents According to Question C8
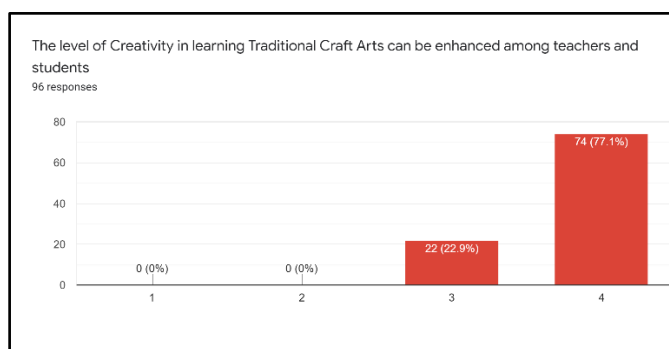

Fig. 9: Percentage of the Respondents According to Question C9

The findings in Figure 10 indicate that 81.3% of respondents strongly agree with the statement that this strategy could help to improve the understanding of the cultures of other races or ethnic groups, with 17.7% of respondents expresses agreement and 1% indicate disagreement. Additionally, this graph shows that many teachers agreed with the assertion and were aware of different racial or ethnic groups' cultures.
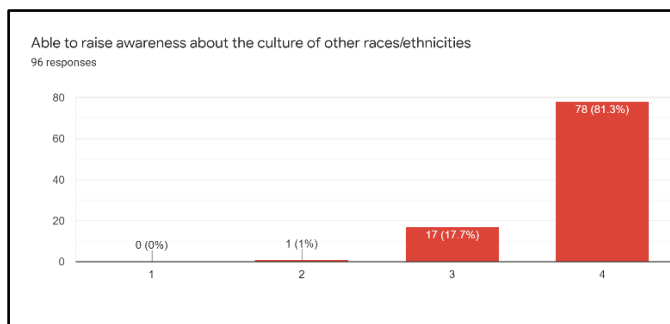

Fig. 10: Percentage of the Respondents According to Question C10

As a conclusion, data that was collected from the questionnaires has been analyzed in this study. The data and findings were linked to the research question. Table 1 shows that many of the respondents agreed with the statements that relate to the research question which about teacher's acceptance regarding the integration of Aboriginal and Borneo traditional crafts as an alternative approach to teaching Malaysian traditional craft topics in Visual Arts Education.

5.0 Discussion

This discussion delves into the diverse aspects of educators' acceptance of the development of Aboriginal and Borneo traditional crafts into Visual Arts Education as a substitute method for instructing on Malaysian traditional craft subjects. Teachers stress on cultural diversity because they understand how important it is to include a range of cultural viewpoints to provide students with a deeper grasp of Malaysia's cultural landscape. Additionally, it is believed that including traditional crafts from Borneo and indigenous people in Malaysia may increase student interest in Visual Arts Education and encourage creativity and inquiry. In addition, educators stress the value of maintaining Indigenous knowledge and handicrafts, passing along not only artistic skills but also cultural legacy and wisdom.

However, limitations are highlighted on the factors required for successful integration of the module, including lack of resource to develop the module, the motives used in the module should be culturally sensitive, and the requirement for teacher training to implement the module. In addition, educators stress the value of maintaining Indigenous knowledge and handicrafts, passing along not only artistic skills but also cultural legacy and wisdom. However, limitations are highlighted on the factors required for successful integration of the module, including lack of resource to develop the module, the motives used in the module should be culturally sensitive, and the requirement for teacher training to implement the module.

6.0 Conclusion & Recommendations

In conclusion, the study promotes diversity, and cross-cultural understanding in educational settings through the incorporation of traditional crafts from Borneo and Aboriginal people into visual arts instruction. Teachers must take an active role in addressing issues like cultural familiarity, resource constraints, and sensitivity concerns. One of the recommendations is that teachers continue their professional development to improve their ability to teach a variety of cultural traditions. Working together with government agencies, community organizations, and educational institutions can help students to have access to real resources and cultural knowledge. It is imperative to place a strong emphasis on cultural sensitivity and polite interaction with Indigenous people. To determine the success and impact of integration initiatives, students, teachers, and community stakeholders must participate in on-going evaluation and feedback processes. By adopting these suggestions into practice, educators may build inclusive, culturally rich learning environments that support the celebration and preservation of Indigenous cultures and legacy for future generations while also enabling students to become knowledgeable, compassionate global citizens.

Acknowledgment

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