IMPLEMENTATION OF CRAFTING ACTIVITIES IN CAMPUS MOSQUES: AN EFFORT TO ENHANCE STUDENT CREATIVITY

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Abstract

Increasing student creativity in the context of higher education is essential as part of character and skill formation. The Salman ITB Campus Mosque, in addition to functioning as a place of worship, also serves as a center for community activities that support the development of various student potentials, including in the field of handicrafts through the Lingkar Kreatif Salman (LIKESA) unit. This study aims to explore the implementation of crafting activities in the campus mosque through the LIKESA unit, along with its role, and identify the challenges faced and the solutions offered. This study uses a descriptive qualitative approach, collecting data through interviews, observations, and document studies. The study results found that the crafting activities organized by the LIKESA unit at the Salman ITB Campus Mosque actively contributed to increasing student creativity through various craft workshops, such as knitting and painting. Although the support of the Salman ITB Mosque in terms of facilities and funding was very significant, the LIKESA unit faced specific challenges such as difficulty in finding available speakers, lack of publications to reach participants, and low participation due to participants' shyness to exhibit their work. Proposed solutions include utilizing social media to increase publications and participation and building collaborative networks with external speakers. The important finding of this study is that the existence of infrastructure and resource support from Salman Mosque ITB is the key to success in implementing LIKESA craft activities. The conclusion of this study emphasizes the importance of institutional support and effective communication strategies for

the sustainability and improvement of the quality of craft activities in the student environment.

Keywords: *Communication Strategy, Institutional Support, LIKESA, Role of Campus Mosque.*

Abstrak

Peningkatan kreativitas mahasiswa dalam konteks pendidikan tinggi menjadi esensial sebagai bagian dari pembentukan karakter dan keterampilan. Masjid Kampus Salman ITB, selain berfungsi sebagai tempat ibadah, juga berperan sebagai pusat kegiatan komunitas yang mendukung pengembangan berbagai potensi mahasiswa, termasuk dalam bidang kerajinan tangan melalui unit Lingkar Kreatif Salman (LIKESA). Penelitian ini bertujuan untuk mengeksplorasi implementasi kegiatan crafting di masjid kampus melalui unit LIKESA, beserta perannya dan mengidentifikasi tantangan yang dihadapi serta solusi yang ditawarkan. Penelitian ini menggunakan pendekatan kualitatif deskriptif,dengan pengumpulan data melalui wawancara, observasi, dan studi dokumen. Hasil penelitian ditemukan bahwa kegiatan *crafting* yang diselenggarakan unit LIKESA di Masjid Kampus Salman ITB secara aktif berkontribusi dalam peningkatan kreativitas mahasiswa melalui berbagai *workshopcraft*, seperti merajut dan melukis. Meskipun dukungan Masjid Salman ITB dalam hal fasilitas dan pendanaan sangat signifikan, unit LIKESA menghadapi tantangan spesifik seperti kesulitan mencari pemateri yang tersedia, kurangnya publikasi untuk menjangkau peserta, dan rendahnya partisipasi karena rasa malu peserta untuk memamerkan karya mereka. Solusi yang diusulkan termasuk pemanfaatan media sosial untuk meningkatkan publikasi dan partisipasi, serta membangun jaringan kolaboratif dengan pemateri eksternal. Temuan penting dari penelitian ini adalah keberadaan dukungan infrastruktur dan sumber daya dari Masjid Salman ITB menjadi kunci sukses dalam pelaksanaan kegiatan craft LIKESA. Simpulan dari penelitian ini menekankan pentingnya dukungan kelembagaan dan strategi komunikasi yang efektif untuk keberlanjutan dan peningkatan kualitas kegiatan *craft* di lingkungan mahasiswa.

Kata Kunci: *Dukungan Kelembagaan, LIKESA, Peran Masjid Kampus, Strategi Komunikasi.*

A. Introduction

In this era, creativity and innovation skills are becoming increasingly important for young people, especially students about to enter the workforce. Skills are an important component needed in many areas of life.[1]. Creativity is the ability to create something new, provide innovative ideas for problem-solving, or find new relationships between previously existing elements.[2].

Students, as the nation's next generation, are expected to have the ability, skills, and morals to become future leaders who are ready to face challenges.[3]. As a group of young intellectuals, students have a moral responsibility because they are one of the users of public facilities financed by public money. Therefore, one of the obligations of students is to give their best effort on the sidelines of their college time to strive for the improvement of the surrounding community.[4].

Seeing the various roles of students above, it is important to develop their creativity, one of which is with *workshopcraft*. The

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[1]Rifa Hanifa Mardhiyah, Febyana Aldriani, Sekar Nurul Fajriyah Chitta, and Muhamad Rizal Zulfikar, "Pentingnya Keterampilan Belajar Di Abad 21 Sebagai Tuntutan Dalam Pengembangan Sumber Daya Manusia," *Lectura: Jurnal Pendidikan* 12, no. 1 (2021): 29–40, https://doi.org/https://doi.org/10.31849/lectura.v12i1.5813.

[2]Alfi Laila and Sutrisno Sahari, "Peningkatan Kreativitas Mahasiswa Dalam Pemanfaatan Barang-Barang Bekas Pada Mata Kuliah Media Pembelajaran," *JPDN: Jurnal Pendidikan Dasar Nusantara* 1, no. 2 (2016): 1–15, http://ojs.unpkediri.ac.id/index.php/pgsd/article/view/213.

[3]Habib Cahyono, "Peran Mahasiswa Di Masyarakat," *De Banten-Bode: Jurnal Pengabdian Masyarakat Setiabudhi* 1, no. 1 (2019): 32–43, https://jurnal.usbr.ac.id/DeBode/article/view/34.

[4]Ilmaa Surya Istichomaharani and Sandra Sausan Habibah, "Mewujudkan Peran Mahasiswa Sebagai 'Agent of Change, Social Control, Dan Iron Stock,'" *Prosiding Seminar Nasional Dan Call for Paper Ke-2* 2 (2016): 1–6, https://www.academia.edu/download/57686890/133.-Ilma-Surya-Istiqomaharani-Sandra-Susan-Habibah.pdf.

workshop is a method of direct learning training provided by trainers to participants with theoretical and practical learning so that the resulting *output* will be by the objectives of the training.[5]. *Crafting* in Indonesian means craft. The craft here is more directed to the work made by using hands. Work that requires expertise and hand skills to make it[6]. Moreover, someone's creativity can be grown in various ways, one of which is by *crafting*.[7].

With the many benefits generated from *crafting* activities, previous research has also been carried out, such as *crafting* as an educational media for learning English in children, which shows that students can master the material and create various kinds of educational media creations for learning English.[8]. The increase in fine motor skills through handicraft activities as evidenced by the average understanding of the pre-intervention fine motor skills score of 20.20, then increased in the first cycle by 46.13 and the second cycle by 63.33[9].

Unlike the previous research that focuses more on the benefits of *crafting* activities, this research emphasizes the implementation of *crafting* activities in the campus mosque environment. Mosques based on their history, not only as a center

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[5]Arief Herdiansah et al., "Workshop Ekonomi Kreatif Pembuatan Aksesoris Kerajinan Tangan Kalung Masker," *Prosiding SinaMu Simposium Nasional Multidisiplin Universitas Muhammadiyah Tangerang* 3, no. 1 (2021): 1–7, https://doi.org/http://dx.doi.org/10.31000/sinamu.v3i0.5946.

[6]Adelin Yulitha Sulistyaningsih Ine, "Pengaruh Terapi Okupasi: Crafting Terhadap Tingkat Depresi Lansia Di Panti Tresna Werdha Hargodedali Surabaya," in *UM Surabaya Repository*(2016): 8–45, https://repository.um-surabaya.ac.id/425/.

[7]Ika Purwanti et al., "Pemanfaatan Kardus Bekas Menjadi Kerajinan Tangan Guna Meningkatkan Kreativitas," *ABADI: Jurnal Ahmad Dahlan Mengabdi* 1, no. 2 (2022): 62–65, https://doi.org/10.58906/abadi.v2i2.76.

[8]Arso Setyaji et al., "Crafting Sebagai Media Edukatif Belajar Bahasa Inggris Pada Anak," in *Prosiding Seminar Nasional Hasil Penelitian Dan Pengabdian Kepada Masyarakat (SNHP)*, vol. 1(2020): 243–57, https://conference.upgris.ac.id/index.php/snhp/article/view/1198.

[9]Maita Maita and Subhan Subhan, "Peningkatan Ketrampilan Motorik Halus Melalui Kegiatan Kerajinan Tangan," *Jurnal Tunas Cendekia* 1, no. 1 (2018): 1–14, https://doi.org/https://doi.org/10.24256/cendekia.v1i1.388.

of worship but also as a center of Islamic science[10]The mosque where the research is conducted is Salman Mosque ITB, a pioneer of mosques and campus da'wah in Indonesia.[11]. This research examines the implementation of *crafting* activities in campus mosques as a new approach to developing student creativity. Thus, this research is important to do and become something new, considering that not many campus mosques have organized *crafting* activities. Thus, this research is expected to contribute to expanding the role of campus mosques as a center for intellectual, spiritual, and creative development.

B. Method

This research uses a qualitative approach with a descriptive analysis method. It has two kinds of sources: primary data sources and secondary data sources. The primary data sources are administrators, documents, and activities in the LIKESA unit of the Salman Mosque ITB (Salman ITB Creative Circle) obtained through in-depth interviews, document studies, and observations. The secondary data sources are various related literature.

Interviews were conducted with the head of the unit and administrators to understand the planning, implementation, and benefits of *crafting* activities. Document study includes activity description documents, as well as visual documentation. The observation was carried out during the *workshop*. The data was then analyzed by data triangulation, namely data reduction, data display, and verification. The data was then analyzed using data triangulation, namely data reduction, data display, and verification, such as comparing the results of interviews, observations,

[10]Hafsah Kurnia Binti Sholikatin, Amalia Natasya, and Munawir Munawir, "Optimalisasi Peran Masjid Sebagai Sarana Pendidikan Islam Di Indonesia," *Jurnal Basicedu* 8, no. 2 (2024): 1411–1419, https://doi.org/https://doi.org/10.31004/basicedu.v8i2.7251.

[11]Anik Farida, ""Islamisasi Sains Dan Saintifikasi Islam": Model Manajemen Pemberdayaan Di Masjid Salman ITB Bandung," *Harmoni* 13, no. 1 (2014): 36–51, https://jurnalharmoni.kemenag.go.id/index.php/harmoni/article/view/138/121.

documents, and confirmation to related parties. This analysis approach ensures that the data obtained is descriptive and can provide deep insight into the implementation of *crafting* activities in the campus mosque environment.

C. Results and Discussion

In higher education, increasing creativity among students is very important as character and skill building. Salman ITB Campus Mosque functions as a place of worship and as a center of community activities that play a role in developing various student potentials. In this case, one of the active communities at Salman Mosque ITB is the Salman Creative Circle unit (LIKESA). This unit provides space for students through *craft* activities as a medium for increasing student creativity. It cannot be denied that the existence of the unit is inseparable from the role of the campus mosque in supporting student *craft* activities, and of course, in its implementation, it is also inseparable from the challenges and opportunities in implementing *craft* activities at the campus mosque.

1. Craft Activities as a Medium to Increase Student *Creativity*

It was found that *craft* activities organized by the LIKESA Salman ITB unit function as a medium to increase student creativity. LIKESA plays an active role in developing handicraft skills among its members by conducting initial communication to determine the theme of the activity based on members' interests. This process includes analyzing the types of *crafts* that are easy for beginners to learn, consulting with presenters, and determining relevant workshop themes.

According to Amitava Ghosh (2012:1), handicrafts are (a) products produced manually with simple tools, (b) products born from the unique and natural touch of a craftsman, which reflects aesthetic values in the product such as creative value, cultural touch value, decorative value, functional value, traditional value, religious

value, social symbol value, and signification value.[12]In this context, LIKESA organized various *workshops*, such as flower bucket knitting, hanger knitting, *watercolour* painting, and macrame. In addition, collaboration with Wakaf Salman ITB was also carried out to organize special *workshops*, such as flower buckets, in commemoration of Mother's Day. At the end of the management, LIKESA also organized an exhibition of works. This was done as a forum to appreciate LIKESA members who had produced works.

The implementation of training combines theory and practical activities that effectively improve participants' cognitive, affective, and psychomotor abilities.[13]. Learning activities such as training and empowerment programs are intended for the community to gain new knowledge and skills.[14]In this case, LIKESA *craft* activities are aimed at members as well as the general public, thus creating an inclusive learning environment. The workshop results showed that most participants were able to produce works without additional instruction, as evidenced by the enthusiasm of visitors at the final exhibition of stewardship.

Craft activities organized by the LIKESA unit support student creativity. This aligns with the extension of LIKESA, namely Lingkar Kreatif Salman ITB, which reflects its commitment to being a forum for students to hone their creativity in the craft field. In addition, it is in line with the concept of creativity, which states that every individual has the potential to create new works.

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[12]Amitava Ghosh, "Triggering Innovation and Creativity in Traditional Handicrafts Sectors - an Indian Perspective," *SMS Varanasi* 8, no. 1 (2012): 67–71, https://citeseerx.ist.psu.edu/document?repid=rep1&type=pdf&doi=5a2b52f2 b672326dbfc7ec50d5f03e297bd9e0ed.

[13]Indah Churnia and Ratna Suhartini, "Studi Literatur: Efektivitas Pelatihan Pemanfaatan Kain Perca Sebagai Produk Kerajinan," *E-Journal* 10, no. 1 (2021): 120–126,https://ejournal.unesa.ac.id/index.php/jurnal-tatabusana/article/view/38114.

[14]Askardiya Mirza Gayatri, Sri Hapsari, and Deden Ibnu Aqil, "Housewife Empowerment Training Skills through Processing Waste Products to Be Economic Value," *Journal of Nonformal Education and Community Empowerment* 1, no. 2 (2017): 120–127, https://doi.org/10.15294/pls.v1i2.17125.

The term creativity shows an individual's ability to create new works that are products of creation. Creativity is the general ability to create something new and provide new ideas that can be applied to problem-solving or the ability to see new relationships between existing elements. Everyone has a creative talent and the ability to express themselves creatively, although each is in a different field and level.[15]. LIKESA is here to accommodate the interests of students who are confused about how and where to start learning *craft*.

The results of training or *workshops* show a change in understanding or skills from those who previously could not because they received new information to become more understanding and can apply it. Thus, *craft* activities at LIKESA increase student creativity and contribute positively to their self-development in the field of arts and crafts.

2. The Role of Campus Mosques in Supporting Student *Craft* Activities

It was found that the Salman ITB campus mosque plays an important role in supporting student *craft* activities, primarily through the LIKESA unit. This is in line with the potential possessed by the mosque, which is the existence of resources. Resources here include human resources, physical resources, and non-physical resources. Physical resources such as 1) land and mosque buildings; 2) sizable mosque funds, which are collected from various groups of funding sources[16]. In this case, the support provided by Salman Mosque ITB covers various aspects, including the provision of physical resources, funds, and ease of collaboration between units and even waqf Salam ITB. Salman

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[15]Laila and Sahari, "Peningkatan Kreativitas Mahasiswa Dalam Pemanfaatan Barang-Barang Bekas Pada Mata Kuliah Media Pembelajaran,"*JPDN: Jurnal Pendidikan Dasar Nusantara*1, no. 2 (2016): 1-15, http://ojs.unpkediri.ac.id/index.php/pgsd/article/view/213.

[16]Siti Komala Nursaadah and Ahmad Mudzakir, "Pemberdayaan Ekonomi Umat Di Masjid Salman ITB," *L I K U I D: Jurnal Ekonomi Industri Halal* 2, no. 1 (2021): 97–111, https://www.academia.edu/download/102194611/pdf.pdf.

Mosque provides adequate facilities for craft activities so that the LIKESA unit can develop without significant restrictions.

Salman Masjid ITB funds craft activities by submitting a draft budget every six months. This process involves verification by the finance team to ensure the proposed needs are urgent and relevant. The unit's activeness and contribution are also considered when applying for funds. After receiving funds, the LIKESA unit is responsible for transparently reporting the use of the budget, including receipts and item descriptions.

The existence of mosque financial management, especially financial management, helps mosque administrators be more professional in determining various priority needs so that activities can be optimized based on empowering the people whose existence and usefulness can be realized concretely. This is in line with the concept of mosque management, which states that mosque financial management can also form the formation of good planning, proper implementation of activities, correct evaluation, neat organization, correct administration, and effective and efficient work mechanisms.[17].

Although the mosque has not provided direct training for *craft* activities, the LIKESA unit seeks training independently. In previous years, special training activities were held for administrators, and if there were excess materials, the LIKESA unit opened opportunities for the general public.

The amount of support provided by the Salman ITB campus mosque to the LIKESA unit certainly has a significant impact, starting from funds. If there is no, the LIKESA unit cannot provide *workshopcraft* needs. So that with the support provided, *workshop craft* activities can be adequately held with equipment or presenters. Quantitative goals and education costs have a decisive role because of the achievement of educational goals in every

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[17]Riyan Pradesyah, Deery Anzar Susanti, and Aulia Rahman, "Analisis Manajemen Keuangan Masjid Dalam Pengembangan Dana Masjid," *Misykat Al-Anwar: Jurnal Kajian Islam Dan Masyarakat* 4, no. 2 (2021): 153–68, https://doi.org/10.24853/ma.4.2.153-170.

effort. As with the theory of financing in education, almost no educational effort can ignore the role of costs, so without costs, the educational process cannot run as planned.[18].

Salman Mosque ITB's support for the LIKESA unit positively impacts students. As a campus mosque, Salman Mosque has a strong character in empowering scientific insights for its worshipers, who are primarily students.[19]. The craft activities organized are free of charge for LIKESA members, thus increasing student participation. However, information about this activity is still limited to certain circles, especially for those who are active in the mosque.

Overall, Salman ITB Campus Mosque's role in supporting *student craft* activities is very significant. Through financial support, facilities, and good management, the mosque can create an environment conducive to student creativity and empower the community as a whole.

3. Challenges in the Implementation of Craft Activities in Campus Mosques

Several aspects need to be considered to ensure the program's success in implementing craft activities at Salman ITB Campus Mosque. In the early planning stages, the LIKESA unit faced difficulties finding presenters. This is often the case when organizing new activities, especially in Bandung, which has many enthusiasts for handicraft workshops. This challenge aligns with training management principles, which include planning, training needs analysis, implementation, and evaluation.[20].

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[18]Andhika Sakti and Ara Hidayat, "Manajemen Sumber Dana Dan Alokasi Pembiayaan Pada Pesantren Mahasiswa," *Jurnal Perspektif* 3, no. 2 (2019): 120–133, https://doi.org/http://dx.doi.org/10.15575/jp.v3i2.47.

[19]Anik Farida, ""Islamisasi Sains Dan Saintifikasi Islam": Model Manajemen Pemberdayaan Di Masjid Salman ITB Bandung," *Harmoni* 13, no. 1 (2014): 36–51, https://jurnalharmoni.kemenag.go.id/index.php/harmoni/article/view/138/121.

[20]Shandy Puspita and Andres Dharma Nurhalim, "Pentingnya Analisis Kebutuhan Pelatihan Untuk Pengembangan Sumber Daya Manusia

During the implementation of the activities, the main challenge was the lack of publicity. As a result, the target participants were often not reached, and some workshop materials were left over. This resulted in unsatisfactory results, which became an evaluation record for future improvement. This evaluation stage is the most critical point in any activity as it is always overlooked despite being an important part of ensuring the training objectives are met.[21].

After the activity, another challenge arises during the exhibition of the work. It was expected that all participants would be able to showcase their work, but obstacles such as participants who were not in Bandung or felt embarrassed to showcase their work were encountered. This meant that the number of works on display did not match the number of participants.

4. Solutions in the Implementation of Craft Activities in Campus Mosques

Solutions in implementing *craft* activities at the Salman ITB Campus Mosque involve several strategies to increase effectiveness and participation in programs organized by the LIKESA unit. One of the leading solutions is to utilize social media as an effective publication tool. By actively posting on platforms such as Instagram, TikTok, and others, the LIKESA unit can attract the attention of potential participants. If the uploaded content is interesting, participants will come by themselves without the need to be sought out, which shows the significant role of technology in supporting community activities. Therefore, technology is critical, especially for communities that are just building.

This is in line with the fact that the development of the internet and social media in almost all parts of the world is a phenomenon that has brought its current influence on human

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Dalam Organisasi," *JIKB: Jurnal Ilmu Komputer Dan Bisnis* 12, no. 2a (2021): 104–110, https://doi.org/10.47927/jikb.v12i2a.202.

[21]Shandy Puspita and Andres Dharma Nurhalim, "Pentingnya Analisis Kebutuhan Pelatihan Untuk Pengembangan Sumber Daya Manusia Dalam Organisasi," *JIKB: Jurnal Ilmu Komputer Dan Bisnis* 12, no. 2a (2021): 104–110, https://doi.org/10.47927/jikb.v12i2a.202.

activities. Social media allows users to participate in finding information, communicating, and making friends. Social media has an increasingly large function for interaction, mainly because of the ease of its facilities in disseminating information.[22]Social media's facilities make it easier to disseminate information about *craft* activities, so more people are aware and interested in participating.

In addition to publications, LIKESA units need to strengthen internal relationships among its members. Building a more familiar and solid bond will make members more willing to participate in activities without feeling burdened. When internal relationships are strong, they are expected to continue to participate even after the management period is over. This is in line with the importance of internal improvement and is supported by external improvement by disseminating information through Internet media, one of which is social networking applications.[23].

It is also important to conduct a needs analysis before organizing a *workshop*. Activities must be tailored to the needs and desires of the community. Participation will be low if the *workshop* is irrelevant to what the community needs. Therefore, a survey or data collection on community interest is necessary. This solution aligns with the opinion that training needs analysis activities should be used as a reference and even a reference for organizers in preparing and implementing training programs so that the training programs held are by the objectives and targets.[24].

By integrating needs analysis into program planning, LIKESA units can ensure that the craft activities are engaging and provide added value to participants. This will create a productive

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[22]Yuli Rohmiyati, "Analisis Penyebaran Informasi Pada Sosial Media," *Anuva* 2, no. 1 (2018): 29–42, https://doi.org/10.14710/anuva.2.1.29-42.

[23]Riya Widayanti, "Pemanfaatan Media Sosial Untuk Penyebaran Informasi Kegiatan Sekolah Menengah Kejuruan Pasundan Tangerang," *Jurnal Abdimas* 1, no. 2 (2015): 81–87, https://doi.org/https://doi.org/10.47007/abd.v1i2.1208.

[24]Shandy Puspita and Andres Dharma Nurhalim, "Pentingnya Analisis Kebutuhan Pelatihan Untuk Pengembangan Sumber Daya Manusia Dalam Organisasi," *JIKB: Jurnal Ilmu Komputer Dan Bisnis* 12, no. 2a (2021): 104–110, https://doi.org/10.47927/jikb.v12i2a.202.

learning environment and empower members to develop their skills further. Prior to implementing training, needs analysis activities should consider three: organizational analysis, performance analysis, and individual analysis.

Overall, these solutions will not only increase participation in *craft* activities but also strengthen the mosque's role as a community empowerment center, facilitating the development of individual and collective creativity among students and the surrounding community.

D. Conclusions

This research successfully identified the important roles played by the Salman Creative Circle unit (LIKESA) and the Salman Campus Mosque ITB in supporting the development of student creativity through *craft* activities. The results showed that LIKESA plays a significant role in providing creative space for students, with full support from Salman Mosque ITB regarding facilities, funding, and collaboration. However, challenges such as difficulty in finding presenters, lack of publications, and low participation in craft exhibitions indicate the need for more effective strategies to improve the success of this program.

An important finding of this research is that institutional support from Masjid Salman ITB is a key factor in implementing *craft* activities. Technology and social media also proved important in increasing outreach and participation. The logical consequence of these findings suggests that a comprehensive approach, incorporating institutional support and technology utilization, is essential in community development programs, particularly in the context of Islamic student communities.

The practical implication of this study is that other mosques that want to adopt similar programs can take several steps. First, they must utilize social media platforms to actively publicize activities and attract potential participants, including creating engaging content that can reach a wider audience. Next, building a collaborative network by developing partnerships with various parties, including outside presenters, is important to enrich the

workshop content and ensure diversity in the activities offered. In addition, the mosque needs to conduct a survey or needs analysis before designing the program so that the activities organized align with the interests and needs of the local community. Internal reinforcement is also key, as building strong bonds among members of the mosque community will encourage them to be more involved and responsible for the activities held. Finally, continuous evaluation should be conducted after each activity to identify the strengths and weaknesses of the program and get feedback from participants for future improvements.

Future research recommendations can deepen the understanding of the influence of technology on student participation in craft activities. Further research is needed to explore how different social media platforms affect the level of student participation in creative activities in mosques. In addition, case studies in other mosques with different characteristics can help understand the factors influencing similar programs' success. It is also important to analyze practical skills to examine what skills students are most interested in and how they can be applied in their daily lives. Finally, research on the long-term impact of involvement in craft activities on students' creativity and entrepreneurship development after they graduate is also highly recommended.

In terms of knowledge development, this study emphasizes the importance of synergy between religious and educational institutions in shaping students' character and skills. The practice of Islamic community development can also be expanded by applying institutional support models such as those found in ITB's Salman Mosque, which not only strengthens spiritual aspects but also encourages creativity and practical skills relevant to the needs of modern society.

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