

# COMPARISON OF *KARAWO* VALUE TRANSMISSION IN FORMAL, INFORMAL, AND NON-FORMAL EDUCATION

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*Karawo* embroidery is a traditional art form from Gorontalo, embodying values that shape personal character and local identity. However, data on how these values are comprehensively transmitted through formal, informal, and non-formal education remains limited. Yet, understanding *Karawo* values as and local identity can prevent the extinction of this embroidery. This study investigates the comparison of *Karawo* value transmission across three educational pathways: formal (100 students, 25 high schools), informal (50 artisan communities and households), and non-formal (10 artisan groups). Comparative analysis reveals that character value transmission differs in each pathway, resulting in separate transmission with distinct strengths and weaknesses. These findings highlight the urgency of developing an integrated value inheritance system that optimizes the roles of formal, informal, and non-formal education in preserving *Karawo* values for younger generations.

**Keywords:** *Karawo* Embroidery, Value Transmission, Formal-Informal-Nonformal Education, Local Identity, Character Building.

In the development of fashion over the past decade, *Karawo* embroidery has been seen as merely a traditional embroidery technique on a piece of cloth that conveys and teaches technical skills. Yet, *Karawo* also embodies important values for society, such as economic and social values. The process of creating *Karawo* embroidery involves several lengthy stages, from designing the motif to the embroidery process. This complexity poses challenges in transmitting the craft, particularly to the younger generation, and makes it difficult to pass on *Karawo* embroidery due to the lengthy process (Kobandaha et al., 2025).

Professional or skilled craftsmen need 2–3 weeks to complete a single piece of cloth with a motif measuring 30 x 40 cm. Meanwhile, technological developments and the accelerated flow of information have demotivated the younger generation from learning the techniques, basic knowledge, and values of *Karawo* itself. The younger generation is more attracted to product forms, fabrics, and fashion (ready-to-wear) that are affordable, modern, and in line with current trends (Rumambie & Djalari, 2021). Thus, *Karawo* embroidery has struggled to gain the full attention of the younger generation as a local textile art form from the Gorontalo region, Indonesia.

In the process of transmitting *Karawo* through formal, informal, and non-formal education, there is no systemic policy governing the inheritance of *Karawo* based on skills, values, and knowledge. In the digital era, education facilitates the transmission of *Karawo* values through technological support across various platforms (Made et al., 2025). Technology provides access to learning resources, particularly regarding *Karawo* values, which support the continued transmission of *Karawo* values (Susilo et al., 2023).

This requires a strong commitment from educational institutions, families, communities, and training institutions. Furthermore, the role of education has not been optimally implemented in instilling and passing on *Karawo* values, knowledge, and practical skills to the entire Gorontalo community (Husain et al., 2019). Therefore, without a systemic policy, the use of technology, and a strong commitment from stakeholders, *Karawo*'s role as a socio-cultural instrument for shaping the personal character of the local community could be displaced.

*Karawo* embroidery is a form of Gorontalo-Indonesian handicraft fabric product born from the customs and self-actualization of Gorontalo women in the form of artistic expression. The form of this fabric product is characterized by cultural motifs or regional icons that give a strong impression of local identity. Moreover, personal character values such as mutual cooperation (*mohuyula*), deliberation (*dulohupa*), and responsibility

are also contained in *Karawo* embroidery (Hanafi & Indriasari, 2018). While *Karawo* itself is the embroidery technique, not the motif or fabric (Kobandaha et al., 2025).

This product is created through several time-consuming processes, starting from the creation of the motif, slicing, pulling the thread or fiber of the fabric, embroidery, and the finishing process (Sudana, 2019). This long process is what makes *Karawo* not just a handicraft but an art product that represents the personal character of a craftsman (Kobandaha et al., 2025). The presence of *Karawo* artisans who form a local community indirectly shapes local identity. Therefore, *Karawo* embroidery must be transmitted not only as a practical skill and regional cultural knowledge, but also as the values inherent in *Karawo* embroidery itself. Meanwhile, the transmission process that occurs in formal education is generally facilitated through the establishment of formal institutions, the availability of policies and curricula, the availability of human resources, teaching methods, and systems. Currently, *Karawo* embroidery is only taught in vocational schools that specialize in fashion or craft engineering (Husain et al., 2019). *Karawo* teaching focuses solely on practical skills, while other public schools offer limited *Karawo* instruction (Latief & Mappalotteng, 2023). On the other hand, informal transmission occurs through natural interactions between family members and the surrounding environment (Sudana, 2019).

Thus, the inheritance of meaning, skills, and knowledge is based on the experiences and abilities of each family member. Furthermore, motivation and a sense of belonging are also the foundation for transmission within the family. In addition, courses, training, or community empowerment programs are informal pathway of transmission established as government instructional programs aimed at improving the skills of the community or specific communities (Zakaria et al., 2023). These forms of transmission indicate differences in the interpretation and instillation of *Karawo* values.

The limited transmission of *Karawo* values can lead to the extinction of *Karawo* itself, as a local identity, artisans, and local artistic products. The transmission process also serves as a regeneration process, enriching a sense of ownership of intangible heritage from generation to generation (De-Salazar, 2023). The presence of teaching materials that focus not only on practical skills but also on instilling values can impact the formation of social character, local identity, and the regeneration of *Karawo* embroidery over time (Paskaleva & Cooper, 2017).

Furthermore, the extinction of *Karawo* values will lead to a reduction in the number of artisans and industry players, which can have a domino effect socially, culturally, educationally, and economically. Therefore, the process of inheritance through the transmission of *Karawo* values is an effort to preserve *Karawo* as an intangible cultural heritage. Meanwhile, Berry's theory of social construction indicates the potential for the transmission of marginalized *Karawo* values if the inheritance of *Karawo* values is not achieved (Dai, 2020). This refers to the younger generation having limited access to local culture and being caught up in the acceleration of global social change. This could accelerate the loss of interest in local culture, as the understanding of *Karawo* is perceived as "outdated" (Dai, 2020). Meanwhile, a preliminary survey showed that 23 percent of high school students were aware of *Karawo* as a local product, but did not understand its meaning and values. The introduction of *Karawo* instruction in vocational education institutions, such as SMK 4 in Gorontalo City, Indonesia, a vocational school recognized for its advocacy in promoting local culture illustrates the need for transmission patterns that are systematic and structured on a large scale to ensure the effective inheritance of *Karawo*'s cultural elements. Furthermore, the transmission of *Karawo* values also refers to efforts to shift the acculturation strategy of the younger generation from marginalization to integration. As explained by Bourdieu (1990), basic cultural knowledge must be taught early through formal education (Bilytska, 2021). Emphasized that cultural integration creates cultural sustainability that adapts to modern conditions (Ahmida, 2021). Meanwhile, the family, as an informal transmission actor, is a form of integration within formal institutions that connects cultural knowledge (Sudana, 2019). Therefore, formal, informal, and non-formal education must be integrated and complementary to preserve traditional *Karawo*.

This also highlights the obstacles and challenges in maintaining the sustainability of this inheritance process. One major problem is the lack of integration and synergy between education providers and *Karawo* (Wu & Sarker, 2022). Furthermore, holistic policies create a separate educational pattern. This is exacerbated by the declining interest of the younger generation in learning *Karawo* embroidery, a development that points to the future extinction of artisans (Dai, 2020). This condition was also emphasized by Parsons (1951), who emphasized the importance of social institutions in effectively transmitting cultural values. However, without collaboration, this process can be hindered (Yuvansh, 2019 & Maslikova, 2019).

Furthermore, scientific studies have shown that formal education focuses solely on achieving outcomes, not on instilling *Karawo* values themselves (Saxena et al., 2024). According to ethnopedagogy theory (Schneider & Vogt, 2003), cultural transmission must take into account the social context and transmission medium to be effective (Sakti et al., 2024). Therefore, a clear distinction is needed between the respective functions of

formal, informal, and non-formal education.

Considering the above description, this study aims to analyze the differences in the transmission of *Karawo* values through formal, informal, and non-formal education in Indonesia. This research will focus on the patterns and ways in which each component is involved in the process of transmitting *Karawo* values, namely in high schools, families, and the social environment through formal training institutions or artisan groups and communities. Based on previous studies, we expect to find a significant correlation in the application of *Karawo* art transmission in each educational pathway.

Through comprehensive mapping, this research is framed with the title of a comparative analysis of *Karawo* art transmission in formal, informal, and non-formal education, with the hope of providing an analysis of effective transmission pathways in supporting the instillation of cultural values through *Karawo* embroidery. This can then provide a basis and reference in designing a strategy for inheriting *Karawo* art from generation to generation.

## METHODOLOGY

### Informant

This study involved 121 informants consisting of high school students in Gorontalo aged 15-18 years, namely high school age, active artisans, families of *Karawo* artisans and the surrounding environment, including managers of formal and non-formal institutions. Informants were selected using purposive sampling with consideration of the diversity of social backgrounds, academics and data representation to obtain a representative picture of their experiences related to *Karawo* embroidery art.

### Method of Collecting Data

Data is collected through three main techniques:

#### *In-depth Interview*

Semi-structured interviews were conducted individually with each participant to explore their experiences, perceptions, and understanding of the learning process, inheritance, and transmission of *Karawo* art through formal, informal, and non-formal pathway. Researchers used a concretely validated interview instrument with representatives of *Karawo* artisans, academics, and colleagues to explore the research findings.

#### *Participatory Observation*

Researchers were actively and directly involved in observing the natural processes and events in *Karawo* learning situations, whether in schools, families, communities, or non-formal training institutions. These observations aimed to validate interview results, observe the interaction of teaching methods, and observe the actual involvement of informants.

#### *Document Review*

Collection of supporting documents is needed to confirm data such as school curriculum documents, teaching modules, activity records, and others that are considered related to the *Karawo* transmission process.

#### *Data Analysis*

Data from interviews, observations, and documentation were analyzed using thematic analysis techniques. The analysis process included interview transcription, coding and categorizing data, and grouping key themes related to transmission patterns, as well as the strengths and challenges of formal, informal, and non-formal pathway in the *Karawo* learning process. Data triangulation and techniques were also used to strengthen the analysis results, as well as discussions with colleagues to ensure the accuracy of interpretations of the collected data.

#### *Research Ethics*

All informants were provided with an explanation of the research objectives. The researchers also guaranteed their anonymity. Written consent was obtained from all participants prior to data collection

## RESULTS AND DISCUSSION

First, the researchers analyzed data from interviews, observations, and document reviews to map the differences and similarities in the transmission patterns of *Karawo* art across formal, informal, and non-formal education pathways. A description of the initial findings is presented in Table 1, which summarizes quotes from key and supporting informants, followed by the results of field observations and document reviews. The data are presented to facilitate readers in identifying thematic trends that support the construction of a comparative depiction of *Karawo* art transmission across each educational pathway.

Table 1. Main Findings in the Comparison of *Karawo* Art Transmission Paths

No.	Main Theme	Sub-Theme	Representative Quote	Meaning of Findings
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1.	Formal Education	Curriculum & Learning	"Karawo embroidery is included as a separate subject."	There is integration of <i>Karawo</i> , although only in vocational schools
			"Students make <i>Karawo</i> during lessons and can take it home."	<i>Karawo</i> learning also happens at home as homework
			"We are taught starting from making simple motifs."	Knowledge transmission begins with basic skills
			"At the beginning, there's also a lesson on <i>Karawo</i> history."	Cultural values of <i>Karawo</i> are introduced, supporting ethnopedagogy
			"At our school, there's no subject about <i>Karawo</i> ."	Not all schools include <i>Karawo</i> in the curriculum, showing disparity in formal education
			"We don't teach <i>Karawo</i> because it's not in the school curriculum, only as extracurricular."	Extracurricular approach shows <i>Karawo</i> is not mandatory to learn
2.	Informal Education	Role of Parents	"Parents don't teach directly, I just watched my mother doing <i>Karawo</i> every day."	Family-based transmission happens passively through experience and observation
			"I know how, but wasn't taught because they were afraid I'd ruin the embroidery."	Parents' hesitation to train children is a barrier in informal education
			"We usually just watch family members embroider, and over time, we like it."	Interest grows through exposure and role modeling
			"My grandmother could do <i>Karawo</i> , then the cloth was sold."	<i>Karawo</i> is passed down through generations and becomes a source of family income
			"No one in my house knows how to embroider."	Some families lack <i>Karawo</i> knowledge entirely
			"My mother even asked to be taught how to embroider."	
3.	Non-formal Education	Involvement of training/community	"Here, we focus only on skill improvement."	Non-formal education emphasizes technical aspects over cultural values
			"We deliberately look for people willing to become artisans."	Non-formal training targets participants for artisan regeneration
			"Cultural values and knowledge are secondary; we focus on	Cultural values are not prioritized, economic aspects take

			skill training."	precedence
			"The main goal of the program is usually to promote economic circulation."	Non-formal education is oriented toward local economic empowerment
			"We usually join training sessions with the same material."	Training materials are repetitive, innovation is needed
			"Not yet, usually we just stop at training."	Lack of follow-up support, weak program continuity
4.	Constraints	Student motivation	" <i>Karawo</i> is hard to learn because it takes a long time."	Technical obstacle is that the process is complicated and time-consuming
			"I prefer to work than to become a <i>Karawo</i> artisan."	The <i>Karawo</i> artisan profession is unattractive
		Basic knowledge	"My parents only know how to embroider, not how to cut the patterns."	<i>Karawo</i> knowledge is inherited only partially
			"No, usually because the cloth is intended for sale."	<i>Karawo</i> inheritance is driven by economic motives, not cultural
		Program continuity	"There's rarely mentoring, even if it exists."	Mentorship is still insufficient and weak
			"Usually from one training batch, only one or two become consistent."	The success rate of producing new artisans is still low
5.	Hopes	Comprehensive teaching	"We hope it can be included in general high school curricula, not just vocational."	There is hope that <i>Karawo</i> can be formally recognized and taught comprehensively
			"It would be good to also introduce it to parents."	Need for collaboration across educational pathways, involving all stakeholders
			"There should be support and encouragement from the government to implement continuous training."	Policy is a key factor

The table above summarizes the analysis of key findings regarding the transmission of *Karawo* through formal, informal, and non-formal pathway, while also highlighting the importance of synergy and ethnopedagogy. These findings are reinforced by photographic observation data depicting actual practices in the field.

Table 2. Main Findings in Participatory Observation of the *Karawo* Transmission Process

No	Figure	Theme	Meaning of Findings
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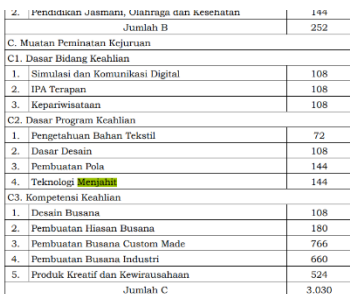
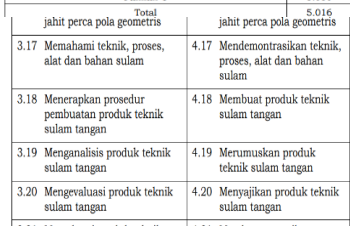


1.		Formal transmission pathway	The <i>Karawo</i> learning process within the school environment, through mentoring by teachers. Practical method
2.		Formal transmission pathway	<i>Karawo</i> embroidery production by students in groups
3.		Informal transmission pathway	Making <i>Karawo</i> in my spare time, with my family
4.		Informal transmission pathway	The process of producing <i>Karawo</i> by a housewife while doing housework
5.		Informal transmission pathway	<i>Karawo</i> production training process by the government
6.		Informal transmission pathways	Simultaneous training in making <i>Karawo</i> , as an effort to regenerate craftsmen.

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This documentation table reinforces field findings through visualizations of *Karawo* learning activities across formal, informal, and non-formal pathways. These visual findings are also supported by several documents demonstrating the *Karawo* transmission process.

Table 3. Supporting Documents for the Implementation of Local Content-Based Education Integration (Sulaman *Karawo*)

No	Document	Theme	Meaning of Findings
1.		Document: Memorandum of Understanding on Collaboration between the School and the Business World	Institutional collaboration shows the involvement of the business world in strengthening the formal transmission of <i>Karawo</i> through strategic partnerships.
2.		Document: Vocational school curriculum includes sewing ( <i>Karawo</i> ) lessons.	Traditional arts that have been adopted into structured education systems, although on a limited scale
3.		Document: Learning Design with Hand Embroidery Material	Confirming the existence of a practical skills approach in passing on <i>Karawo</i> in the world of education

### Visualizing the Relationship Between Educational Pathways

To analyze the differences in the *Karawo* transmission process across educational pathways, the researcher illustrates the cycle of *Karawo* value transmission and ethnopedagogy. Formal education involves institutions such as schools, supported by teacher curricula, learning methods, and policies. Informal education is rooted in the role of parents and families in the interaction process. This process demonstrates the natural inheritance of skills. Non-formal education, on the other hand, exists through non-governmental organizations, courses, and training programs that strengthen skills and empower communities. These three form a complementary and sustainable cycle in maintaining and transmitting *Karawo* cultural values to the younger generation.

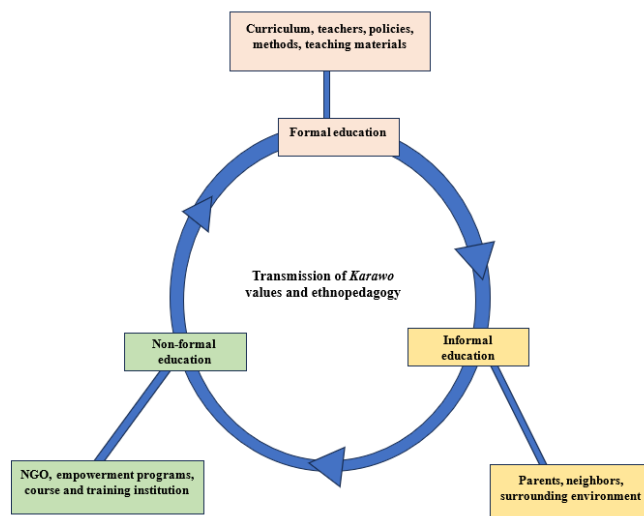


Figure 1. Relationship Among Educational Pathways And *Karawo* Transmission

## DISCUSSION

*Karawo* embroidery, a key component of local identity, is transmitted differently across formal, informal, and non-formal educational pathways. Transmission itself refers to a unified inheritance of knowledge, values, and skills (Tam, 2015). However, findings demonstrate that there is no comprehensive inheritance of *Karawo* art across all educational pathways. Each pathway exhibits its own characteristics, strengths, weaknesses, and challenges, thus influencing the success of transmitting *Karawo* art to the younger generation. The mechanisms and objectives of the inheritance process also contribute to the power of transmitting cultural values (Carol, 2010). This aligns with Pierre Bourdieu's theory of cultural inheritance, which states that cultural inheritance does not occur evenly. This shows that each educational pathway has its own dynamics and challenges (Bourdieu (1990). Although functionalist theory states that education must preserve cultural values in a stable and integrated manner across all educational pathways (Merton, 1968). The artistic values of *Karawo* transmitted in each educational pathway differ, but in general, each educational pathway prioritizes the transmission of technical skills, namely embroidery and the production of *Karawo* embroidered cloth. The meaning and value behind *Karawo* have not yet been able to comprehensively shape local identity and personal character. *Karawo* is, in fact, an intangible heritage that distinguishes one region from another.

Formal education, such as schooling, has a strong institutional dimension but remains weak in terms of cultural meaning. This is reflected in the legitimacy and transmission structure of *Karawo*, which has not been systematically and comprehensively developed across all formal educational institutions, particularly at the high school level. As a result, *Karawo* art is not yet recognized as valuable cultural capital and is therefore not formally transmitted. This contrasts with dance in Bali, Indonesia, which is widely regarded as cultural capital with substantial cultural and economic significance (McIntosh, 2025). In this context, formal education in *Karawo* primarily emphasizes the teaching of practical skills through project-based instruction. Such an approach enables students to focus on improving technical abilities rather than deepening their understanding of cultural values and knowledge. In vocational schools, *Karawo* instruction typically spans one semester and culminates in the production of a final product. Learning is considered successful when students can produce such a product by the end of the course.

Therefore, vocational schools focus more on practical skills than on values and knowledge (Billett, 2011). This indicates that time is a challenge in the learning and transmission process (Rambe et al., 2024). Meanwhile, the portion of theoretical and value-based teaching is disproportionate, with students spending their learning time completing *Karawo* embroidery. This results in low levels of student competence, with instructional time devoted primarily to completing practical tasks rather than fostering an understanding of underlying values and theoretical concepts (Husain, 2019). Despite teacher guidance, the learning process focuses solely on aesthetic values, such as neatness, and the cultural philosophy of depicting *Karawo* motifs. However, the implementation of *Karawo* transmission in general high schools has not occurred. General high schools focus on a broad curriculum, whereas national schools emphasize academic or science-oriented



subjects (Hutchinson & Mayes, 2001). Public schools integrate *Karawo* only as an introduction in exhibition programs (if any), or only as a basic, in-depth introduction. This is also influenced by regulations, curriculum, and the teacher's capacity to teach *Karawo*.

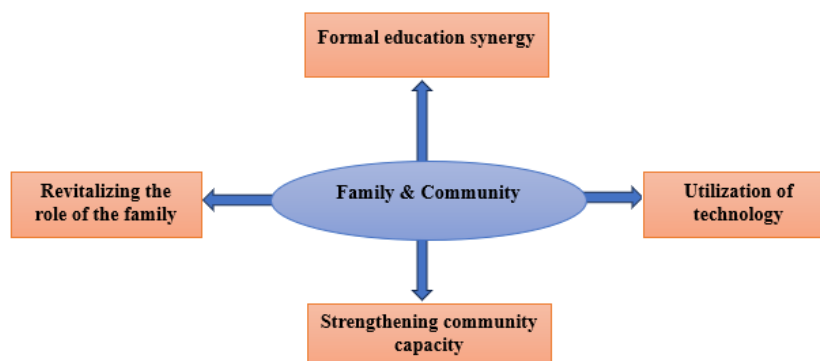


Figure 2. Concept of *Karawo* Transmission Strategy Through Informal Pathway

In the informal learning pathway, transmission occurs naturally and contextually through the roles of parents, family, and the surrounding community. The presence of those around them serves as a primary medium for passing on ethnopedagogical values such as perseverance, mutual cooperation, and local culture. Local culture-based transmission emphasizes inheritance through values, practices, and social interactions within the community (Bulatova, 2019). However, the transmission process within families occurs solely through observation and imitation; parents do not voluntarily and intentionally teach their children. In line with social learning theory, learning occurs through consistent observation in interactions and communities (Bandura, 1977). Some children are interested in and self-taught in learning *Karawo*, while others are completely uninterested. On the other hand, children who learn *Karawo* embroidery at school are often asked to teach their parents *Karawo* at home. Furthermore, the surrounding environment and community also naturally foster learning motivation. This demonstrates the existence of reverse cultural transmission. As explained in Bengtson's (1975) theory of intergenerational cultural transmission, cultural transmission is not always one-way; taboos can be multidirectional. The *Karawo* production process is also based on family economic motives, so the regeneration process is also supported by economic needs and the ability to survive. Motivation for transmission stems from the need for affiliation, recognition, and social and economic needs (McClelland, 1985). This aligns with the theory of cultural inheritance, which emphasizes the role of parents, and the informal transmission process places the family as a central actor in the transmission of ethnopedagogical values.

Meanwhile, in non-formal learning pathway, the transmission of *Karawo* values occurs adaptively through training patterns or community empowerment. This is implemented through community training and skills courses, or even festival programs that promote and introduce *Karawo* on a large scale. The approach through non-formal education is implemented flexibly and contextually, targeting productive age groups and/or women (Hayat, 2025). This process demonstrates that transmission occurs systematically and voluntarily. Therefore, the economic empowerment process focuses on the transmission of practical skills and places a secondary priority on the transmission of values. The underlying motive for implementation is economic, not cultural preservation or the formation of local values and character (Hayat et al., 2025). This is in line with George's (1999) theory of cultural commodification, which states that commodification can potentially shift the priority of sacred and cultural meanings in traditional contexts. However, the teaching materials in non-formal education primarily focus on skills introduction and technical capacity building for each participant. Participants are taught color matching, thread-pulling techniques, embroidery techniques, and motif design. Understanding that *Karawo* is a commodity product is used as an opportunity to stimulate the community economy by empowering and fostering the entrepreneurial spirit of students. Understanding and mastery of artistic skills generate innovative values that transform cultural practices into tools for profit accumulation (Madhukullya & Hazarika, 2024). Thus, these patterns of *Karawo* transmission refer to culturally based economic empowerment.

Table 4. Comparison of *Karawo* transmission through formal, informal and non-formal education.

Indicator	Formal education	Nonformal education	Informal education
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Objectives	Systematic learning and curriculum	Technical skills	Generational heritage, daily activities
Form	Subject integration	Courses, training, workshops	Hands-on practice
Actors	Teachers, schools, relevant government agencies	Trainers, artisans, communities, NGOs, relevant government agencies	Parents, relatives, community
Materials	Basic techniques, <i>Karawo</i> arts and culture values, basic knowledge	Embroidery techniques, design, business skills	Practical skills, daily habits/hobbies
Methods	Guided learning and practice activities	Tutors, learning by doing	Imitation, copying, observation
Duration	Limited to class hours	Varies depending on the program	Flexible depending on interests
Economic Value	Yes, not a primary focus	Yes, primary	Present or absent, depending on goals
Cultural Value	Yes, not a primary focus, low	Low	Present or absent depending on traditional understanding
Standardization	Evaluation and syllabus	Uneven distribution	None
Challenges	Teacher competence, not integrated with the official curriculum	Weak sustainability	Uneven regeneration, demotivation

In addition, researchers also discovered other interesting facts, including the complex process of transmitting the values embedded in the *Karawo* craft. Teachers need high-level skills to teach *Karawo* to students. Not all arts teachers can teach *Karawo*, whether in general schools or even vocational schools. Meanwhile, according to Daling (2006), the effectiveness of *Karawo* transmission also depends on mastery of specific content and pedagogy. Education that comprehensively understands concepts and materials can transmit values, skills, and knowledge through practical methods and role models (Neuman & Danielson, 2020). This indicates a gap between teacher competency and student needs. Informally, some parents deliberately refuse to teach *Karawo* to their children because they prefer that their children pursue careers perceived to offer greater financial stability, rather than enter the artisan profession, which is often associated with modest economic returns. This parental rejection can take the form of a social stigma that devalues *Karawo* artisans based on income indicators. Furthermore, social stigma can demotivate the younger generation from learning *Karawo* and lead to the extinction of *Karawo* artisans in the future (Niastin, 2017). Meanwhile, in informal settings, becoming a *Karawo* artisan is closely linked to stereotypes, believing that *Karawo* embroidery is only suitable for women, not men. This leads to the exclusion of men, as social stigma prevents them from learning. This is also based on the concept of traditional gender roles that associate domestic work exclusively with women (Johar & Mas'udah, 2022).

Therefore, patterns of integration and collaboration must be implemented by establishing a shared understanding of *Karawo*'s role as an instrument of knowledge, values, and skills in shaping character, local identity, and economically valuable cultural wealth. This research is limited to a specific region and does not encompass broader cross-generational experiences. In addition, the involvement of communities and artisan groups cannot represent all artisans in Gorontalo, Indonesia, due to geographic reasons. Furthermore, complete data on the number of artisans and official documents on the history of *Karawo* remain unclear, with discrepancies between sources. Therefore, the representation of philosophical studies remains unclear regarding the history of *Karawo* itself. Furthermore, this research faces limitations in collecting documentary data supporting the informal and non-formal transmission of *Karawo*. It is hoped that this limitation can be explored further by other researchers

## CONCLUSION

Based on the above description, it can be concluded that the transmission of *Karawo* art through formal, informal, and non-formal education has different characteristics in terms of objectives, forms, actors, methods, duration, and the values transmitted. First, formal education emphasizes systematic learning integrated with the school curriculum, despite challenges such as teacher competency and a lack of integration into the official curriculum. Meanwhile, non-formal education focuses on the development of technical and business skills through training, however, such programs often encounter challenges in sustainability. On the other hand, informal education is flexible and relies on imitation learning and direct observation, but it faces challenges due to its unstructured nature. In formal education, the focus of transmission is on basic skills and knowledge; *Karawo* values are not yet a primary focus. Meanwhile, the emphasized values are aesthetic and philosophical. In informal education, the focus of transmission is on knowledge and skills, while values are not the primary focus. The value that emerges in informal transmission is the value of mutual cooperation. In non-formal education, the focus of transmission is solely on skills, with economic value as the primary motive. Thus, these three pathways complement each other in the preservation and development of *Karawo* art, although each has its own weaknesses and strengths to ensure the sustainability and regeneration of *Karawo*.

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