

Disclosing the Regeneration of Endek Weaving Craftsmen in Bali

Ida Ayu Oka Martini^{1*}, A.A.N Eddy Supriyadinata Gorda², A.A.N. Oka Suryadinatha Gorda³, Desak Made Febri Purnama Sari⁴

^{1,2,3,4} Faculty of Economics and Business, Universitas Pendidikan Nasional, Denpasar, Bali, Indonesia

¹dayuokamartini@undiknas.ac.id, ²edysupriyadinata1@gmail.com, ³okasuryadinata1@gmail.com,

⁴dskfebri@undiknas.ac.id

*corresponding author

Abstract

This study aims to investigate the regeneration of endek weaving craftsmen in Klungkung, Bali. The research method used is descriptive qualitative research. The research location is in Klungkung, Bali. The technique of collecting data through interviews was conducted on four groups of informants, namely business owners, craftsmen, children of craftsmen, and community leaders. The data analysis technique used is the interactive model of Miles and Huberman, namely: data reduction, data display, and verification. The results showed that regeneration attempts have not yet been successful due to several factors, including: 1) the younger generation's lack of interest in weaving, 2) the number of promising job alternatives, and 3) the lack of love and pride in the younger generation for endek woven fabric products. The regeneration process functions through outreach carried out by networks of family, friends, and neighbors.

Keywords: *regeneration, socialization, weaving*

Mengungkap Regenerasi Pengrajin Tenun Endek di Bali

Abstrak

Penelitian ini bertujuan untuk mengetahui regenerasi pengrajin tenun endek di Klungkung, Bali. Metode penelitian yang digunakan adalah penelitian kualitatif deskriptif. Lokasi penelitian berada di Klungkung, Bali. Teknik pengumpulan data melalui wawancara dilakukan terhadap empat kelompok informan yaitu pemilik usaha, pengrajin, anak pengrajin, dan tokoh masyarakat. Teknik analisis data yang digunakan adalah model interaktif Miles dan Huberman yaitu: reduksi data, display data, dan verifikasi. Hasil penelitian menunjukkan bahwa upaya regenerasi belum berhasil karena beberapa faktor, antara lain: 1) kurangnya minat generasi muda dalam menenun, 2) banyaknya alternatif pekerjaan yang menjanjikan, dan 3) kurangnya rasa cinta dan bangga pada yang lebih muda. generasi untuk produk kain tenun endek. Proses regenerasi berfungsi melalui sosialisasi yang dilakukan oleh jaringan keluarga, teman, dan tetangga.

Kata kunci: regenerasi, sosialisasi, tenun

INTRODUCTION

The small industry sector and household handicrafts became the backbone of Bali's non-oil and gas exports by contributing US \$290.585 million, or 61.95 percent of the total local export value, during the first financial semester of 2016. As many as six types of Balinese small industry commodities have penetrated the foreign market, including canned fish, finished house components, plastics, shoes, bags, and textiles and textile products (TPT). Among these six types of commodities that have generated the largest foreign exchange, TPT accounts for US \$51.173 million, followed by plastic at US \$10.101 million, canned fish at US \$9.075 million, various types of bags at US \$1.269 million, components of finished houses at US \$844,604.53, and shoes at US \$771,814 (Beritasatu, 2016).

Woven fabrics are one of the six types of handicraft products produced on a domestic scale that penetrate the export market. Balinese woven fabrics have the potential to be developed in an effort to promote the nation's cultural treasures and are now entering the export market, especially to Japan, America, and Europe (Sutika, 2015). Endek weaving is a fast-growing handicraft industry in Bali. Currently, endek cloth is most often used as a material for shirts, school clothes, and uniforms in government agencies. Balinese endek fabrics can be made in a variety of motifs with various colors and are sold at affordable prices. Endek cloth is made by hand, without the use of machines (Artati, 2019).

The weaving industry in Bali is currently under strain. Demand is growing following the governor's regulation requiring civil servants and private employees to wear Balinese traditional clothing every Thursday. However, this increase has not been directly proportional to the limited supply of raw materials for yarn or number of available weavers (Riki, 2019). Although the existence of Pergub Number 79 (2018) concerning the use of Balinese traditional clothing has effectively promoted demand for Balinese woven fabrics, one of which is endek, this increase in demand was not accompanied by an increase in production, and weavers are becoming scarce. At present, the most critical obstacle in the development of woven fabrics is the scarcity of raw material in the form of yarn. However, once the problem of raw materials is resolved, another problem facing the growing industry is the limited number of weaving craftsmen and lack of skill regeneration. Young people today consider the work of being a weaver to be a less promising career option. Currently, most of the people who have the desire to weave are housewives (Sanjiwani, 2019).

Endek cloth has many functions in modern Balinese culture. Endek cloth is usually used by parents and on traditional occasions, but most Balinese people have used it for situations such as large ceremonies, temple prayer, or as office uniforms. Endek fabrics have also been used in various kinds of innovative products, particularly fans, bags, and decorative knick-knacks. From a socio-cultural perspective, endek cloth is also used as ceremonial decoration in temples, houses, and village centers. In fact, many Balinese people believe that there are certain fabrics that can function as a repellent for reinforcements; fabrics used for this purpose include the original endek woven fabrics such as endek gringsing, endek cepuk, and endek bebal. Gringsing-patterned endek is believed to be effective as an antidote to disease outbreaks. In their more social role, endek woven fabrics can be used for bodily protection, used to form communication bonds with braya (namely bonds of brotherhood, such as kemban), lent to neighbors or friends, and can also be a souvenir (Adchan, 2016).

Despite the importance of these products, the high and rapidly increasing demand for endek weaving has not been accompanied by maximum market fulfillment. This is due primarily to the difficulty of regenerating the pool of craftsmen skilled in ikat (endek) weaving. Several factors cause the younger generation's lack of interest in weaving, especially because most of them prefer to work in Denpasar. Endek weaving requires specialized expertise to ensure that the woven products are produced according to market

demand (Mardika, 2019). The development of the woven cloth industry in Klungkung Regency shows a decreasing tendency in the number of workers, according to data from the Bali Provincial Disperindag (2011–2019). Table 1 below shows the number of craftsmen in Klungkung Regency from 2011 to 2019.

Table 1. Number of Ikat (Endek) Weaving Craftsmen in Klungkung Regency

Year	Number of Workers (people)
2011	1,067
2012	1,166
2013	1,185
2014	1,286
2015	1,253
2016	1,015
2018	1,007
2019	997

Source: Disperindag Province of Bali, 2018

Table 1 shows that the number of endek weaving craftsmen decreased between 2014 and 2016. In 2014, the number of craftsmen was 1,286 people. This decreased to 1,253 people in 2015. Likewise, in 2016 the number of craftsmen also decreased, and so on until 2019, when the number was 997 people. This decrease in the number of workers is due to the decreasing interest of people working in this sector. The interest of the community in becoming weavers, especially among teenagers, has recently tended to decline. One of the contributing factors is the decline in public awareness, especially among teenagers, of the importance of preserving the weaving culture and tradition passed down from their ancestors. This is reinforced by the development of globalization, as a result of which the current generation is more likely to choose jobs that are easier and have a higher income (Antara et al., 2017).

Klungkung Regency is a regency where many citizens work as woven cloth craftsmen. Among the cloth produced in the regency are endek and rangrang tenun, as well as other woven products that have become popular in recent years. Unfortunately, the traditions and livelihoods of the woven fabric craftsmen in Klungkung Regency have been threatened by the existence of artificial fabrics that offer cheaper prices (Radar Bali, 2019). Many counterfeit products sold on the market resemble the original Klungkung products such as endek cloth and rangrang weaving. Based on the results of market monitoring, many counterfeit endek fabrics that come from outside Bali are sold at lower prices (Siswanto, 2019).

These issues jeopardize the future of endek weaving, and the existence of the handicraft must be maintained to prevent the tradition's extinction. In an effort to preserve and improve the existence of endek handicrafts, generational transformation is required. A generational transfer of skill is needed, because most of the current weaving workers are

aged (BeritaBali.com, 2018). The production of crafts that are able to develop and survive in society must be accomplished by maintaining the endek weaving craft, passing down weaving traditions from generation to generation (Dewi, 2013). Thus, further investigation of the regeneration process of endek weaving craftsmen in Klungkung through socialization and the inheritance of cultural values is warranted.

Several previous studies have also reviewed the regeneration crisis, including the work of Dewi (2013), Purwasih and Hadi (2018), Mintarti et al. (2019), Ali (2014), Anwarudin et al. (2018), and Purwasih et al. (2016). Dewi's research (2013) concluded that the inheritance of endek woven handicrafts in Sulang Village from 1985–2012 was carried out through socialization agents, namely: 1) family, 2) social friends, and 3) educational institutions. The inheritance system of the endek ikat craft refers to informal social education, which is obtained from daily life as a weaving craftsman as well as the influence of family members who work as craftsmen. In addition, Dewi's (2013) work showed that the industry and trade offices in collaboration with the local government socialized the handicraft of endek weaving by providing training on weaving to communities around Sulang Village.

Based on their work with pottery crafts, Purwasih's and Hadi's research (2018) argued that the family arena influences generations of children in deciding whether or not to continue making pottery. In the children's generation, the capital and habitus formed from the family are very different from the parents' generation. This condition is also influenced by the generation of children outside the nuclear family, such as education, peers, and the social environment. Children's capital in the economy has greater network power in other sectors. Children acquire greater wealth and status by pursuing other jobs. Working in other sectors is considered more socially valuable, given that social capital in the children's generation is no longer narrow, so that culture causes pottery to be increasingly abandoned. Thus, pottery as a traditional craft product ceases to exist. The real culprit of this process is a failure of regeneration.

Ali (2014) further supported the research of Purwasih and Hadi (2018) by demonstrating the low regeneration of pottery craftsmen in Paseban Village. According to Ali (2014), Igbo South Eastern Nigeria experienced a decline in pottery production occurring in the 1980s, some twenty years after the end of colonial rule in Nigeria. In the 1980s, Igbo society began to embrace Western culture, flooding the market with modern containers and the modern pottery industry. This eventually led to the decline of traditional pottery in the region during the late 1980s.

Furthermore, Mintarti et al. (2019) found that the absence of regeneration among pottery craftsmen has become an obstacle to developing the pottery business in Slahung District. Most of the young people there are not interested in becoming pottery entrepreneurs, because in their view the pottery business is not a promising career path. They more often choose to work elsewhere; as a result, there is no worker regeneration, since the craftsmen's business activities are limited to their abilities. Older craftsmen are still trying to maintain the region's traditional pottery business despite the less promising situation. Most of these craftsmen decide to continue to pursue pottery because they hope

to maintain their ancestral cultural heritage, which has become a local wealth in the Ponorogo area. An interview Mintarti et al. (2019) conducted with one of the craftswomen in Plancungan village, Slahung sub-district, Ponorogo district revealed that she has been involved in the handicraft business for more than 70 years. The potters of this region have been pursuing this business for generations as part of their family heritage.

The research of Purwasih et al. (2016) similarly determined that the pottery industry in Dolon Hamlet is in decline and facing the threat of extinction. This situation occurs through a process of transformation in six stages: glory, failure of regeneration, disaster management, failure of empowerment, crisis, and the threshold of extinction. At first glance, the change that appears, in general, is a change in the form of morphogenesis, given that many populations have other jobs to make a living and the number of craftsmen is decreasing over time. However, based on the results of structural, cultural, and agent analysis, it can be concluded that, while every moment the potter in Dolon Hamlet tends to survive changes (morphostasis), this condition only applies to the older generation. Meanwhile, in the younger generation, the changes that occur are those of morphogenesis. This is apparent in the common decision to move to another job sector to earn a living. These conditions clearly indicate that the pottery industry transformations in the Dolon Hamlet community take two forms: morphostasis and orphogenesis.

Another study by Anwaruddin et al. (2018) concluded that farmer regeneration is critical to the industry and community, especially in terms of agricultural sustainability. The regeneration of farmers depends on industry actors as part of the social aspect of agricultural sustainability. If the current farmer generation does not make regeneration a concern, it can be predicted that the sustainability of agriculture will become stagnant and may even decline. Several studies of foreign and domestic literature have revealed the relationship between regeneration and the younger generation of farmers with other variables, either explicitly or implicitly. Some of the factors that determine the regeneration of agricultural actors are the characteristics of the younger generation, government support, family support, community support, market support, the role of agricultural extension agents, the motivation of the younger generation, and the participation of the younger generation in agriculture.

Several previous studies have revealed that the difficulty of regeneration is one faced not only by craftsmen but also by farmers. Becoming a craftsman requires patience, diligence, and a long time to learn, especially for someone with no prior knowledge or skills. This is not the case with farmers—being a farmer does not take a long time to learn, and knowledge such as how to plant properly and how many fertilizers to use are easy to learn. However, both areas are currently experiencing the same problem, namely a regeneration crisis. It is apparent from previous studies that there have been many differences in results (research gaps) regarding the causes of regeneration crises. There are those who argue that a regeneration crisis occurs due to external factors, while others contend that a regeneration crisis occurs due to internal factors. External factors include the influence of family, peers/associates, and the community, while internal factors include the view that being a craftsman is not a promising business.

Based on this review of the existing literature, the primary contribution of this study lies in the phenomenon being studied. In addition to reviewing the causes of the current regeneration crisis, this study also examines the regeneration process of endek ikat craftsmen. Therefore, the research question guiding this study is as follows: how does the regeneration process of endek woven fabric craftsmen occur through socialization of the younger generation in Klungkung?

Theoretical Review

Regeneration

According to the large Indonesian dictionary, “regeneration” is defined as the replacement of the older generation by the younger generation (rejuvenation). Regeneration in relation to weavers is a change in the generation of weavers from those who are no longer productive to those who are still productive. Before changing generations, it is necessary to conduct socialization of the younger generation regarding the correct weaving processes and knowledge.

Socialization in Regeneration Efforts

Socialization describes a relationship in which each individual tries to harmonize life in the midst of a society. During socialization, individuals will recognize and make adjustments to the circumstances in which they are socializing. Through the socialization process, individuals in society learn to know and understand both acceptable and unacceptable behavior (Narwako & Bagong, 2015) within that particular society. According to David A. Goslin, socialization is a learning process that a person experiences to gain knowledge of skills, values, and norms in order to participate as a member of the community group. This statement describes how a person in the learning process understands and acquires knowledge of skills, values, and norms so that the individual can be accepted and play an active role in the community group. Interacting with others and socializing within their environment allows individuals to develop. By contrast, imperfect socialization describes an inability to absorb cultural norms. If the socialization process is not perfect, it can give birth to deviant behavior. The imperfect socialization process occurs because the studied values or norms cannot be understood during the socialization process, resulting in an individual’s disregard for the risks incurred by committing an act that is not in accordance with the prevailing social values and norms (Saidah, 2017).

Socialization Process for Regeneration

According to Narwako and Bagong (2015: 92–96), the process of socialization involves the formation of the human personality, which includes internalization and maturation. In detail, the most critical socialization media include:

1. Family

The socialization process within the family can be done both formally and informally. Formal socialization is carried out through the education and teaching

process, while informal socialization is carried out through a process of accidental interaction. Distance can be created between the formal socialization process and the informal socialization process when what is learned formally contradicts what is observed informally. Such situations often create conflict in a child's mind.

2. Playgroups or peers

In playgroups, individuals learn the values, cultural norms, roles, and all other requirements that individuals need to enable their effective participation in the group play. In short, playgroups play a role in shaping attitudes of behavior in accordance with the group's behavior. Playgroups, from among relatives, neighbors, and school friends, are agents of socialization that have a major influence in shaping a person's behavioral patterns. In playgroups, children learn new abilities that are often different from what they learn from their families.

3. School

Unlike socialization within the family, where children can still expect help from their parents and often get special treatment, socialization at school requires children to be independent and become accustomed to equal treatment with their friends. At school, rewards will be given to children who are proven to be able to compete and show good academic achievement. The school environment also teaches children to achieve good performance in accordance with social norms, and requires hard work from pupils.

4. Work environment

In the work environment, individuals interact with each other and try to adjust to the values and norms that apply therein. For example, someone who works in a bureaucratic environment will usually have a different lifestyle and set of behaviors from other people who work in private companies. A person who works and mingles with colleagues in a workplace such as an institution of higher education is likely to have different behaviors and lifestyle characteristics from people who work in the military.

5. Mass media

Mass media is a powerful socialization medium for forming new beliefs or maintaining existing beliefs. Generally speaking, in the modern world, the socialization process through mass media has a wider scope than other forms of socialization media. The advertisements broadcast by the mass media, for example, are alleged to have caused changes in consumption patterns and even the lifestyles of various communities.

METHOD

Type of Research

The type of research used for this study is qualitative research. Sukmadinata (2011: 94) defined qualitative research as research conducted in order to understand phenomena that occur in the social sphere from the subject's point of view. Among the various qualitative research methods available, this research uses descriptive qualitative research

methods. The data from the results of this study are presented in the form of descriptions or descriptions using words. In this study, the researchers provide an overview of the causes of the regeneration crisis and the regeneration process among endek woven fabric craftsmen through outreach to the younger generation in Klungkung Regency, Bali, Indonesia. This research is intended to address the annual decrease in the number of endek ikat craftsmen in Klungkung Regency from 2011 to 2019 due to the lack of interest in weaving among the younger generation.

Research Location

This research was conducted in Klungkung District, Klungkung Regency, Bali Province. Klungkung Regency is the center of endek weaving craftsmanship in Bali. Of the 2,265 weaving craftsmen in Bali, 1,082 of them are in Klungkung.

Data Collection Techniques

The data collection techniques used in this research include documentation studies and interviews. Sugiyono (2009: 329) defined documents as records of events that have passed. Documents can be in the form of writings, drawings, or monumental works from a particular person. Documentation study is a data collection technique that involves studying documents to obtain data or information related to the problem under study.

This study additionally carried out data collection through interviews in order to strengthen the results of the documentation study. The informants in this study were grouped into four categories: groups A, B, and C included two people each and were business owners, craftsmen, and children of craftsmen, respectively. Group D included one person, a community leader. The names of informants from each group were coded according to the order of the number of informants; for example, group A has two informants, and thus the participants are referred to as informant - A1 and informant - A2.

Data Analysis Techniques

According to Miles and Huberman (in Sugiyono, 2009: 337), data analysis during qualitative research is carried out to saturation using three methods, namely, data reduction, data display, and conclusion drawing/verification.

1. Data Reduction

Miles and Huberman (in Sugiyono, 2009: 339) explained that reducing data is a thought process that requires intelligence, breadth, and high depth of insight. These are required for reducing data because actually reducing the data obtained, according to Miles and Huberman (in Sugiyono, 2009: 338), means summarizing, selecting main results, focusing on things that are considered important, looking for themes and patterns, and excluding things that are deemed unnecessary.

2. Data Display (Presentation of Data)

Miles and Huberman (in Sugiyono, 2009: 341) revealed that, in general, the data presented in qualitative research takes the form of narrative text.

3. Conclusion Drawing/Verification

According to Miles and Huberman (in Sugiyono, 209: 345), drawing conclusions is the last step of data analysis. Problems and problem formulations in qualitative research are tentative because they are temporary and will develop after conducting research in the field. Thus, conclusions in qualitative research have the possibility to answer, or not, the problem formulation created at the beginning of the study. The conclusion that emerges is expected to be a new finding that did not exist before. These findings (in Sugiyono, 2009: 345) can be in the form of descriptions or descriptions of the subject that are still unclear after being researched, or can take the form of a causal relationship, a hypothesis, or even a new theory.

Data Validity Check

According to Creswell (2014: 299), there are strategies available to test and ensure internal data validity, including data triangulation, member checking, long-term and repeated observations, peer examinations, participatory patterns, and clarification of researcher bias. Validity is based on ensuring that the research results are accurate from the perspective of the researcher, participants, or readers in general. The following describe the strategies used in this study for checking the validity of research data (Creswell, 2014: 299):

1. Data triangulation: collecting data through various sources so that the results of interviews, observations, and documentation can be fully analyzed.
2. Member checking: asking again whether the results of the researchers' interpretation of the reality and meaning conveyed are accurate.
3. Extending the time of observation in the field: utilizing a long time in the field, with the goal of allowing the researchers to more deeply understand the phenomenon of regeneration among endek ikat craftsmen so that the research results will be more accurate or valid.
4. Peer examination: discussing with fellow researchers the results of the research. This is done to develop other interpretations besides the researchers' interpretation. Discussions were also conducted with people who were more competent, such as supervisors.

Participatory pattern: involving informants during all research stages, from design to examination of interpretations and conclusions.

FINDING AND DISCUSSION

Overview of Klungkung District

Klungkung District is one of the sub-districts of the Klungkung Regency. It is the smallest district, with an area of 29.05 km². Klungkung District is bordered by Karangasem Regency in the north, Dawan District in the east, Badung Strait in the south, and Banjarangkan District in the west (BPS, 2019).

Klungkung District consists of 18 villages. Of those 18 villages, Gelgel is the largest village at 2.9 km², while Gelgel Village is the smallest at 0.07 km². Of the 18 villages, there are also 4 villages that have areas directly adjacent to the sea, namely Satra, Tojan, Gelgel,

and Jumpai villages. Meanwhile, of the 18 villages, 6 have the status of urban villages, while the 12 others have the status of villages. The six sub-districts are Semarapura Klod, Semarapura Kold Kangin, Semarapura Kangin, Semarapura Tengah, Semarapura Kauh, and Semarapura Kaja (BPS, 2019). Based on the results of population projections, the population of Klungkung District in 2018 was 58,550, consisting of 28,770 male residents and 29,780 female residents. When compared with 2017 population results, the population of Klungkung District in 2018 increased by 0.90%, or around 360 people (BPS, 2019).

The dominant industrial groups in Klungkung District are small and household handicraft industries. In 2018, the number of home craft industries was 2,184, one of which was the endek woven fabric industry (BPS, 2019). Klungkung sub-district is the area with the most textile industries, with 547 units. This industrial sector is divided into four groups: large industries with more than 99 craftsmen, 20–99 medium industries, 5–19 small industries, and home industries, which consist only of family members (Pertiwi & Budhi, 2017).

The Cause of the Regeneration Crisis for Endek Woven Craftsmen in Klungkung Regency

The production of endek weaving in Klungkung is unable to meet the local market; at the same time, demand for endek weaving is increasing. This presents an opportunity for weaving production from other regions that have the same qualifications as endek fabrics to meet the local market. This is unfortunate for endek craftsmen, creating a situation in which local products are not able to succeed in the local market. Many factors have contributed to these problems, including the long process, the lack of empowerment of human resources (especially those in the younger generation who want to work on the endek production process), the length of the manufacturing process, increases in production costs resulting in an increase in the price of locally produced fabrics, and variations in craftsmen motives. What is produced by craftsmen under these conditions can become monotonous, so that the entry of woven fabrics from other areas that have new motifs will attract consumers instead (Radiawan et al., 2016).

The craftsmen who are scattered in the villages of the Klungkung Regency are largely housewives who produce endek weaving as a side business. Housewife craftsmen have the main job of taking care of children and the household. Thus, weaving becomes a side activity. This is what causes production to be low—only about 30% of their time is used for weaving, since most of it is used to take care of children and complete other household chores. Some even work at the shop first and then start weaving (Telagawathi, 2014).

Even though the wages offered in the weaving industry are high, most craftsmen still prioritize working on their agricultural land for various reasons such as, for example, that the agricultural land is a family inheritance. Thus, inevitably these craftsmen have to finish their farming work first, and then continue to work in the weaving industry if they have energy and time left over. Business operators in the Klungkung sub-district have said

that, currently, young girls who do not continue their studies at university prefer to migrate to cities for work, and on average become shop employees or restaurant servers. Women who are elderly and cannot work overseas or cannot work on agricultural land often take up positions in the weaving industry, but this situation is not ideal—if they can do it from an early age, why do they have to wait to be old to weave? Currently, what the weaving industry needs is not only permanent craftsmen but also young craftsmen in order to become the next generation of the woven fabric itself (Pertiwi & Budhi, 2017).

Songket and endek woven craft entrepreneurs in Klungkung have had a difficult time finding permanent workers who are skilled at weaving. To meet market demand, one traditional cloth entrepreneur in particular reportedly relies on only a few casual weavers, including those who are no longer young. To produce songket and endek woven fabrics, craftsmen rely on a few temporary weavers in the Klungkung area. The weavers who work for him are on average over 30 years old. Those who are mostly mothers weave only a side job. It is difficult to find permanent weavers, especially those who are young, because the interest of the younger generation in pursuing weaving is very minimal. Most of the young people today are more interested in finding work outside the region, even as shopkeepers, rather than becoming traditional weavers (BaliTravelNews, 2020).

Also contributing to the lack of interest in the younger generation in becoming endek weaving craftsmen is their lack of a sense of love for local products (in this case, endek woven fabrics). The thinking of the majority of young people is difficult to change. Endek is usually used as *kamen* in Hindu traditional ceremonies. The belief in the sacredness of some endek fabric motifs itself is one of the factors that cause endek to be rarely used as clothing. Furthermore, the flood of foreign products entering Bali is also an indicator of generational disinterest. The younger generation now prefers to use foreign products from well-known international brands because the value of prestige is directly proportional to the price. In addition, many young people think that endek is only for older people and civil employees. Thus, the love and pride of the Balinese people, especially the younger generation, for local products is defeated by their love for foreign products (Candrawati, 2014).

According to the confession of one endek woven cloth business owner (Informant - A1), job vacancies for weavers tend to be offered to elderly women because they are old and thus unable to do heavy work, and due to the lack of young women who are interested in becoming craftsmen. The reason for this lack of interest among young women was conveyed by the child of one of the weaving craftsmen (Informant - C1), who stated that, rather than being craftsmen, young women prefer to migrate and are more interested in working in other sectors, such as being employees in shops and restaurants. The same thing was also expressed by another handicraft business owner (Informant - A2), who stated that finding permanent weavers who are young is very difficult, even though the demand for weaving is high. Thus, in order to fulfil this demand, business owners must rely on impermanent or part-time craftsmen. Most of the weavers who work are on average older than 30 years, and most of them are mothers. Youth interest in becoming weavers is minimal, and the young prefer other jobs, as Informant - C2 argued.

One of the Lurahs in Klungkung Subdistrict (Informant - D1) admitted that young people do not have a love for endek woven products, and their thinking is difficult to change. They prefer to use external products rather than the products of their own culture.

Currently, the government is promoting the use of endek woven cloth as a garment that must be used at certain times. With the issuance of this regulation, the use of endek cloth as uniforms began to increase among students, government offices, and private agencies. This has increased the demand for woven fabrics. On the other hand, there is a limited number of craftsmen who are able to produce these endek fabrics.

The Regeneration Process of Endek Weaving Through Socialization of the Younger Generation in Klungkung Regency

In an effort to increase the human resources of endek woven fabric craftsmen, regeneration is required. This regeneration can be accomplished through the process of socialization. The family is the most important agent of socialization because children receive basic education from within the family, including moral education, religious values, and culture. The role of the family can be seen in the cultural inheritance system that carries out activities to produce cultural products that are still preserved, such as the endek woven cloth tradition. The handicraft of endek ikat weaving in Bali has taken root and has become a cultural product that has been passed down from the older generation to the younger generation. The way to socialize this tradition is through the knowledge of weaving, which is passed on from parents to children. Passing on weaving activities from generation to generation through parents to their children ensures the survival of endek weaving craft (Dewi, 2013).

According to Narwako and Bagong (2015: 92), the socialization agent theory states that the socialization process in the family can be done both formally and informally. The formal socialization process is carried out through the education and teaching process, while the informal socialization process is carried out through a process of accidental interaction.

Regeneration of endek woven fabric craftsmen can also be done through friends or neighbors. The social inheritance system of the endek ikat craft is not conducted through official institutions; instead, the socialization of weaving skills that occurs in the community refers to a sense of kinship and togetherness between one individual and another. The skills and knowledge conveyed to the community are the same as that conveyed in the family, namely the methods for processing the raw material for yarn, washing, soaking, boiling, designing fabric motifs, and the weaving itself (Dewi, 2013).

In groups, individuals learn the values, cultural norms, roles, and all other requirements that individuals need to enable their effective participation in the group. In short, the group plays a role in shaping attitudes and behaviors in accordance with the behavior of the group. The group, which consists of relatives and neighbors, is an agent of socialization that has a critical influence in shaping a person's behavioral patterns. Within the group, new abilities are often different from what individuals have learned from their families (Narwako & Bagong, 2015: 93).

Craftsmen want their children to become weavers so that the endek woven cloth tradition does not become extinct. Thus, from an early age craftsmen teach their children to weave. This was done by one of the craftsmen from Klungkung Subdistrict (Informant - B1), who has taught his children to weave since they were young. This is done in the belief that, whether they ultimately become weavers or not, this knowledge must still be passed on. Another craftsman (Informant - B2) stated that in order to transfer the knowledge of weaving, children must be invited to practice directly, so that they can be directed in how the process and material are made. This is true not only within the family but also among friends and neighbors, who can also be used as weaving learning media for young people. This is as conveyed by one of the Lurah in Klungkung District (Informant - D1), who stated that the practice of weaving is held in villages to attract the younger generation. Through this activity, it is hoped that the tendency of young people who prefer to work in other sectors can be minimized.

Apart from the socialization agents mentioned above, in an effort to attract the younger generation to weaving, the government is trying to culturally reintroduce endek in various ways. For example, in every school, from kindergarten to the university level, it is expected that there are special days that require teachers and students to wear endek clothing. In addition, the government also provides space for endek craftsmen in creativity, provides supplies and assistance in terms of modern weaving tools, provides a wide market, and considers weavers as one of the assets that can preserve Balinese culture. With this recognition, these endek craftsmen will feel appreciated for continuing and preserving the art of weaving for their children and grandchildren. Furthermore, it is also necessary to provide space for young Balinese designers to promote endek fabrics as works of modern fashion while maintaining their nuanced cultural significance. To prevent endek from becoming specific to certain groups and to use solely in official events, the designs created as works of fashion can also be used for all social groups, including the younger generation (Candrawati, 2014). If in the younger generation there is a growing love and pride for this endek woven fabric product, it is possible that their interest in becoming craftsmen will also increase.

Based on the results of the interviews and reviews above, it can be concluded that the cause of the regeneration crisis in Klungkung is that most of the younger generation in the Klungkung Regency is not interested in becoming weaving craftsmen. The younger generation tends to choose other jobs in other regions instead. In addition, there is no love for local products in the younger generation. This can be minimized by optimizing the role of socialization agents. The regeneration process through socialization in Klungkung can be carried out through socialization agents for family and friends or neighbors. The family has a major role in this regeneration process, because the family is where the young generation begins to receive knowledge. The craftsmen parents impart weaving knowledge to their children, and allow children to practice weaving directly in an educational environment. The next socialization agent is a friend or neighbor. Besides being armed with knowledge from family, friends or neighbors can also influence the regeneration

process. Apart from family, knowledge and weaving skills can be learned by the younger generation through this agency.

CONCLUSION

Klungkung is an area with the largest number of textile industries in Bali, one of which is the endek woven fabric industry. The existence of endek woven cloth has been passed down from generation to generation. However, the development of craftsmen in the Klungkung community is currently experiencing a decline. The younger generation of Klungkung is not extensively involved in the endek woven fabric development effort. Based on the results and discussion of this research, this study concludes that the regeneration process of weavers in Klungkung is not currently successful due to several factors, namely: 1) the lack of interest in the younger generation to weave, 2) the number of more promising job alternatives, and 3) a lack of love and pride in the younger generation for endek woven fabric products. The regeneration process through the socialization process in Klungkung can be carried out through family, friends, and neighbors. Knowledge of weaving is imparted at an early age through observation of parent craftsmen and opportunities to practice weaving directly. Once socialized through friends and neighbors, knowledge and skills of weaving are the same as those given in the family.

Based on these conclusions, it is necessary for family, friends, neighbors, and the government all to play active roles in providing outreach to the younger generation regarding the making of endek woven fabrics. In addition, the government should make efforts to immediately realize training activities for weaving endek fabrics, especially for the younger generation. This is intended to generate interest among the younger generation in pursuing weaving work as a livelihood so that the tradition of Balinese woven fabrics does not become extinct.

Limitations and Future Research

This research is limited to the endek weaving craftsmen in Klungkung Regency, and thus cannot be used as a basis for generalizing about all endek weaving craftsmen in Bali or Indonesia as a whole. Further development of the research object outside of Bali is still required. Therefore, future research should consider expanding the scope of the research area. Expanding the scope of the research area and adding more relevant variables is expected to be able to provide more accurate information.

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