

CONSERVING HERITAGE CRAFT IN MEETING CONTEMPORARY AND DEMAND ISSUES: A COLLABORATIVE GOVERNANCE APPROACH

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ABSTRACT

Heritage craft is a hereditary heritage that has been known since much ages ago. In Indonesia, Batik is one of various well-known heritage crafts. A few years ago, UNESCO has recognized batik as a Humanitarian Heritage for Oral and Non-Buddhist Culture (Masterpieces of the Oral and the Intangible Heritage of Humanity). Since that, efforts toward the conservation of Batik is mostly implemented. However, as the ages progresses and the rise of consumerism the concern toward Batik is also change. Besides being considered as a cultural heritage craft, at the same time Batik has become as potential market commodity that boost the economic growth and community income. Thus, there are the needs to balance both concerns that is by conserving Batik craft. For this purpose, stakeholder's involvement in each of these roles and its collaboration is crucial. This research, study the conserving heritage craft in meeting contemporary and demand with a focus in Pekalongan City. This study applies a collaborative governance theory as a primary perspective, and supported by social capital theory. In this study a qualitative and quantitative (mix method) method approach is implemented. This study hopes the stakeholder involvement in conserving heritage craft with a collaborative governance framework will provide the implication to a novel knowledge in the field of public administration studies, and have an implication to the recommendations for effective policy improvements, steps and strategies

Keywords: Collective, Collaborative Governance, Heritage Craft, Conscience Collectivity.

INTRODUCTION AND BACKGROUND

Heritage as a cultural legacy of the past that must be preserved from generation to generation due to its noble value. Heritage is hereditary and can be passed down for hundreds of years. Batik is one of the heritage craft today which is one of the works that are well known throughout Indonesia and even the world. Batik is one of Indonesia's cultural heritage that is recognized by the world and entered into the UNESCO as a world heritage. Thus, the existence of batik is well known as a valuable heritage that needs to be conserved the world community because it is part of the world heritage.

However, as a fabric craft, batik is rich with various motive and variety, in addition to. The uniqueness that represent each ethnic and region. For example, "the seven-way" motive is typical from Pekalongan, and it is different to "sogan" motive of Solo and "keratin" motive of

Jogyakarta. Currently batik can be found in various tourist attractions, batik craft centers, traditional markets and other places. Batik is produced by using cotton or silk in chanting, stamps, and printing. Chanting and stamped batik is categorized as original batik. This is in contrast to batik printing which is no longer categorized as original batik because it does not contain the batik elements on it. On the production side, there are producers who use chemicals material and some also use natural raw materials. Natural raw materials are used to reduce the impact of environmental damage due to residues from the use of chemicals that are not well controlled.

At present, batik is a sector driving to the growth of the textile industry in Indonesia. Indonesia's batik exports were valued at USD52.44 million or equivalent to Rp734 billion (exchange rate of Rp14.000 per USD) in 2018. The Ministry of Industry targeted the value of national batik exports increase by 6-8 percent in 2019 (<https://kemenperin.go.id/>, 2019).

As a world cultural heritage, batik is not only the responsibility of batik artisans or entrepreneurs, but it is also responsible by the government, private sectors, media and other stakeholders in order to maintain batik as a national legacy. The sustainability of batik should be a concern of stakeholders in taking their respective roles to work together to protect and preserve batik as a heritage. Batik will not only be preserved as the world heritage but should support to improve its image. Sustainability of batik can be maintained if the stakeholders work together to preserve and conserve batik as a legacy. Conversely, if the motive is economic, the sustainability of heritage batik will soon cease because batik printing is easier to produce with lower cost of production. So, it can be sold at a much cheaper price than batik chanting and stamped. Thus, the government must take a role in helping batik craftsmen in many terms especially in term of financial assistance, availability of raw materials, product exhibition venues and other assistance. Banks provide them easy access to funding for craftsmen who want to increase their sales turnover. The media helped them to expose the existence of batik thereby increasing awareness of heritage batik.

The city of Pekalongan is one of the producers of batik heritage, where many residents depend their lives on batik. However, the rise of batik printing production will threaten the existence of batik heritage in Pekalongan City. This study aims to examine the conservation efforts of the government and other stakeholders in order to conserve the authenticity of batik craft. At the same time producing batik as a commodity goods. This study uses the collaborative governance theory as an analytical framework,

In current development there are two issues related to the production of batik namely the importance of batik towards crafting heritage and batik as a market commodity. In fact, the balance in meeting of those two needs requires the involvement of stakeholders collectively in collaboration. Collaborative governance is a series of arrangements in which one or more public institutions directly involve non-state stakeholders in the process of making formal, consensus-oriented and deliberative policies aimed at making or implementing public policies or regulating programs or assets.

Collaborative governance is important to encourage various parties to collaborate and coordinate in solving problems being faced by the public. Thus, governance in collaboration with the stakeholders involved is important to be able in concentration on building batik craft in the future, reforming policies, developing short-term, medium-term and long-term plans, planning effective strategies related to the process of batik conservation in meetings contemporary and demand issues. Finally, in the collaborative process it is important to build social capital. This is

with the assumption that social capital would raise a collective awareness and collective collaborative governance.

LITERATURE REVIEW

The Meaning of Governance

The term of governance is necessary to explain in order to understand the concept of collaborative governance. Governance derive from the word "govern" which is means taking a greater role, which consists of all processes, rules and institutions that enable the management and control of the collective problems of society. Broadly, governance includes all institutions and elements of society, both government and non-government (Dwiyanto, 2015). According to Chema in Keban (2008), governance is a system of values, policies, and institutions where economic, social, political affairs are managed through the interaction of society, government, and the private sector. Therefore, institutions of governance include three domains namely state (state or government), private sector (private sector or business world) and society (society) which is interact with each other and carry out their respective functions (Sedarmayanti, 2003).

Governance has an function being organisation fulfilling its overall purpose, achieving any planned outcomes for service users, and operating in an effective, efficient, and ethical way (Karlsson, 2015)

Collaborative Governance

One of the forms of the concept of governance is called the concept of collaborative governance. According to Ansell and Grash (2007), collaborative governance is therefore a type of governance in which public and private actor work collectively in distinctive way, using particular processes, to establish laws and rules for the provision of public goods. Emerson et al., (2011) defines collaborative governance as a process that involves people constructively across the boundaries of public bodies, levels of government, or public, private and civil spheres in making decisions in order to carry out public goals that cannot be achieved in other ways. This concept states the importance of a condition where public and private (business) actors work together, in certain ways and processes that will produce legal products, rules and policies that are right for the public. The collaborative governance can strengthen the interaction between citizens and government. the other advantages are improve public participation, coordinate the interest distribution, and promote the alleviation and solution of social contradictions (Wang, 2014).

Collaboration's Process

The process of a collaboration is carried out in several stages. A stage of the collaboration model is important to consider as a strategy in the management aspect of a public affairs. Although the collaborative process is difficult to implement due to the characters differences of each stakeholders. According to Ansell & Grash (2007) collaboration process includes: face to face dialogue, trust building, commitment to process, share understanding and intermediate outcomes. Collaborative interaction facilitates trust-based circulation and cross-fertilization of new and creative ideas, and ensures a broad assessment of the potential risks and benefits of new and bold solutions and the selection of the most promising ones (Sorensen & Torfing, 2012). A stage model of collaboration is important for calling attention to the changing strategies of

collaboration as context changes. Collaboration often seemed to depend on achieving a virtuous cycle between communication, trust, commitment, understanding, and outcomes (Ansell and Grash, 2007). Build mutual trust between the parties is a process that takes a long time, so it requires the communication strategies and more interaction patterns intensive between the parties (Balai TNKM)

Social Capital

The concept of social capital first emerged from the idea that community members could not individually overcome the various problems. There is a need for togetherness and good cooperation from all members of the community who are interested in overcoming the problem (Hanifan, 1916). This thought inspired Lyda Judson Hanifan to introduce the concept of social capital for the first time through his article "The Rural School Community Center".

Hanifan said that social capital is not capital in the usual sense such as assets or money, but rather contains figurative meaning, but it is an asset or real capital that is important in social life. Social capital includes good will, friendship, mutual sympathy, and close social relations and cooperation between individuals and families that form a social group (Hanifan, 1916).

Coleman argues that the notion of social capital is determined by its function. Even though there are many functions of social capital, Coleman said that basically it all have the same two elements, namely: first, (1) social capital includes a number of aspects of social structure; and (2) social capital makes it easy for people to do something within the framework of the social structure. He stresses two aspects of social structure that are important in facilitating the creation and development of social capital in various forms (Coleman, 1988).

From the three initial definitions put forward by Hanifan (1916), Bourdieu (1986) and Coleman (1988), definition of social capital continues to develop according to the field of study studied including in the field of public policy studies. Putnam, who promoted this concept for policy makers (Robert D Putnam, 1998; Robert David Putnam, 2000). Putnam's thoughts of social capital was widely cited by researchers of social capital studies around the world in the era of the 90s. Then the application of social capital is well recognized throughout most studies in social science, and in the study of economic performance, health and welfare, crime, education and governance (Halpern, 2000).

Social Capital Classification

Some literature has classified social capital into several different groups (H. Bhandari and Yasunobu, 2009). These classifications include (1) structural and cognitive social capital; (2) bonding, bridging and linking social capital; (3) strong and weak social capital; (4) horizontal and vertical social capital; (5) formal and informal; and (5) open and closed (Granovetter, 1985; Heffron, 2000; Paxton, 2002; Pichler and Wallace, 2007; Robert D. Putnam, 2001; Van Oorschot, Arts, and Gelissen, 2006; M. Woolcock and Narayan, 2000 ; Michael Woolcock, 2001).

Elements of Social Capital

In the context of the closeness of relationships and diversity, social capital can be classified into three types of social capital, namely: (1) bonding social capital; (2) bridging social capital; (3) social capital linking (Robert D. Putnam, 2001; Michael Woolcock, 1998). Provide

an explanation of the indicators or main elements of measurement of the three types of social capital as follows:

1. Bonding social capital (social glue), which is a bond of feelings between the people who are in the same situation, such as (1) family ties, close friends and neighbors (homogeneity of the population); (2) cultural, religious, cultural and linguistic similarities; (3) livelihood equality (homogeneity of work); (4) social facilities and public services (availability of living facilities); (5) social norms (function of social norms); (6) legal and customary rules (effectiveness of the rule of law); (7) settlement form and duration;

2. Bridging social capital (social bridge), is a bond of broader and looser social capital, such as (1) friendships; and (2) work relationships (coworkers); and

3. Linking social capital (relationships / social networks), namely social capital ties where members come from diverse backgrounds, such as one community with outsiders and such ties will enable us to access various sources for the benefit of the community. This social capital is assessed based on how big the kinship in the community or parties from outside the environment.

RESEARCH METHOD

This type of research is qualitative and quantitative by conducting interview and survey to the informants and respondents. Interviews of informants asked all businesses undertaken to maintain the sustainability of batik heritage. This research through depth interviews with informants can be seen how the involvement of stakeholders in the framework of collaborative governance so that in the future can provide recommendations for effective policies, steps and strategies to maintain the sustainability of batik heritage. As a research unit in this study is the Government of Pekalongan City as the local government that makes policies, Batik Craftsmen who directly spearhead doing batik activities, NGOs who have the community to maintain the continuity of batik, hereinafter is the media that do coverage and reporting about batik and who provide information about batik to the general public. Primary data, in this study primary will conduct from the results of in-depth interviews with key informants (stakeholders) who will selected as a person who have a good understanding of the research topic. Secondary data, obtained from documents, regulations and other forms that can provide information related to this research.

RESULT AND DISCUSSION

Bridging Social Capital

As a step that can bridge batik as a cultural heritage, several ways are applied to build a sense of pride in the community when using batik. The method usually applied in Indonesia is not much different from Malaysia. In Indonesia itself, government agencies make use of regulations that require employees to use batik as work uniforms to educational institutions that require the use of batik as school uniforms from elementary to high school levels. The same is the case with Malaysia, which has a mandatory use of batik every Thursday for all employees.

The government and society continue to encourage this usage habit because it is very important to build a sense of pride in using batik. This sense of pride is important to cultivate because batik has been used as a cultural heritage (heritage) which does not only have one motif, but has thousands of characteristic motifs from many regions. For example, Pekalongan batik has a Jlamprang motif with a motif that is almost the same as the batik originating from Batang. In Malaysia itself, the existence of batik is managed and preserved by the Ministry of

Arts and Culture Tourism with the aim of bringing batik as a cultural heritage. The existence of this important batik required a lot of effort to further popularize batik.

In Indonesia itself, especially Pekalongan, formed a policy of Regional Regulation No.7 of 2019 concerning batik raw materials which aims to protect batik entrepreneurs and craftsmen in Pekalongan City. Usually Pekalongan batik is marketed through social media or the spot market at certain events such as the "Batik Night Market". The way that Malaysia has taken to popularize batik is by upgrading branding through media or platforms, which can bridge batik as income and also as heritage. From the Malaysian government, they always compare by adding the value they develop.

Relations between communities, Socially, there are several things that formal and non-formal communities do in advancing the economy of batik entrepreneurs, including giving awards to batik entrepreneurs who have contributed to the preservation of batik in Indonesia for a long time. This bond strengthens the relationship between communities so that batik can be known not only in Indonesia but also abroad.

Bonding Social Capital

Various methods are used to strengthen the ties of batik as a cultural heritage. Indonesia and Malaysia chose to preserve batik centers by utilizing social media, especially young people. Collaboration is carried out with Instagram and Facebook influencers, especially young people who can invite their followers to use batik in an interesting and modern way. On the other hand, both Indonesia and Malaysia also have policies to use batik as a uniform or for certain events. Another way that can be done to reach the wider community is by holding exhibitions that have been carried out in Indonesia and Malaysia by showing off these collections of batik collections. Socially, the bond between a batik entrepreneur or craftsman and heritage through several approaches, namely:

Kinship ties

The kinship ties of batik businessmen in Pekalongan are very strong, this is evidenced by the existence of associations of batik entrepreneurs coordinated by the local government. The association of batik entrepreneurs in Pekalongan carries out various activities in order to increase batik sales including national and international exhibition activities and various trainings in order to increase batik production to make it higher quality. The batik lovers association comes from various elements, including business actors, academics and local governments. The association of batik lovers conducts regular meetings every night on Friday Kliwon at a place facilitated by the local government.

Common habits

The habit of batik craftsmen in increasing income is by collaborating with craftsmen from inside and outside Pekalongan. This collaboration resulted in several innovations in batik production and various activities in order to promote batik to the public. This habit occurs by itself, given the strong kinship relationship between batik entrepreneurs.

Livelihood

Working in the batik industry is the last choice for batik craftsmen, this is because business competition in the batik sector is getting tighter. The year 2012 was the beginning in various regions to create their own batik business, so that many batik was known whose name was taken from their respective regions. The love of batik craftsmen occurs from generation to generation, so that it is the most powerful factor in maintaining batik as a livelihood. So it can be concluded that batik is still potential as a livelihood. When compared to PAD Pekalongan, the income from batik is much higher.

Public service facilities

The service facilities provided by the government in order to increase batik income are by participating batik craftsmen in alternating national and international exhibitions. In addition, the government also facilitates a free stand at the exhibition. In addition, the local government also provides batik spots to make it easier for people to see batik products in Pekalongan. In addition, local governments also provide production training in batik businesses. The training provided is known as clean product training. Clean product training is training given to batik craftsmen so that their production is of good quality. Of course, the training provided is only for registered communities or associations.

Linking social capital

The relationship of batik as a cultural heritage is very good because it is assisted by many accesses. The dissemination of information about batik in Indonesia (Pekalongan) and Malaysia is very good and widespread because it is assisted by technology, especially social media. Through this social media, it can raise public awareness of the importance of wearing batik as a cultural heritage that needs to be preserved for a long time. The aspect of the reach of the batik market in Pekalongan is quite competitive because the majority of the people make a living as batik entrepreneurs or craftsmen. This business competition is mediated by the local government by issuing several regional regulations to protect entrepreneurs and avoid unfair competition or monopoly.

The batik market in Pekalongan offers a variety of prices ranging from low to expensive depending on the material, quality, and difficulty of the manufacturing process. Unlike the case with Malaysia, the price of batik in the market is much more expensive because it uses silk, which is of course the target market for the middle to upper class. Entrepreneurs in Pekalongan (Indonesia) already have a well-structured network in which it is hoped that the existence of batik will be preserved. In each region there is usually a cloth seller who can accept a loan payment system in advance. Cloth seller does not ask for many guarantees because this system is based on trust between individuals. As proof of borrowing, the skipper only uses used paper or torn calendar paper. In their business, batik entrepreneurs and craftsmen in Pekalongan are protected by the Government as batik protectors, NGOs as batik observers and actors involved in batik preservation.

During the Covid-19 pandemic, many batik entrepreneurs in Pekalongan felt huge losses. Employers cannot choose to lay off their employees because of the empathy between owners and employees. Instead, entrepreneurs prefer to sell their car or property to cover losses. In order to help batik entrepreneurs rise from this loss, the local government is trying to provide a lot of

assistance that nearly reaches 600 trillion to help preserve batik. Unlike the case in Malaysia, because batik only entered Malaysia in 1927, batik cannot be said to be heritage. The batik market network in Malaysia is only limited to buying and selling in the Trenggano area and the system is not as complex as what happened in Pekalongan, Indonesia.

In Pekalongan, there are 6 groups of batik lovers. This association has contributed a lot to the economic progress of batik entrepreneurs. The Pekalongan batik lovers community collaborated with the Yogyakarta batik lovers community. This collaboration is commonly known as Sekar Jagat. Sekar Jagat's collaborative activities include the Batik Fashion Show, Batik Modeling and so on. This activity was carried out 2 times in the last 5 years. The role of outsiders has had an impact on improving the economy of the batik business actors. Relations with the outside community have continued to run well, this is evidenced by the regular meetings and communication with communities outside the region

CONCLUSION

Batik is one of the fabrics which is a national asset of the Indonesian state. The existence of batik has been worldwide because it has been declared by UNESCO as an intangible cultural heritage. This batik has become a symbol of the Indonesian brand, which all regions have different special motifs. Currently, many actions need to be taken to rebrand batik so that its existence is preserved by the community, considering that batik is the most important cultural heritage for Indonesia.

The steps include bridging, with Indonesia and Malaysia instilling a sense of pride in the community using batik by implementing the rules for using batik in the office or on certain days, as well as helping Pekalongan batik entrepreneurs with local regulations protection and holding batik events or exhibitions. Second, bonding, namely Indonesia and Malaysia both use social media as a medium for preserving batik and collaborating with influencers to invite batik, besides forming bonds with batik entrepreneurs with a family bonding approach, common habits, livelihoods, and public service facilities. Third, linking, which includes the dissemination of batik information through social media, the reach of the Pekalongan market by offering batik prices varying from the cheapest to the most expensive, while Malaysia tends to have a high price because it uses silk. As well as a network of entrepreneurs in Pekalongan that has been structured under local regulations to protect their rights.

RECOMMENDATION

In fact, batik is widely known both nationally and globally, it's just that a lot of action is still needed to foster a sense of pride when using batik. The previous actions were good enough, but there is still a need for another approach, namely through educational institutions. These educational institutions can quickly help rebranding batik because the target community is from elementary to high school / university children, so that school agencies can introduce batik motifs, introduce material tools and the manufacturing process. The more people who know batik, the greater the sense of pride and desire to preserve it. In addition, facilitating batik entrepreneurs to facilitate access to sell them to the domestic market as well as for export.

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