



ISO NH 2021

THE 8TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

**Proceeding:
The 8th International Seminar
on Nusantara Heritage
(ISO NH 2021)**

**PROCEEDING:
THE 8TH INTERNATIONAL SEMINAR
ON NUSANTARA HERITAGE
(8TH ISONH 2021)**



ISONH 2021

THE 8TH INTERNATIONAL SEMINAR ON NUSANTARA HERITAGE

**Organized by:
Pusat Pengajian Pascasiswazah
(Centre for Postgraduate Studies)**

**Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA)
Malaysia**

**PENERBIT: AKADEMI SENI BUDAYA DAN WARISAN KEBANGSAAN (ASWARA)
2021**

**Proceeding:
The 8th International Seminar on Nusantara Heritage
(ISoNH 2021)**

Date: 1-2 September 2021

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Penerbit: Akademi Seni Budaya dan Warisan Kebangsaan (ASWARA)

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eISBN: 978-983-2538-79-0



Published By:

PENERBIT: AKADEMI SENI BUDAYA DAN WARISAN KEBANGSAAN (ASWARA)

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EMPOWERMENT OF WOMEN KARAWO CRAWINGS IN MONGOLATO VILLAGE, GORONTALO REGENCY

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Abstract: *This research is motivated by the condition of karawo craftsmen in Mongolato Village, Gorontalo Regency with relatively low incomes, because they work with partial skills (becoming a slicer or embroiderer) and working part time. Therefore, the purpose of this research is to find a solution so that the karawo craftsmen in the Mongolato Village can increase their income. The method used is a qualitative descriptive method, because it produces data in the form of statements about values, conditions, categories, and social interactions, which are qualitative. Data were collected through: 1) in-depth interviews with five active karawo craftsmen in the Mongolato village of Gorontalo; 2) observation for data related to the activities of the crafters in production and the quality of the resulting karawo products; 3) literature study. The data were analyzed interactively with the stages of data reduction, data presentation, and verification/drawing conclusions. From the results of the study it was found that the solution that was considered appropriate to increase the income of karawo craftsmen in Mongolato Village was through diversification of skills and changing their working time from part time to full time. Karawo craftsmen must develop skills through diversification. Craftsmen with slicing skills must develop embroidery skills. And, craftsmen with embroidery skills should develop slicing skills. With these intact work skills, karawo craftsmen can work independently without relying on other craftsmen, so that no time is wasted, and the expected target can be achieved on time. In addition to skill diversification, crafters must maximize their working time by getting used to working as much as 6-7 hours/day or 40 hours/week. The more time used for production, it will automatically affect the quantity and quality of the products produced. The impact is an increase in the income of karawo craftsmen in Mongolato Village. With this work pattern, the karawo craftsmen of Mongolato Village, Gorontalo Regency have become quality craftsmen. Because, quality human resources are reflected by their ability to work effectively and efficiently. With this work pattern, the karawo craftsmen of Mongolato Village, Gorontalo Regency have become quality craftsmen. Because, quality human resources are reflected by their ability to work effectively and efficiently. With this work pattern, the karawo craftsmen of Mongolato Village, Gorontalo Regency have become quality craftsmen. Because, quality human resources are reflected by their ability to work effectively and efficiently.*

Keywords: Empowerment, Karawo, Crafts, Diversification

Preliminary

Karawo is a traditional handicraft product of Gorontalo which continues to develop dynamically. This development is influenced by various factors, both external and internal factors that are the strength of the development of Karawo. According to Mulyanto, Rohandi, Tuloli (2013:1) one of the government's efforts to support the development of karawo is to require civil servants, elementary, junior high, high school students, and pilgrims in Gorontalo Province to wear karawo at a predetermined time. In line with that, Rahmatiah (2014:7) reveals that the government's policy is an opportunity for the greater amount of production that must be provided.

In addition, the Gorontalo provincial government also cooperates with Bank Indonesia Gorontalo to organize a karawo festival every year starting in 2011. According to Sudana (2019:7) since the karawo festival was held, the art of karawo has again experienced development, both in terms of ornaments and textiles. The impact that was felt the most at that time was an increase in the social base (users) which meant an increase in demand for Karawo products.

The increase in demand for Karawo products is not directly proportional to the production base (craftsmen). According to Sudana (2019:307), the number of artisans continues to decline every year, it was recorded that in 1992 (before Gorontalo became a province) the number of craftsmen reached 7,013 people, while in 2010 the number of karawo craftsmen was recorded only 4,508 people, which means there has been a decline of around 35,7%. This is confirmed by Wahyu Purnama, Head of Bank Indonesia Gorontalo who said that the regeneration of karawo craftsmen was very slow (Mulyanto, Rohandi, Tuloli, 2013: 2).

The decline in the number of artisans is thought to be because the work of mo-karawo is considered less promising. An online news title even wrote "The complexity of making karawo embroidery is as complicated as the fate of the craftsman" (quoted from Kompas.com, 14/10/2016). This is in line with the opinion of Maryam Pope (32 years old) who revealed that the wages she earned while being a karawo craftsman could not be used as a foundation to support her family. Therefore, mo-karawo's job is considered as a side job.

Differently Karsum (56 years old) revealed that economic factors were the main thing that pushed him to become a karawo craftsman at a young age. "...Especially after my husband died, all the needs of me and my children must be my responsibility. I have no other skills other than mo-karawo. That's why I desperately (really, pen) with this karawo. Thank God I was able to send my children to school, then build a house, until the case of marrying the children (marrying them, pen)". From this description it can be concluded that work as a karawo craftsman if done diligently will get maximum results. Can meet the needs of themselves and even families.

Literature Review

The term karawo is a local language of Gorontalo which means filigree, which is one type of embroidery on fabric that is translucent or can be "interpreted". In the area of practice, Karawo is better known as a traditional craft that is passed down from generation to generation and is only done by women, especially housewives. Sudana (2019:1). In line with that, Rahmatiah (2014: 3), revealed that karawo embroidery is a unique and distinctive handicraft art. The process requires precision, patience, foresight and sensitivity because of all the processing

without using machine technology, starting from design, slicing materials, pulling threads, weaving, and embroidering. Still according to Rahmatia (2014: 16), the tools used to make karawo at the beginning were found far from the use of modern technology such as sticks, palm oil and cans to stretch the fabric. Over time these tools were replaced with hand needles, plastic sights, and scissors. From this it can be seen that the equipment used to make karawo is still very simple. Therefore karawo products cannot be mass produced.

Karawo is a traditional textile craft that grows and develops in Gorontalo Province, so it is often called "Karawo Gorontalo". Conceptually, Karawo is a technique for forming ornaments on textiles, through the design stage, slicing and pulling certain parts of textile fibers to make the base plane, then re-embroidering the extracted textile fibers to form motifs (Sudana, et. al., 2018). Each stage (designing, slicing, and embroidering) is usually done by a different person and works partially. This is different from traditional craft work processes in general, that the production of (traditional) crafts usually involves one person completing the entire process, from conceptualization to fabrication (Fillis, 2008). Partial work on karawo crafts may have an impact on craftsmen in achieving work completion targets that cannot be determined independently,

Karawo as a traditional textile craft is not only recognized as a cultural product and a commercial product, but also as a distinctive cultural system that is applied in the process of making, preserving, and developing it, including in the organizational model and financial management of the craftsmen in doing business (Niswatin, et.al). . 2018). Although karawo textile workmanship relies on hand skills, it can adapt to the industrial era 4.0, because it is able to follow the tastes of the times, is relevant to the creative industry, designs continues to develop, and takes advantage of digital-based business opportunities (Hasiru, et.al. 2019). Therefore, karawo crafts are able to develop from time to time and the existence of craftsmen with continuity of performance is one of the main factors that support this development (Sudana, 2019).

Research on karawo financed by the Indonesian government tends to focus on design and product development to increase competitiveness and seize more extensive market opportunities. StudyMohamad, et.al. (2018), focusing on creating contemporary karawo motifs to meet the needs of the youth market; Waty's research (2019) focuses on the development of karawo textiles by applying airbrush coloring techniques to increase the competitiveness of karawo textile products; Hasdiana et.al's research. (2019), focuses on developing karawo textile products by adapting local motifs to add value and variety of motifs so that they are not monotonous. Meanwhile, problems related to karawo craftsmen rarely get the attention of researchers, even though the existence of craftsmen as human resources that includes the level of knowledge and skills is very influential in the development of karawo (Isa, 2014). Therefore, research on karawo craftsmen is related to complete mastery of skills,

Method

This study uses a qualitative method because the data needed is not in the form of numbers or summations, but data in the form of statements about values, conditions, categories, and social interactions, which are qualitative (Sudana, 2019). Data were collected through: 1) in-depth interviews with active karawo craftsmen in the Mongolato village of Gorontalo to obtain data on the types of skills mastered in the karawo-making stage; 2) observations to obtain data

related to the activities of the crafters in production and the quality of the resulting karawo products; 3) literature study on relevant literature to obtain secondary data to strengthen interview data and observation data. The reliability of the data was carried out by using the triangulation method, namely comparing the truth between the data obtained by the interview method with the data collected by the observation method. If the two data match, it is considered reliable. The data is then reinforced with library data. Data analysis is carried out interactively, through the process of data reduction, data display, and verification or drawing conclusions ((Huberman & Milles 2009: 592). Data reduction is done by categorizing data, taking and summarizing data relevant to the problem, and discarding data that is irrelevant to the problem. With the reduction, it is known that the adequacy of the required data is known. The data resulting from the reduction is then displayed and discussed, that is, arranged in a systematic order so that the structure is clear and easy to understand. If the data displayed is sufficient, the structure is clear,

Results and Discussion

Types of Skills Mastered by Craftsmen in Modolemo Village, Gorontalo Regency

Data in the field shows that the karawo craftsmen in the Mongoloto Village are women (housewives) aged 30-60 years. According to Asia Panto (34 years old), he has been a karawo craftsman since he was in junior high school (SMP). Mo-karawo skills were obtained independently by observing his older brother who had previously become a craftsman. At first Asia Panto learned to slice and embroider at the same time. However, over time Asia found it easier to slice and decided to focus on being a slicer. "Mo ba iris (slicing, pen) is fast, one day I can finish 1-2 ingredients for the karawo hijab motif".

In contrast to her sister Selvi Panto (39 years old) who revealed that she is more interested in embroidering than slicing. "Slicing is well known to hurt the eyes, especially when sorting the fibers of the yarn on the material, and if you can find a raw material with a dense fiber, you have to work very carefully, because people have the material damaged, that's why I'm lebe bae (more choose, pen) to embroider". This is confirmed by the Karawo observer Sudana (49 years old) that "The most difficult job in making karawo embroidery is sorting the yarn fibers". Therefore, Sudana considers that the work of mo-karawo has a high difficulty, it requires tenacity and patience of the craftsmen.

Meanwhile, Karsum Dunda (56 years old) as the head of Small and Medium Enterprises/UKM "Sumber Usaha" which produces and sells karawo products revealed that there are rarely craftsmen who have complete skills. Even though the craftsman has learned to slice and embroider, in the end the craftsman will only pursue one type of skill, namely slicing or embroidering. "... that person doesn't have a target, the important thing is that someone wants to work, that's how you work". Furthermore, according to Karsum, this work pattern has an impact on their income. If one crafter can finish slicing and embroidering at the same time, surely his wages will be higher with faster working time because he can set targets independently.

Based on these findings, it can be analyzed that the craftsmen in Mongoloto Village are housewives aged 30-60 years who acquire mo-karawo skills by self-taught/self-study. According to Sitohang (2009: 58) skills are individual characteristics that underlie a person and cause them to be able to show effective work performance or productivity in a job. And, one of the factors that affect employee performance is the skills they have. In line with that, Sasmitha and Ayuningsi (2017: 64) reveal that skills are the capacity needed to carry out a series of tasks that develop from the results of training and experience. still relevant, a research

result also revealed that one of the factors that greatly contributed to the craftsmanship index were skills: ... "Four factors contribute to the craftsmanship index: craft skills; creativity skills; culture history and tradition" (Campana, Cimatti, Melosi: 2016: 676).

The karawo craftsmen in Modelomo Village work with partial skills, namely being a slicer or being a karawo embroiderer. With these partial work skills, it can be ascertained that the craftsmen have a work dependence on each other in completing a product. Craftsmen with slicing skills cannot produce the product until it is finished, because it must be continued by the embroiderer. Likewise, crafts with embroidery skills, have to wait for materials that have been sliced by other craftsmen. According to Dewi (2019: 1473), this will have an impact on income; "Work skills partially have a significant effect on the income of craftsmen". In line with that, the results of research by Talalu & Yunus (2017: 1), found that it is necessary to increase skills, knowledge,

Thus it can be concluded that the karawo craftsmen in Modelomo Village, Gorontalo Regency have been able to show their performance through slicing and embroidery skills gained through experience. Even though they already have skills as an important factor for crafters to produce, because they are still working partially, the craftsmen in Mongolato Village, Gorontalo Regency have not been able to increase their income through karawo production activities.

Craftsman Activities in Production and Quality of Karawo Products

Findings in the field indicate that karawo craftsmen in Mongolato Village produce/work karawo products at their respective homes (slicing and embroidering). There is no special room for craftsmen to produce or store the tools and materials used. According to Maryam Pope (Embroidery, 40 years old) Mo-karawo work is done in the living room, terrace room or while sitting relaxed under a tree in the house's yard. He admits that the embroidery work can only start at 13.00 or 14.00, after all the housework (cooking, washing, cleaning the house) is done. With this part-time work time, it takes him three to four weeks to complete a karawo product with a large motif. And, for that he received a wage of Rp. 175.000,-/product.

Meanwhile, Isna Lijali (Pengiris, 40 years old), revealed that since she first worked as a craftsman/slicer, she chose to produce at home. Unlike the embroiderer who can do embroidery work anywhere, the slicer must adjust to the material to be sliced. For thick materials with dense fibers such as cotton and silk taffeta, very bright light is needed, such as a terrace room. However, for thin materials with loose fibers such as chiffon, the slicer should avoid too bright light. For slicing time, it is done when all homework has been completed, which is starting at 11.00. With this working time, it takes 1-2 days to slice karawo products for small motifs (headscarf products), with a wage of Rp. 35.000,-/product.

This opinion was corroborated by Karsum Dunda who revealed that the karawo craftsmen who were members of his group had been working in their respective homes, with the distance between the craftsmen's house and Mrs. Karsum's house varied. Furthermore, according to Karsum, he had several times offered craftsmen to work at his home so they could monitor them while they were working, but to no avail. "...usually dorang (them, pen) work under a shady tree (shady, pen) in the yard together with other embroiderers, while telling stories". The time used for production is part time. Still according to Karsum, if the crafter can work full time, it only takes 9-10 days to complete the embroidery with a large karawo motif. As for slicing with a small karawo motif,

Based on this description, it can be analyzed that the karawo craftsmen, both slicing and embroidering, produce from their respective homes. Separate ways of working like this have

the opportunity to produce karawo products that are not on target, both in quantity and quality. As revealed by Damayanti (2018), that in an effort to improve the quality and quantity of each product, one of the things that must be considered is prioritizing supervision. In line with that, Sari (2015: 51) reveals that supervision is a process of determining what has been carried out, namely evaluating work performance and if necessary applying corrective actions so that work results are in accordance with what has been applied.

In addition to working in a separate room from the owner of the material, the craftsmen also work part time, namely producing after completing household tasks with a working time of 3-4 hours/day. According to Anwar & Jasril (2013: 295-296) the workload imposed on employees can occur in three conditions, namely: 1) workload according to standards; 2) workload that is too high (over capacity); 3) the workload is too low (under capacity). In line with that, Berliana & Purbasari (2016: 2) revealed that the new legal standard of working hours is 40 hours a week with one day off. Thus the karawo craftsmen in the Mongolato Village, Gorontalo Regency, produce as much as 4 hours/day with a total workload of 24 hours/week. This means that the craftsmen work with under capacity conditions, which is less than 40 hours/week.

According to Dewi (2019), working hours greatly affect income. In line with that, Sashmita and Ayuningsasi (2017: 69) reveal that working hours are one of the factors that affect income. The longer the outpouring of working hours, the more results received so that the income earned increases. This shows that the more free time is reduced, the more working hours are used. Thus it can be concluded that the karawo craftsmen in the village of Mongolato work with a low level of supervision because they are separated from the owner of the material. In addition, craftsmen also produce with a low workload so that it has an impact on income.

Conclusion

Based on the previous description, it can be concluded that the causes of karawo craftsmen in Mongolato Village have not been able to maximize income through mo-karawo activities because: 1) they prefer to produce as partial craftsmen (only slicing or embroidering), even though they basically master both skills; 2) prefer to work from home each with work time that is set independently, namely maximizing free time after doing homework. This way of working affects the karawo products produced both in terms of quantity and in terms of quality. The choice of artisans to work partially can also cause artisans to lose opportunities to become leaders of a karawo business group or karawo entrepreneurs. Because,

Based on these findings, it is suggested to the karawo craftsmen in the Mongolato Village, Gorontalo Regency to develop their skills through diversification. That is, craftsmen with slicing skills should develop their embroidery skills. Crafters with embroidery skills should develop their slicing skills. Furthermore, the karawo craftsmen of Mongolato Village, Gorontalo Regency are also advised to evaluate the outpouring of working time used to produce karawo. With the diversification of skills and production time in accordance with the legal standard of working hours of 40 hours/week, it is believed that karawo craftsmen in Mongolato Village will become craftsmen who work effectively and efficiently.

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