Semiotics of denotation and connotation meaning in student fashion works

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Abstract

This study aims to examine the meaning of denotation and connotation in student clothing works based on semiotics. The research method applied consists of six parts, sequentially, namely: (1) research design; (2) research location; (3) research informants; (4) interview guidelines; (5) data collection techniques; and (6) data analysis techniques. Based on the findings of this study, it was stated that generally, students had inserted local Balinese culture in their fashion works at the PKK-Educational Fashion Design Study Program, FTK-Undiksha. The students have done the denotation insertion level, but for the connotation level, they generally have not understood the connotation level insertion. The results of the analysis state that the weakness of this connotation level is caused by the lack of understanding of the importance of the insertion of local Balinese culture by both lecturers and students.

Keywords : denotation connotation semiotics culture

Introduction

Traditional clothing is a product of the human culture that aims to elevate the wisdom and sacredness of local culture. Initially, traditional clothing in Bali used a certain standard in which each piece of clothing had its symbolic meaning and philosophy. Currently, traditional clothing has experienced developments that are not only limited to moral norms but prioritize the aesthetics or beauty of the form of clothing, considering that in this era the current use of clothing is often associated with dignity, as well as its existence in the public sphere. The existence of innovations in shapes, colors, and motifs in traditional clothing itself is a reason to preserve traditional clothing, especially in Bali. This is reinforced by (Kwon, Yoo Jin; Young Lee 2017) who explain that traditional Korean culture has been redesigned in contemporary fashion practices. Thus, the explanation above is an effort to create genius local excellence in a strategy, so that local culture can actualize itself in a global context.

The above conditions certainly require the availability of productive, creative, and competent human resources to develop fashion products competitively. Related to preparing human resources, it cannot be separated from the education sector considering that education has an important and strategic role in creating human resources as intended. Moreover, the problem of the creative industry is faced with the weakness of human resource capabilities, especially creativity and innovation capabilities, so that it has an impact on weak competitive advantage and business performance (Mulyana & Sutapa 2014).

The role of educational institutions, especially for higher education institutions is one of the national educational instruments that have the task of maintaining, fostering, and developing science, technology and so that it is expected to be able to become a center for the implementation and development of higher education. Higher education institutions are expected to produce graduates who can answer the needs of an educated and professional workforce as required by the labor market. This role is as stated in Law No. 12 of 2012 concerning Higher Education. Cultural insertion is also one of the expected goals in vocational education. There it is stated that the objectives of vocational education identified, elaborated, and discussed are aimed at focusing on the development and preservation of practices related to culture and their changes following human needs, development, and progress of science and technology. It also explains that the orientation of vocational education goals includes focusing on the adaptation of certain knowledge, reproduction and skills of vocational practice expected by the community. Through this cultural insertion, personal and social skills can be formed for 21st-century learning, namely critical thinking, creativity, collaboration and communication.

Literature Review

Buddy singly or Buddhayah in the plural is the Sanskrit language which if translated into good and correct Indonesian literature means culture or culture that has meaning as reason or mind. In a broader meaning, mind or reason is associated with the results of human thought (Setiadi, Hakam, and Effendi. 2006). This is following Dekker (2015) states that thoughts or ideas, activities, and all human-produced works are a form of culture. Thus culture certainly cannot be separated and grows side by side in people's lives. Culture in the Indonesian Archipelago develops in various ways according to the region or ethnicity that belongs to the local community. In a shorter context, this is referred to as local culture.

Indonesia as a multicultural country is formed from various tribes, islands and other natural resources that create a diversity of treasures in the form of local wealth which is then interpreted as local culture. The diversity of local Indonesian culture has been used by the founders of the Indonesian nation as a reference to define the nation's culture which is the peak of culture as explained in Article 32 of the 1945 Constitution. So that the noble values of local culture inherited by the founders of this nation become the identity of the Indonesian nation. However, according to Fonseca (2012), the integrity of local culture can be threatened by foreign cultures if an area has a high level of tourist destinations. This of course can be a concern for areas that have a very thick local culture accompanied by natural beauty or other things that make it a tourist destination.

Bali is one of the areas that is recommended for tourist destinations from all over the world so that it gets the nickname as the Island of Gods and the Island of Paradise for reasons of the natural beauty of Bali and is supported by community contributions regarding all aspects of life (religion and cosmology) which adds to the splendor of Bali. itself (Davies, 2017). Bali is also touted as an inspiration for tourist attractions because the role of Balinese culture is deeply rooted in every side of Balinese life. Starting from a person's birth to death, it is regulated by a local order that has the noble values of Balinese culture which are manifested in three aspects, namely values, actions, and works. According to Fonseca (2012) these aspects are what make people outside to just feel the beauty of culture and learn the values of culture itself.

Method

The purpose of this study is to describe or explain in detail the insertion of local Balinese culture in student clothing using the denotative semiotic method and the connotative semiotic method. Therefore, in order to have a holistic and in-depth picture in relation to the insertion of local Balinese culture in the clothing of the students of the Family Welfare Education Study Program with the concentration of Fashion Design at FTK-Undiksha, the researchers sought to obtain careful research data on student clothing. For this reason, this study uses a qualitative approach with the category of descriptive research type. This is in line with (John W. Creswell 2014; Djamba and Neuman 2002) that a qualitative approach is used as a stage to identify phenomena that occur in the field as they are, without elements of engineering and naturally. The aim is to get deeper and more natural data about the insertion of local Balinese culture in student clothing through open-ended interviews. This research method proposes five parts, sequentially, namely: (1) research design; (2) research location; (3) research informants; (4) interview guidelines; (5) data collection techniques; and (6) data analysis techniques.

Results and Discussions

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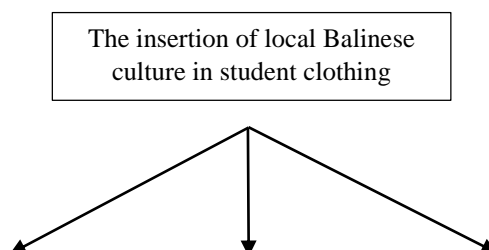| Idea/Inspiration	Model/Style	Meaning/Messages

Figure 1. Findings of interviews with students

In Figure 1 three things are often discussed, namely ideas/inspiration, models/forms, and meanings/meanings. These three things are the subject of discussion and the attention of researchers to be reviewed in more depth.

Makna Denotasi Budaya Lokal Bali pada Karya Busana Mahasiswa

The process of making student fashion works begins with finding and determining the source of inspiration by collecting references and then making a mood board where students describe where their basic ideas came from and what they will develop into. From the observations, the researchers noted as follows.

Students make a mood board based on instructions from the lecturer where they have to make clothing based on local Balinese culture (incorporating local Balinese culture). On the way to making mood boards, students get ideas from traditional Balinese fabrics, traditional Balinese dances, Balinese cultural traditions/customs, and pelinggih (sacred buildings). They started to make their designs based on the ideas they put on the mood board according to the lecturer's instructions (OBV_MHS1, OBV_MHS2, OBV_MHS3, OBV_MHS4, OBV_MHS5, OBV_MHS6, OBV_MHS7, OBV_MHS8, OBV_MHS9, OBV_MHS10, HSOB12, and 12). There are some of them who combine two or more local Balinese culture in their fashion works. For example, combining ideas from the sacred Jro Gede building, and traditional Balinese cloth poleng, combining ideas from the Ngaben ceremony which is a traditional Balinese cultural tradition, and poleng cloth with tridatu colors, combining Prada cloth and Arja dance which is a traditional Balinese dance (OBV_MHS1, OBV_MHS2, and OBV_MHS6).

Students get a source of ideas from the local Balinese culture which is very diverse. This indicates that students have sufficient knowledge of local Balinese culture. The local culture of Bali is very rich in diversity and until now the people still apply and use it in their daily life both for traditional ceremonies or for other informal activities. The local Balinese culture in the form of traditional fabrics that are used as a source of ideas in student works recorded by researchers based on the results of interviews are as follows.

Traditional Balinese fabrics that are often used by students to create their fashion works are poleng cloth in black and white, poleng tridatu cloth (three colors black, white, and red), prada cloth, and rang-rang cloth. Bali, with its rich culture, has a variety of traditional fabrics that are used up to now, so that they are both an inspiration and material for the realization of their fashion works (WWC_MHS1, WWC_MHS2, WWC_MHS3, WWC_MHS4, WWC_MHS5, WWC_MHS6, WWC_MHS7, and WWC_MHS9). Traditional fabrics, apart from being traditional symbols that are often used by Balinese people, make students familiar with these fabrics (WWC_MHS10 and WWC_MHS2).

The traditional cloth that is often used by the Balinese Hindu community in relation to religious ceremony activities, is used as an idea by students. Where they often see and hear, that becomes their basic idea in the realization of fashion works. Habits that occur in society can be a good idea in creating a work. On the other hand, the popularity of black and white plaid cloth, which is better known as cloth poleng, is more often chosen by students as their fashion creations (OBV_MHS1 and OBV_MHS7). This is because poleng is identical to the identity of the island of Bali. Besides poleng cloth which is famous for its black and white colors, there is prada cloth which is also a traditional Balinese cloth. This fabric is also a lot of ideas from student work because prada fabric looks luxurious with its prada motif using gold color (OBV_MHS3, OBV_MHS5, and OBV_MHS6). The researcher noted the reasons why students used traditional cloth as inspiration for their work as follows.

The reason why students use traditional cloth as a source of their ideas is because cloth is the main ingredient in making their fashion works, so what they remember are traditional cloths that are often encountered in Balinese society. In addition, traditional Balinese fabrics are easy to find and can be purchased at fabric shops around the island of Bali. On the other hand, the prices of traditional fabrics are quite affordable and when they are designed to give an elegant and exclusive impression, their clothing will look more beautiful and increase the selling value which aims to preserve traditional Balinese fabrics (WWC_MHS3, WWC_MHS5, WWC_MHS6, and WWC_MHS10).

In addition to traditional fabrics which are the inspiration for student fashion works, there is a traditional dance which is the basic idea for them to make works. Researchers recorded the results of interviews on MHS5, MHS6, MHS8, and MHS12 where they were inspired by traditional dances.

The Meaning of Connotation of Local Balinese Culture in Student Clothing

In the explanation of data point 4.1, it is explained that all students can explain in detail the shape and model of their respective fashion works. At point 4.2. In this study, the researcher dug deeper by asking questions whether students understood the meaning or meaning of the signs contained in their clothing based on the source of the idea, namely local Balinese culture. The results of this interview were recorded by the researchers as follows.

MHS1 whose clothing works are inspired by the sacred Jro Gede building and poleng cloth, MHS1 knows that Jro Gede is the place where God Almighty resides and poleng cloth is a distinctive cloth that is identical to Jro Gde and Balinese wastra, but MHS1 does

not know the meaning or meaning pelinggih Jro Gede, and don't know the meaning of the poleng cloth that uses black and white. On the other hand, the same thing happened to MHS2 and MHS3. They do not know and do not understand the meaning behind the signs that they insert into their work. They only know that the cremation ceremony is designated for the cremation ceremony and that the prada cloth is a traditional Balinese cloth where the motif is made of gold (WWC_MHS1, WWC_MHS2, and WWC_MHS3).

In contrast to MHS4, MHS4's understanding of rang-rang cloth and tridatu colors can be seen from the interview notes where MHS4 stated that he knows the meaning of the tridatu color, namely 3 colors (red, white, black) which symbolize the main deity of the Hindu community in Bali. On the other hand, the researcher noted that MHS4 knew that the rang-rang cloth came from Nusa Penida. This can be said if the student understands a little history from the source of his idea, but the researcher did not find MHS4 records that he understood the meaning of the signs in his fashion work. MHS5 and MHS6 take inspiration from traditional dance. The dancer's clothes became a source of ideas for the two students. In Trunajaya Dance, the color of the dancer's clothing is purple and there is an ornament on the waist in the form of a belt and a headband which is the embodiment of the ornament on the belt of the MHS5 fashion work. Meanwhile, MHS6 from the form of the dancer's clothing is realized as a work of fashion. The researcher noted that these two students did not understand the meaning behind the purple color and the story of the Trunajaya dance and the Arja dance. In the researchers' notes they only implemented what they saw visually without them finding out the meaning of the source of their ideas. On the other hand, the researcher noted that six other students also had the same problem, the results of the interview notes were as follows.

MHS7, who took the black and white poleng cloth as the inspiration for his fashion works, only knew that poleng cloth is one of the icons or characteristics of Bali. The use of poleng cloth is not only for religious activities but can also be used in various activities. MHS7 does not mention the meaning behind the black and white color on poleng cloth. MHS8, which uses the Rejang Dewa Dance as the source of its ideas, also does not reveal the meaning behind the Rejang Dewa Dance or the meaning behind the dancer's clothing in the form of a kemben. MHS9 uses white and yellow in his works which are inspired by the colors of traditional Balinese clothing. Similar to several previous students, MHS9 did not mention the meaning behind the white and yellow colors and MHS9 did not explain the meaning of the shapes in his clothing. In contrast to MHS10, the students explained that the tridatu color which was their inspiration has a unique meaning and is suitable for party wear. Students do not explain one by one the meaning behind the red, black and white colors. MHS11 explained that canang is a means of daily prayer for Balinese people. Students did not explain in detail the meaning behind the color and shape of the canang. MHS12, which took the idea from the Cendrawasih bird dance, did not explain anything related to meaning, but students focused more on explaining the results of the dancers' make-up (WWC_MHS7, WWC_MHS8, WWC_MHS9, WWC_MHS10, WWC_MHS11, and WWC_MHS12).

Based on the results of the interviews above, it can be concluded that students do not understand in depth the meaning of the source of the ideas they embody in their fashion works. In general, they only understand in general and have not in depth the meaning that is the inspiration for their fashion works. This understanding is obtained by them self-taught from what they hear, see, and understand independently. So far, no one has taught the meaning of the insertion of local Balinese culture to fashion education students at Undiksa. This has an impact on students' misunderstanding about the meaning of signs containing elements of local Balinese culture in their works. An in-depth understanding of the meaning of local Balinese cultural signs in a student's clothing is a form of insertion at the second level, namely connotation. So it can be concluded that the level of connotation of students in inserting local Balinese culture in their fashion works is still low.

Results of Interviews with Lecturers

Interviews with lecturers were conducted with the aim of obtaining more in-depth data from the results of interviews with students. Researchers noted the results of interviews with two lecturers are as follows.

The lecturer gave the task to the students to make a piece of clothing that applied the local Balinese culture as a source of inspiration. The lecturer gave clear instructions and gave an initial explanation that local Balinese culture can be obtained from traditional cloth, traditional dances, sacred buildings, and Balinese customs or habits. From the sources of ideas that have been chosen by students, DSN2 guides students to develop their design concepts into a mood board that will become the basis for students to realize their work. This is started by giving an orientation on the concept of the fashion design process that comes from various cultural activities that live in the community, which can be found in various local Balinese sources such as: regional clothing, community cultural activities, and other local sources/documents. Furthermore, it encourages and motivates students to diligently read documents, observe local cultural activities to strengthen students' understanding and knowledge of aspects of Balinese culture that can be used as sources of ideas for making clothes. Followed by student activities to always try to apply the source of ideas from Balinese culture in various sketches, and implement them in clothing. (WWC_DSN1 and WWC_DSN2).

In every practicum course, the lecturer always relates it to Balinese culture. This is because Bali has a variety of cultural forms that must be preserved, especially the next generation. Researchers noted as follows.

The local Balinese culture that is thick in people's lives is an inspiration for lecturers to apply this culture to every student's work. Every lecturer practicum tries to insert Balinese culture as a source of ideas to create works. For example, the Balinese cultural design course can be used as inspiration in making fashion designs, because it is Balinese culture that they directly see and feel every day (WWC_DSN1). Some of the works of students who have taken advantage of Balinese culture are ready-to-wear clothing such as office clothes/workwear (uniforms), children's clothing, party clothes, which use endek cloth as the main material or as additional

modifications in a dress. In addition, other Balinese motifs commonly used to support the manufacture of party clothing are implemented using prade, border, screen printing, and other techniques (WWC_DSN2).

Based on the researcher's notes, the lecturer directed the students to make their fashion works by adapting the colors, shapes, models, and decorative motifs from the local Balinese culture as a source of inspiration. On the other hand, the application of local Balinese culture to student fashion works is mostly done in party clothes. In addition, the direction given by the lecturer to his students about local Balinese culture is only limited to what traditional fabrics are, what traditional dances are, what are Balinese cultural customs, and sacred buildings / Balinese buildings. Researchers have not found records where lecturers explain in detail what, how, and why the local Balinese culture. (OBV_DSN1 and OBV_DSN2). In the interview session, the researcher asked this question, along with the results of the lecturer's answer notes. Lecturers feel very understanding and have provided knowledge about local Balinese culture. The lecturer explained that the selection of motifs and compositions on the waist reflected an aggressive and creative teenager full of enthusiasm according to the character of the Trunajaya dance (WWC_DSN2). Apart from this explanation, there is no other explanation that leads to the meaning or meaning behind the motif. The lecturer's explanation is only on a general description that almost all Balinese people understand. Meanwhile, other lecturers explained about shapes and motifs without going deeper into the meaning of shapes and motifs (WWC_DSN1). Lecturers' understanding of local Balinese culture is also different, DSN1 is more visually visible and DSN2 is more focused on the meaning behind Balinese local culture. The researcher quotes it from the results of the DSN1 and DSN2 interviews as follows.

"Local Balinese culture is a way of life that is developed and owned by the Balinese people and passed down from generation to generation. Balinese culture that is still preserved to this day is religion, customs, language, equipment, clothing, buildings and works of art" (DSN1). "Local Balinese culture is a culture that is very thick with the daily activities of Balinese people. Such as religious ceremonial activities, which consist of the ceremony of pitra yadnya, human yadnya, god yadnya, pitra yadnya and bhuta yadnya. Each ceremony has a different meaning" (DSN2).

Based on the results of interviews and observations with lecturers, it can be concluded that the lecturers have not provided in-depth explanations about how to insert Balinese local culture in student work. This is evidenced by the results of interviews where lecturers only motivate students to find their own sources to understand local Balinese culture. There is no assistance or explanation to find the depth of information, to what extent, and what the implementation is like. This makes the student's clothing less meaningful. A work that has form and meaning will animate from the work and can be enjoyed by many people.

The role of the lecturer as a teacher who deals directly with students becomes very important in the learning process. Lecturers not only act as facilitators but also as learning resources. This is what students really need to guide them properly and deeply to create a work. Lecturers as learning resources for students should have four competencies, namely pedagogic competence, social competence, personality competence, and professional competence to assist students in achieving learning outcomes.

Results of Interviews with Cultural People

The students' fashion works have also attracted the attention of cultural observers, or rather observers of local Balinese culture. Cultural observers see student work giving expressions of joy and amazement (OBV_ARTIST1 AND OBV_ARTIST2). Where they look in detail from the fashion model to the ornaments contained in the clothing. Based on these observations, the researchers conducted interviews with two cultural observers who have been observers of local Balinese culture and have an interest in fashion, especially those based on local Balinese culture. The results of the interviews researchers noted as follows.

Cultural assessment of student work is stated in one word, namely interesting. ARTIST1 stated that there are efforts to incorporate local Balinese culture into student clothing, but these efforts have not been maximized for exploration. Meanwhile, ARTIST2 stated that this student's work is a creative product that has incorporated Balinese cultural values into the clothing it produces. In addition to incorporating cultural values, they also use traditional clothing as a source of inspiration for their postmodern fashion creations, such as the Truna Jaya dance outfit and the Arja dance. In addition, the ornaments used already contain elements of local Balinese culture (WWC_ARTIST1 and WWC_ARTIST2). Another note from the researchers from the interviews is that student clothing has not yet cultivated local Balinese culture to its full potential. This is because the student's work is still limited to producing and not selling. On the other hand, students' fashion works have visually incorporated Balinese culture, although they have not been maximally implemented (WWC_ARTIST1 and WWC_ARTIST2).

The opinion of Balinese cultural observers is that student clothing works represent the meaning of local Balinese culture. The author notes the following.

Local Balinese culture includes three main values, namely satyam (truth), siwam (virtue), and sundaram (beauty). In terms of clothing, the value that is most highlighted is beauty, but it must not be separated from the value of politeness and elegance (siwan). What is more interesting, students have dared to make "improvements" with Balinese women's clothing models which are generally slightly open at the top (below the neck). What is meant is the white clothes made by students by taking inspiration from the kebaya clothes to the white temples. In relation to the use of clothing, Balinese people also use the concept of Desa-Kala-Patra (time, place, and circumstances), but what students make may inspire back to traditional Balinese clothes, especially to be worn to holy places (temples). (WWC_ARTIST2). Representing the meaning of Balinese culture, although not yet complete. Because there is a quote from Balinese visual/visual ornament elements. Unfortunately this is just an ornament element quote. Should be looking for the essence of Balinese ornaments. Because if it's just a quote, it will be trapped in the practice of mere beheading. Look for the essence of Balinese visual ornaments in depth and earnestly. If it is found, then the meaning of representing it will be felt. That's how design

practice should be. Out of all the designs, ARTIST1 only found one design that shows the essence of local Balinese culture, namely the MHS6 "Tari Arja" Mantri Manis design. Other designs are just quotes or pieces of ornament (WWC_ARTIST2).

Based on the results of interviews with the two cultural experts, it can be concluded that the students' clothing visually has embedded Balinese local culture, but the meaning contained in it has not been explored properly. A work is not only visible in the form of the final result, but there is an essence of meaning that must also be felt in the work itself. From the results of interviews, observations, and documentation above, it can be said that the student's work with signs attached to the work can easily be stated as an insertion of local Balinese culture. On the other hand, insertion itself does not only stop at the formation but also to the meaning or meaning behind the forms of a work.

Discussion

The insertion of local Balinese culture in student clothing is important to implement in order to introduce and preserve local Balinese culture to the next generation of culture and in general to society (Nahak, 2019). The discussion in chapter five will explain the insertion of local Balinese culture in student clothing products of the Family Welfare Education study program, the concentration of FTK-Undiksa fashion education from the research findings consisting of: (1) Denotation of local Balinese culture in student clothing works; (2) the connotation of local Balinese culture in student fashion works; and (3) Recommendations from research findings. The results of data collection observations, interviews, and documentation support the discussion of the results of this research data analysis. Further discussion is as follows.

Meaning of Balinese Local Culture Denotation

The insertion of local Balinese culture for the first level is denotation (Zhang, 2017). The level of denotation of the insertion of local Balinese culture in fashion works has been applied by students in all fashion works analyzed by researchers. Its use is indicated by the type of fabric, symbols, accessories, and forms of clothing made by students of Fashion Design, Undiksa. Students generally describe the shape or model of their fashion work that incorporates the local Balinese culture. They can explain in detail the form they put in their work. They understand very well the parts of their fashion work, which they take from the local Balinese culture. This shows that they can mention the markings on their clothes that insert the local Balinese culture. Sharov (2019) states that the signs on clothing that are seen visually are denotative semiotics which are the first layer in recognizing signs in a work (Yakin & Totu, 2014).

Four local Balinese cultures that were inserted by Undiksa Fashion Design students were traditional fabrics, traditional dances, sacred buildings, and traditional Balinese cultural traditions (religious ceremonies, traditional clothing, and facilities for praying ceremonies). However, it turns out that the local culture of Bali, which is very famous and rich, has not been widely known by students. Students only take ideas from what they often see, hear, and use (McCormack & Fortnum, 2013). As a result, students' fashion works visually have embedded local Balinese culture as stated by Balinese culturalists. However, in the field, lecturers only motivate students to find their own sources to understand local Balinese culture. There is no assistance or explanation to find the depth of information, to what extent, and what the implementation is like. If this is allowed, it can threaten the local Balinese culture in future generations (Nahak, 2019). This is also caused by lecturers who only give instructions to students to make fashion works by inserting or including local Balinese culture without any further explanation about local Balinese culture. So this will greatly affect the results of student work. Lecturers' explanations in class should be clear, correct, and precise (Putra, 2017), because this will affect student learning outcomes (Lee, Chao, & Chen, 2011; Nursa'ban, Masykuri, & Yamtinah, 2019).

The use of local Balinese cultural signs also helps to introduce forms or models of cultural signs to people who are not familiar with the culture (Suandi & Mudana, 2020). This will also provide benefits for maintaining local Balinese culture which is famous not only in Indonesia, but Bali is also famous in the world (Suwardani, 2015). Through the denotation level, this method will also instill local Balinese culture into the younger generation in making creative and innovative products in their fields (Saidi, Sabana, & Kurniasih, 2017; Setini, Yasa, Gede Supartha, Ketut Giantari, & Rajani, 2020).

Meaning of Connotation of Local Balinese Culture

Students' understanding of the deep meaning of local Balinese cultural signs in their fashion works is a form of insertion at the second level, namely connotation. In general, the level of connotation of students in incorporating local Balinese culture in the designs of clothing is still minimal (Jayadi, 2014a). This is evidenced by the findings which show that by students who do not yet fully understand the meaning of the source of the ideas they embody in their fashion works. This was stated by students, lecturers in the field of fashion, and Balinese culturalists. In general, they only understand in general and have not in depth the meaning that is the inspiration for their fashion works. This understanding is obtained by them self-taught from what they hear, see, and understand independently. So far, no one has taught the meaning of the insertion of local Balinese culture to fashion education students at Undiksa. This has an impact on students' misunderstanding about the meaning of signs containing elements of local Balinese culture in their works.

In order for students to understand well, the role of lecturers as teachers who deal directly with students is very important in the learning process (Livingston, 2016). Lecturers are good not only as facilitators but also as learning resources (Crosby, 2000). This

is what students really need to guide them properly and deeply to create a work. According to Kartikowati et al. (2018), lecturers as learning resources for students must have pedagogic competence, social competence, personality competence, and professional competence as basic competencies to assist students in achieving learning outcomes. Cultural observers also stated that visually the student's clothing has embedded local Balinese culture, but the meaning contained in it has not been explored properly. Wiratno (2018) explains that a work is not only visible in the form of the final result, but there is an essence of meaning that must also be felt in the work itself. So that students' works should not only include signs of local Balinese culture used in their fashion works, but they must also understand the meaning of these signs behind the forms of a work they make.

Findings

Based on the findings of this study, it was stated that generally students had inserted local Balinese culture in their fashion works at the PKK-Educational Fashion Design Study Program, FTK-Undiksha. The students have done the denotation insertion level, but for the connotation level, they generally have not understood the connotation level insertion. The results of the analysis state that the weakness of this connotation level is caused by the lack of understanding of the importance of the insertion of local Balinese culture by both lecturers and students. The weakness of this insertion is because the local Balinese culture has not been integrated into the courses in the curriculum structure of the Family Welfare Education Study Program, concentrating on Fashion Design Education, FTK-Undiksha. This is also due to the fact that the lecturers of Fashion Design Education also do not have an understanding of the importance of the insertion of local Balinese culture in the design of their students' clothing. As a result, students as the younger generation also do not understand the importance of the insertion of local Balinese culture in their clothing.

Conclusion

The conclusion of this study was made based on the focus of the research and the findings of the research that had been carried out to obtain two conclusions and one recommendation. Here's the description (1) The insertion of local Balinese culture in student clothing as seen from the semiotic denotation approach in the creation of student clothing has been applied by all students of Fashion Design Education, Udiksa. However, the local Balinese cultural markers have not been fully explored by students, although in general, Balinese fashion lecturers and cultural observers stated that they have inserted it at the denotation level quite well. (2) The insertion of local Balinese culture in student clothing, seen from the connotative semiotic approach in the creation of student clothing, is still not well understood by students. This is not only stated by the students themselves, but also by fashion lecturers and Balinese culturalists. The lack of understanding of the meaning/meanings of the signs used in student clothing is because students learn self-taught from hearing and seeing, lecturers have not included local Balinese culture in their learning, and there has been no optimal involvement of Balinese culturalists in explaining the meaning of the signs. on local Balinese culture that can be used for inspiration for making student clothing works, especially at universities in Bali.

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