

## **THE ROLE PLAYED BY THE STAKEHOLDERS IN THE INDUSTRIALIZATION OF THE ART OF CRAFT AT TEGALLALANG, GIANYAR, BALI**

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### **ABSTRACT**

The industrialization of the art of craft at Tegallalang, Gianyar, Bali results from the technological, economic and cultural development and leads to the production of different types of products of the art of craft. The industrialization of the art of craft cannot be separated from the role played by the stakeholders in order to obtain benefit. The problems of the study are as follows (a) what stakeholders play roles in the industrialization of the art of craft at Tegallalang, Gianyar, Bali? (2) How the stakeholders play their roles in the industrialization of the art of craft at Tegallalang, Gianyar, Bali? This present study is a qualitative one in which the critical theory of social practice proposed by Bourdieu and the ethnographic approach are used.

The result of the study shows that the stakeholders playing roles in the industrialization of the art of craft at Tegallalang, Gianyar, Bali include the parents, the traditional village, the administrative village, the local government, the provincial government, craftsmen, the raw material supplier, the formal and informal financial institution, and foreign consumers. The stakeholders play their roles using different capitals such as the cultural capital, social capital, and economical capital. Those who have big capitals will dominate those who have fewer capitals and organize what products should be produced.

Keywords: stakeholders, industrialization, the art of craft

### **INTRODUCTION**

The industrialization of the art of craft at Tegallalang, Gianyar, Bali results from globalization. The globalized era is marked by the technological, economic system and cultural development which then leads to the production of different types of products of the art of craft. The art of craft, as the people's culture, which used to be manually produced by the traditional society in order to make both ends meet, has been currently industrialized using the technology which can support the massive production with exchange value.

At Tegallalang, Gianyar, Bali, the stakeholders play roles in the industrialization of the art of craft in order to obtain benefit. In such a process, each stakeholder has relation of power. They use the capitals they have in order to obtain power which then affect the products' value.

Based on the background above, the problems of the study can be formulated as follows. (1) what stakeholders play roles in the industrialization of the art of craft at Tegallalang, Gianyar, Bali?; (2) how the stakeholders play their roles in the industrialization of the art of craft at Tegallalang, Gianyar, Bali? The objectives of this present study are to describe (1) the stakeholders that are involved in the industrialization of the art of craft at Tegallalang, Gianyar, Bali; (2) how the stakeholders play their roles in the industrialization of the art of craft at Tegallalang, Gianyar, Bali. It is expected that this present study can give scientific contribution in terms of the roles played by the stakeholders in the industrialization of the art of craft at Tegallalang, Gianyar, Bali from the perspective of cultural studies. It is also expected that this present study can reveal the ideology hidden in the social practice of the globalized capitalism at Tegallalang, Gianyar, Bali.

## **RESEARCH METHOD**

This present study is a qualitative one using the theory of social practice proposed by Bourdieu and the ethnographic approach. The study was conducted at Tegallalang, Gianyar, Bali. The informants included the craftsmen, Head of Tegallalang District, Head of Tegallalang Traditional Village, Head of the Department of Industrial and Trading Affairs of Gianyar Regency. The informants were purposively determined using the snowball technique. The data were collected through observation, in-depth interview, and documentation. The data were analyzed descriptively and qualitatively.

## **DISCUSSION**

Stakeholders refer to groups or individuals that can affect or be affected by what is done to achieve an objective. Those who play roles in the industrialization of the art of craft at Tegallalang, Gianyar, Bali are the parents, the traditional village, the administrative village, the local government, the provincial government, the craftsmen, the suppliers of raw materials, the formal and informal financial institutions and foreign customers. Each performs their practices of power using the capitals they have in order to obtain benefit.

From the social domain point of view, there are four types of capitals; they are (1) the economic capital which includes the production equipment, materials (earnings and objects) and money which can be easily used to achieve objectives; (2) the cultural capital which includes all the intellectual qualifications which can be produced through formal education and family heritage, including the ownership of cultural objects with high values, knowledge and expertise acquired through education; (3) the social capital which includes the social network which an individual or a group of people have in their relation to the other parties that have power, and (4) the symbolic capital which includes all the forms of prestige, status, authority and legitimacy accumulated in the form of the symbolic capital (Fashri, 2007: 98—99).

The parents (the fathers), as the craftsmen and the art shops owners, play their roles in producing, distributing, and marketing the products of the art of craft. In the production process, they use the resources they have in their families such as the cultural resource, the social resource, the economic resource, the physical resource, and the personality resource (Plummer, 2013: 229). They obtain power through the patriarchal ideology of bequeathing the cultural and economic capitals to their sons as the generation that inherits what their families have. They inherit the cultural capital in the form of the skill needed to produce the products of the art of craft, and the economic capital in the form of the art shops ownership.

The traditional village 'desa pakraman' refers to a unity of customary law community which has a unity of traditions, manners of life, adheres to Hinduism and is bound to *Tri Khayangan* (the three main temples). As an institution, the traditional village has social, political, cultural, economic, and religious dimensions (Pitana, 1994: 139). From the economic dimension, as far as the industrialization of the art of craft at Tegallalang is concerned, the traditional village opens the Ceking Tourist Destination to attract tourists. From the social dimension, the traditional village has the power of making use of the rice fields which it has around Ceking. The rice fields are used as a tourist destination to attract tourists for the sake of the village's interest. The rice field where paddy is planted has the exchange value as well as the economic value as it is used as a tourist destination.

The role played by Tegallalang Administrative Village is representing the government. It was once used as the village where the ASEAN cultural youth exchange was held, as the village has the potential for producing and marketing the products of the art of craft in Gianyar Regency. The social capital which the administrative village has is used for determining the craftsmen who were involved in the cultural youth exchange.

The government/State has the right to protect and develop the culture related to the art cultural products which the Indonesian citizens have (the 1945 Constitution, article 32 clause 1). The Regency Government and Provincial Government play their roles in developing arts and culture especially the art of craft through the Department of Industrial and Trading Affairs by supervising and involving the products of the art of craft in exhibitions such as *Inacraft*, Bali Arts Festival, and *Dekranas*. In the industrialization of the art of craft at Tegallalang the government has the power for determining who are involved in the exhibition. In every exhibition, the creative and unique products of the art of craft and the local creativity are exhibited. In this case, the government has the authority to choose the craftsmen who will be involved in the exhibition. In this arena, the craftsmen play their roles in competing for and winning the capitals they have in order to get access to the hierarchy of power (Fashri, 2007; 95).

The craftsmen are a special group of people who can create the products of the art of craft (Ardika, 2015: 45); they can show their creative and innovative ideas in the art of craft (Gustmia, 2004: 10). They actively produce the products of the art of craft by using the cultural capital they inherit from their parents, and learning. They use different types of raw materials. The suppliers supply the raw materials needed by the craftsmen. In this arena the craftsmen use the capitals they have and the suppliers supply the raw materials needed in order to have power. The more raw materials needed by the craftsmen the more power the suppliers have as they will obtain more economic values.

In the industrialization of the products of the art of craft, the formal and informal financial institutions help the craftsmen, as the producers of the art of craft, undertake their business, and the art shops owners sell their produces. At Tegallalang most craftsmen have art shops and, therefore, they can directly sell their products. In addition, many also buy products from the others to complete the products they sell at their art shops. The formal institutions which help the craftsmen are *Bank Rakyat Indonesia* and *Bank Pembangunan Daerah Bali*. They have power for financially supporting the craftsmen; however, certificate of land ownership is required as the collateral. In addition, they should pay for the loan principal and interest determined by the bank.

The role played by foreign consumers is important enough in the industrialization of the art of craft at Tegallalang as they consume the products produced by the craftsmen. They massively order the products and it is this which has mainly caused the industrialization of the products of the art of craft to take place, making the products the industrial ones. The art

of craft as traditional hand-made work has been marginalized by the machine-massively made ones. The foreign consumers as a group of capitalists have power to massively order the products of the art of craft. They also have the power to organize the craftsmen that the products should be made based on what they want. The craftsmen produce what is ordered by the foreign consumers in order to obtain the economic value.

## **CONCLUSION AND SUGGESTION**

Based on the result and discussion above, it can be concluded that the roles played by the stakeholders with their different types of capitals such as the economic capital, social capital, and cultural capital have caused the industrialization of the art of craft at Tegallalang to take place. The consequence is that the products produced are not the authentic products showing the Balinese culture. They have become the massive products in which the economic value or the exchange value is more important than the other values. In the process of industrialization many products are influenced by the globalized culture; therefore, it is suggested to the stakeholders that the cultural capital, namely the Balinese culture should not be degraded by the globalized culture.

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