

EDUCATION DILEMMA AND CHALLENGES OF THE CREATIVE INDUSTRY CRAFTSMEN IN PLACED PURWAKARTA

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ABSTRACT

This study aims to describe the challenges and dilemmas in the gerabah craft business as a sub-sector creative industry. This study uses a qualitative approach with a case study method as a strategy of inquiry—primary data collection by in-depth interviews and observations. Meanwhile, secondary data was collected through document studies and analyzed using qualitative and in-depth literature studies. The results of this study indicate that pottery artisans in Kampung Lio, Kecamatan Plered, and Purwakarta have the opportunity to reach the digital market and develop a home industry which can be projected to become a pottery tourism village. However, these opportunities are difficult to reach because they are faced with several challenges, namely low level of education and surrender mentality, and limited financial capital make it difficult for them to develop.

Keywords: Education Dilemma, Challenges, Creative Industries

INTRODUCTION

Currently, creative industries synonymous with the creative economy are projected to become the backbone of the national economy. This reality is motivated by the continued increase in Indonesia's economic income and gross domestic product (GDP) from 2015, amounting to IDR 852 trillion, rising to IDR 1,105 trillion in 2018 (Bekraf, 2019: 40). Basically, the creative industry/creative economy focuses on how to make money through ideas and creativity. So that the creative industry is an economic sector that does not require production on a large scale like the manufacturing industry, but the creative industry places more emphasis on the quality of its human resources (Dwi Seyati, et al., 2020: 1-2).

The creative industry can be categorized into fifteen sub-sectors: advertising, architecture, the art goods market, crafts, design, fashion, video and film, interactive games, music, and arts. Show (showbiz), publishing and printing, computer services and software (software), television and radio (broadcasting), research and development, and culinary. Based on these categories, crafts made from various materials such as wood, metal, glass, textiles, and pottery or clay crafts are the leading sub-sectors that significantly boost the national economy (Bekraf, 2019: 24).

As a leading sub-sector of the creative industry, pottery-based or clay-based crafts in Indonesian society have two critical values. First, clay-based crafts (*gerabah*) have cultural and historical value because they have been known in Indonesia since the Neolithic era (prehistoric times around 3000-1100 BC) (<https://www.kompas.com>). Second, clay-based crafts have high economic value because they are supported by many creative artists and have adequate raw materials (<https://kemenperin.go.id>).

Although clay-based crafts have historical value and have the support of material resources, several regions in Indonesia, such as Lampung, Jombang, and Jember, are now facing challenges and opportunities. The challenges of the pottery-based creative industry in Lampung are starting to lack consumers. Hence, the artisans or creative actors switch professions to become tofu and tempeh makers (Reisa Maharani et al., 2017: 6). Whereas in the Jombang region, the pottery craft sector encounters three challenges that prevent the pottery craft from developing, namely, the limited availability of clay, the low quality of human resources for pottery artisans and work as pottery craftsmen only to fulfil short-term needs, not for the long term. Furthermore, in Jember, pottery craftsmen began to optimize technological opportunities to market their grenade-based handicrafts such as pots, glasses and teapots through social media (Dwi Setyati, et al, 2020). Then the results of Silfiana's study (2019) regarding the gerabah-based creative industry in Serang have tourism potential that can be developed to attract tourists.

The narrative of the results of the study above illustrates that pottery as a leading sub-sector of the creative industry is faced with different challenges and opportunities, from one region to another. Then the question is what about the existence of pottery-based crafts in the area of Lio village Anjun Plered district Purwakarta regency at this time? What are the dominant challenges that arise among pottery craftsmen in running their business in the region? This question is an important part of this research.

This research is interesting because it takes the subject and research locus in the Lio Village area, Purwakarta, which made pottery with clay long before Indonesia's independence (Rosadi, 2018). Thus, the variation of the data obtained can later update new findings and knowledge that can contribute to the development of pottery-based creative industry businesses in the future.

METHOD

This study uses a qualitative approach with a case study method as a strategy of inquiry. The subject and locus of this research were conducted among pottery craftsmen in Lio Village, Anjun, Plered District, Purwakarta Regency. Data collection was carried out using in-depth interviews supported by extensive observation and document studies. After the data has been collected, the data analysis process is carried out according to each type of data. The results of the in-depth interview analysis are processed in a matrix and visual flowchart. With this technique, patterns or trends are obtained that can be compared between the information of one informant and another. While the results of the analysis of observational data (in the form of photographs and field notes) are needed to complement the primary data (results of in-depth interviews) and secondary data. The results of the analysis of observational data also serve as a test for the validity and validity of data from primary and secondary sources.

RESULTS

Centers for processing earthenware crafts based on clay or earthenware are located in the village areas of lio-Anjun, Citeko and Pemayonan which are located in the Plered area, Purwakarta, West Java. Socio-historically, the existence of handicrafts processing clay in this area has existed since the era of the Banten kingdom (Rosadi, 2018). Of course, the history of the journey of the pottery craft has interesting dynamics to discuss, especially with regard to the condition of its human

resources, challenges and opportunities for business development, as well as the aesthetic and artistic inherent values.

The development of the pottery business in the Citeko and Pemayonan areas has begun to recede. The current condition of the pottery business for the purposes of making bricks and tiles is slowly decreasing in production and has begun to close. This reality can be seen from the existence of several buildings that were former factories for making pottery-based materials for bricks and tiles that have changed their function to become educational facilities. This is because the market share for brick and tile needs has been rivaled by cheaper building materials such as Hebel and aluminum tiles which are more in demand by the community for building their houses.

The development of the clay processing business in the Citeko and Pemayonan areas has slowly started to go out of business. Now there is only Anjun village left that still survives with limited human resources and financial capital to continue to pursue the pottery business as a livelihood for the community's economy. Based on the population aspect, the Anjun area, Plered District, Purwakarta Regency is a densely populated area. Most of the population belongs to the low-income group and works in the informal sector. With the presence of pottery as a local wealth, many people take advantage of opportunities for their daily economic life.

In general, the earthenware-based business structure in the Anjun region has various types, from large businesses to small craftsmen. Sociologically, the development of pottery in the Anjun Plered-Purwakarta Village Area can be seen in the context of three types of business (interview, 2022). First, there is a large-scale pottery business model or a large factory that has workers in a structured manner, such as a division for making soil, a section for molding products, and for making pottery with various shapes for flower pots, as well as a kiln and a place for painting the ceramics itself. Second, there are small-scale pottery businesses, namely home industries with craftsmen supported by small capital, so they only sell raw materials that must be further processed by factories, such as burning and coloring. So, the business being sold is land and creativity forms the land until it is dry. Then these handicraft products can be brought to a factory to be burned in a kiln. Third, there are land cultivators who do not sell any products except for selling only milled land.

Table 1:
Types and Scale Pottery Business in Anjun Plered Village Purwakarta

Type of Business	Scale	Characteristics
Factory	of Large	<ul style="list-style-type: none"> • Have adequate workers and financial capital • Mastering the distribution network of goods • Have a national and international market network
Home industry	Moderate	<ul style="list-style-type: none"> • Human resources with low education • Small financial capital. • Mastering the distribution network of goods in the local market.
Clay processing workers	Small	<ul style="list-style-type: none"> • Human resources low educated • Selling milled land, limited financial capital

(Source: Processed from Interview Results, 2022)

The categorization of the types of pottery business above has implications for the utilization of people's everyday economic opportunities. The economic opportunity for a pottery-based business relies on a diverse division of labor, from working as a large to small scale business owner, craftsman and daily wage laborer. Usually, the

utilization of economic opportunities in pottery-based businesses relies on the division of labor as follows:

Table 2: Distribution Work in the Pottery Business in Anjun Plered Village Purwakarta

Type of Work	Method of Work	Income
Pottery Craftsmen	Shaping clay into various shapes (pots, jars, barrels and others)	Low
Pottery Motives	Making patterns of various pottery products	Low
Pottery Coloring Services	Making pottery color motifs	Low
Pottery Transporter Services (<i>Kuli Ari</i>)	Transporting goods (such as clay, firewood, and finished pottery products), drying pottery, and unskilled other	Low
Pottery burning services	Setting pottery in a kiln and burning pottery	Medium

(Source: Processed from FGD Results, 2022)

The relation of the work-sharing system in the pottery-based business in the table above is complementary. This means that the division of labor between pottery craftsmen and other work services has a strong and complementary relationship in the mechanism of pottery-based craft production, both in large-scale businesses and small-scale home industry businesses. This reality can be seen from the existence of labor services to transport pottery production, known as porters. Apart from lifting pottery products, the porters also work to dry the pottery and carry firewood. Of course the existence of coolies is very important for pottery production. Because of the location of the small-scale home industries in the Anjun Village Area, they are generally located in a narrow alley and protrude slightly inward. So the owner of this small-scale home industry needs transport services to carry his pottery products. Work that relies on the power of labor performed by porters can generate IDR.30,000- IDR. 50,000 for one day.

Next is the role of the services of pottery craftsmen who also occupy an important position in the production flow of pottery crafts. A pottery craftsman can earn IDR. 50,000 in one day with finished pottery products. In addition to pottery craftsmen, the role of pottery motif and coloring services also has an important position in the production flow of pottery crafts. Because with charming motifs and coloring, it can be a bargaining power as well as attracting consumers to buy it. In one day the services of pottery motifs and dyes can generate income of IDR 50,000-IDR 100,000. if you are lucky, a pottery motif and coloring service worker gets a wholesale job to provide motifs and color pottery in large quantities, then in one week his income can reach IDR 1,500,000.

Then an equally important role in the production of pottery-based handicrafts is the service of firing the pottery. The process of burning pottery cannot be done haphazardly. If it is careless, it will usually have an impact on the poor quality of pottery products such as broken, undercooked pottery and of course you will suffer losses because it cannot be sold to consumers. To avoid pottery production failures, the pottery firing process requires competence, especially in relation to the technique of preparing pottery and determining the temperature level for firing it.

It is important to carry out procedures and techniques for burning pottery during the burning process, so that the resulting pottery products are of high quality. Usually, in the process of firing pottery, there is a system of wholesale work for individuals who are known to be proficient in setting up pottery in a furnace and carrying out burning.

A person who has the skills to work in a burning service can get a wage IDR. 200,000 with a work process for one day and one night.

The narrative on the dynamics of the division of labor above is the reality of the socio-economic life of everyday residents in Anjun Village, Plered, Purwakarta. The socio-economic life of pottery craftsmen often feels that their work is not enough to cover their daily needs. There is a kind of anecdote from pottery craftsmen that pottery crafts will not guarantee a life to be rich or to be able to live successfully without relying on pottery income. This statement is a reflection of the reality of the complex economic life of the pottery business. Some of the pottery activists really feel that the business in the world of pottery is complicated. While the results obtained are also not comparable to the production process which takes a long time and is done by involving many parties. The process of making pottery takes longer when faced with a prolonged rainy season.

Drying pottery during the rainy season is very difficult, because the process uses the sun as the main power to dry the pottery. When the rainy season continues, it automatically causes pottery production to stall. The implication is that the wage schedule, which should be running, also often experiences congestion. This condition makes the pottery craftsmen's income cannot be used for savings or investment, but only used as expenses to simply survive.

The lack of income among pottery craftsmen has forced some of them to switch professions to become farmers cultivating rice fields and construction workers. For craftsmen who still want to focus on clay, they try to open their own business, namely making clay and selling it in its raw condition, which is known as goods *mentahan* (clay that has been formed but is still wet, has not gone through any process, only the shaping process). so the buyer must continue the process of drying, burning and painting process). For pottery craftsmen who have a kiln, they usually prefer to burn it themselves and sell it in the form of biscuits (raw materials), namely pottery that has been burned but has not been painted. Selling earthenware and earthenware biscuits each has different risks. Selling biscuit-type pottery, if the combustion results are not good, it will make its own losses. However, for craftsmen who sell raw materials, the risk is not too great because the condition of the goods is still raw.

The dynamics of the production process among pottery craftsmen, especially home craftsmen and small craftsmen in the Anjun Plered area, Purwakarta, are vulnerable with limited income and difficulty developing. One of the reasons for this reality is the low level of education among pottery craftsmen. This fact can be seen from the level of education they only graduated from elementary school, and some of them did not graduate from elementary school. Low education has an impact on their capacity for knowledge and the use of network marketing products through digital technology is also low. This condition can be seen from the results of observations and interviews with researchers showing that the ability to seize opportunities in the digital economy arena has never been tried and there is no idea of how the internet and smart phones can be used as expansion media to market their products. They tend to work in "*comfort zone*" and do not seek to expand. This condition was caused by some of them being very afraid of failure due to the complexity of the pottery industry itself. So is wrong, If it is done wrong, it is likely to cause losses.

The results of the researchers' observations showed that all types of cellphones, on average, were still using non-android types, or conventional cellphone models that could only make calls and send messages. It is very rare to find artisans using Android-type mobile phones, even though some of them use Android, usually they cannot use it for the purposes of marketing a pottery business. Thus the

marketing of pottery-based handicraft products in the Plered-Purwakarta Region tends to be carried out conventionally, namely selling pottery products from producers to consumers through the means of shops that are lined up along Jalan Anjun, Plered, Purwakarta. Based on information in the Focus Group Discussion (FGD), it was explained that the market share of pottery-based handicrafts in the Plered Purwakarta area was based on two important schemes that continue to this day.

Table 1
Scheme Marketing of pottery products in Plered-Purwakarta Region

Target Market	Mechanism of Marketing
International	Marketing Conventional direct marketing network between pottery producers and foreign consumers.
Local	Distributing and selling products directly to consumers through pottery handicraft shops along Jalan Anjun, Plered Purwakarta.

(Source: Processed from FGD Results, 2022)

Limited educational capital among pottery craftsmen has an impact on their mentality of life which tends to surrender to accepting a narrow economic life as destiny. Their low educational background means they do not have access to financial capital to develop their businesses through economic institutions such as banks and cooperatives. This reality is a form of educational dilemma among pottery craftsmen in Lio-Anjun Village, Plered, Purwakarta. On the one hand, they need progress in their business, but on the other hand, limited education means they do not have the skills to seize opportunities for access to capital or progress and convenience of digital markets, both for developing their business during the Covid-19 pandemic and projecting economic life in the new normal era to front.

DISCUSSION

The existence of a clay-based craft industry in Kampung Lio Anjun Plered, Purwakarta has a long historical track record. As the results of previous studies explain that the existence of this clay-based business has existed since 1904 until now (Rosadi, 2018). This means that creativity-based businesses cultivate clay and the people who work on it as craftsmen have long existed in the region. Clay-based industrial businesses still exist today because people still need objects made of clay, such as flower pots and jugs for birth ceremonies and other tools to support traditional rituals (Mahendra, et al, 2020; Faqih Bahtiar, 2020). In addition, the existence of natural clay resources and human resources that make pottery their livelihood has made this business exist until now (Badriah Firdiyanti, 2016; Silfiana, et al, 2019).

Currently, the clay-based industry and its craftsmen still exist in the Kampung Lio Anjun Plered area, Purwakarta. However, the existence of this business is faced with a complicated dilemma. On the one hand they are required to survive and be able to advance their achievements, but on the other hand they tend to switch professions to other informal jobs and close their businesses. This is in line with the results of research which explains that the shift of pottery craftsmen to other jobs is caused by several things, namely their income cannot meet household needs, the difficulty in obtaining clay materials and digital marketing that is not yet optimal. Pottery products are difficult to progress because of low-educated human resources (Maharani, 2017). Low education causes a person to be unable to seize opportunities in an advanced era (Subasman, 2015).

The results of Maharani's research (2017) confirms that the existence of skilled human resources and adequate education is an important factor who can advance the pottery-based business itself. Of course, pottery craftsmen with an adequate educational background can strengthen the business flow of the clay-based industry, starting from production, distribution, to expanding marketing to their consumers. In this context, the adequate educational background of the actor as a craftsman can reach the digital market through his technological skills. Thus the economic welfare of business craftsmen made of earthenware can increase.

The creativity of actors with adequate educational capital certainly makes it easier for the pottery-based products they produce to reach consumers through the digital market with various available platforms. The digital market is an important institution that bridges pottery products produced by artisans to the general public. This is because handicrafts made from pottery in the era of globalization are no longer sufficient to be seen as a product of the creativity of the creators or craftsmen. However, handicrafts made from pottery in the era of globalization are a reality that needs to be produced and reproduced in a sustainable manner so that they are able to exist and continue to be consumed by society. This understanding confirms that pottery-based crafts as cultural products need to involve important institutions in a system that is based on the progress of globalization (such as support from the development of technology and communication tools).

In the current context, handicrafts made from pottery as a cultural identity and have economic value can develop and continue to be consumed by society if important institutions in the cultural industry (such as communication media, marketing and social media) are involved in their production and distribution flow. Conversely, the economic value of handicrafts made from earthenware as a product of economic value will find it difficult to develop if it does not involve various important institutions in the cultural industry system.

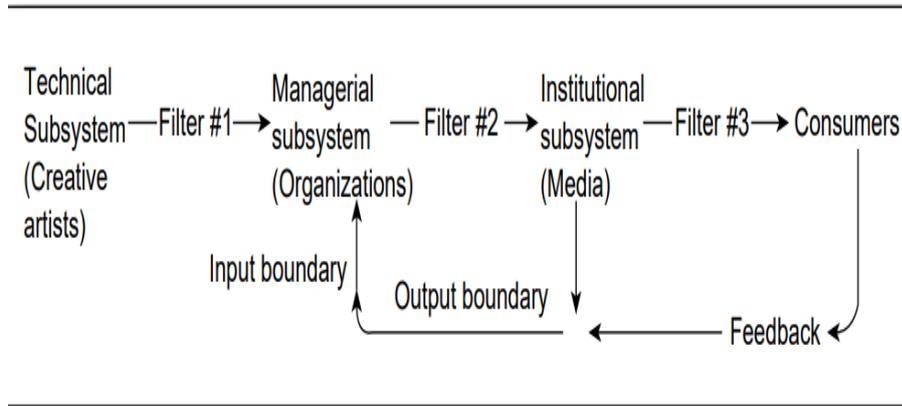
Discourses about creative products made from pottery and other cultural products such as music, dance, painting in today's modern society have a lot of contact with the industrial system. The relationship between pottery-based handicrafts as a cultural product and industrial system is getting stronger along with the growth of capitalism in developing countries, including Indonesia. Conceptually the relationship between culture and the industrial system is discussed by Paul Hirsch (in Wendy Griswold, 2008: 74-75) through a specific scheme that describes how cultural products and their consumers in the industrial system work continuously to form a relationship that is mutually responsive between one institution and another. other institutions.

Paul Hirsch's ideas were actually heavily influenced by the thoughts of Richard Peterson (Wendy Griswold, 2008: 74) who explained that: This production-of-culture approach, in the words of Richard Peterson looks at the "complex apparatus which is interposed between cultural creators and consumers" (This apparatus includes facilities for production and distribution; marketing techniques such as advertising, co-opting mass media, or targeting; and the creation of situations that bring potential cultural consumers in contact with cultural objects).

The conceptual narrative above emphasizes that the cultural production approach is a description of the relationship between culture creators and consumers connected through complex inter-institutional relationships (such as production and distribution facilities, marketing techniques, communication media, and consumer needs) in the dynamics of industrial system relations. From this explanation, Paul Hirsch created a detailed scheme to explain how culture is produced, distributed to the

recipients of culture. To facilitate the description of the cultural industry system formulated by Paul Hirsch, it can be seen in the following figure:

Figure 1
The flow of production, distribution and reception of culture



Sumber: (Wendy Griswold, 2008: 74)

Based on the scheme above, it can be concluded that the forms of culture consumed by society do not come automatically from the creators of culture, but are the result of intertwined relationships between institutions from starting from the Technical Subsystem, Managerial subsystem, Institutional subsystem, Consumers to Feedback given by the customers. The following is an explanation starting from the picture on the left. Based on this cultural idea, an initial screening process was carried out by cultural industry organizations to be selected and adapted to market needs. This process is carried out by the Managerial subsystem (Organizations) as an institution in the culture industry system. This managerial subsystem takes various forms, such as galleries, recording studios, publishers, studios or similar institutions that have the function of being a production house. In the context of the pottery industry, the managerial subsystem can be seen in the form of factories, home industries and the land for processing the earthenware.

Then production institutions in the form of Managerial subsystems (Organizations) carry out the second stage of filtering/selection to be ready to be marketed to the public through institutional subsystems (media) in various forms such as (television, radio, YouTube, social media, and digital trading platforms and various kinds other forms of performance media). For example, in the production of goods made of clay, a craftsman will choose the best product to be made into goods that are promoted through social media, YouTube, and the like. After that, a craftsman can display it in its entirety through a digital trading platform to be marketed to consumers. This logic aims to maximize a product of economic value so that it is ready to compete in the market area.

It is through this description of the flow of production and distribution of culture in this industrial system that various cultural products, including pottery, reach consumers. In this context, cultural consumers can provide feedback in various forms, such as the number of product purchases, the number of subscribers on the YouTube channel and the like, which have a function as a means of assessing the level of popularity of cultural products so that they are worthy of being re-produced.

The description above is the flow of production, distribution, until goods with economic value reach their consumers. Through this mechanism, the creative industry business made from clay can develop forward by utilizing the relations between

institutional systems built in the culture industry system. In the context of this research related to the creative industry business made from clay in Kampung Lio Plered, Purwakarta, it seems difficult to develop. This reality is due to the low educational background among craftsmen as product creator actors making them unable to seize opportunities in the flow of production and distribution in the cultural industry system itself.

Through the perspective of Paul Hirsch (in Wendy Griswold, 2008), it can be analyzed that on the part of the creative artists who create products made of clay have low education, so that managerial subsystem institutions such as small-scale home industries produce pottery with limited shapes and forms. Then the limited educational background causes craftsmen to be unable to reach the institutional subsystem or the media to promote their pottery products via YouTube or social media and digital trade platforms. They tend to promote and market their pottery products conventionally. Thus, the pottery craftsmen received less feedback from their consumers, so that the pottery business seemed stagnant and even decreased the amount of production.

Efforts to advance the pottery industry in the modern era certainly require the creativity of the craftsmen to be involved in the flow of production and distribution in the cultural industry system. However, their limited educational background makes them unable to reach it to the fullest. Therein lies the dilemma of the pottery industry in the Anjun Region, Plered, Purwakarta. On the one hand, pottery craftsmen are demanded to be able to seize economic opportunities through various promotional media and digital trade platforms. On the other hand, the low level of education makes them have minimal knowledge of technology. Even though adequate technological skills can be useful for market expansion and promotion flexibility both during the Covid-19 pandemic, and in the new normal period going forward.

CONCLUSION

Based on the results of this study it can be concluded that the handicraft industry business made from earthenware in the contemporary context is no longer sufficient to be seen only as a creative product of the creator for craftsman. However, handicrafts made from earthenware are products of economic value in the current era that need to be produced and reproduced in a sustainable manner so that they can exist and continue to be consumed by the public. Industrial craftsmen made of clay are faced with a business dilemma. On the one hand, the demand for pottery-based crafts as a cultural product is to involve important institutions in a system that is based on the progress of globalization (such as media promotion and support for the development of technology and communication tools). However, the low level of education makes pottery craftsmen unable to reach them. So that the handicraft industry made from pottery which is carried out by craftsmen is difficult to develop.

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