

'Catalyst Institute' as a Bridge Between Craftsmen and Markets In Indonesian Craft Industry

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Abstract

The need of design in developing our craft industry has been recognized since a few years ago. The government has undertaken several programmes to increase the awareness. One of the programmes is DDO (Design Development Organization). This organization is a cooperation between Indonesia and Japan government through an agency called JICA (Japan International Cooperation Agency). Another programme that has been undertaken by our government is a design center programme that is developed by the Ministry of Industry of the Republic of Indonesia. Unfortunately, only a few of these programmes are running on an ongoing basis. Most of the programmes have already been stopped. The reason of this failure is because these programmes, that were established by the government, were only considered as projects of the government. The programmes did not include the community in the implementation. Therefore, the implementation was not ongoing. On the other hand, the new designs received from the design center were not followed by marketing process. As a result, the craftsmen did not continue to produce products with new designs. In fact, they prefer to continue making products with old designs. For this reason, it is necessary to build a system that can meet the needs of craftsmen of new designs and also help them to sell these new products in a more systematic way. This system can be managed in the catalyst institution. The catalyst institution is a business institution that was built in the community in cooperation with other agencies to support this organization to develop itself.

Keywords: *Craftsman, Craft Leader, Outsiders, Catalyst institution*

1. Introduction

In the craft center, the stakeholders are interconnected between one another until there is a mutually beneficial business turnover among these stakeholders[1].

The stakeholders are:

Craftsmen (*Craft Person and Craft Master*); Craftsmen can be divided into two groups: (1) Craft masters. They are craftsmen who can develop new products as a development from the regular products. The number of craft masters is very little and the average age is old. (2) Craft Persons. They are craftsmen who can only make products. They cannot develop new products. There are a large number of craft persons and their age is ranging from children to adults. The craftpersons have a fairly wide spectrum of skills from the standard quality to good quality.

Craft Leaders; Craft leaders exist because of the limitations of craftsmen in marketing their products more widely. The position of craft leaders is very important as it became a bridge between the products made by craftsmen with the market.

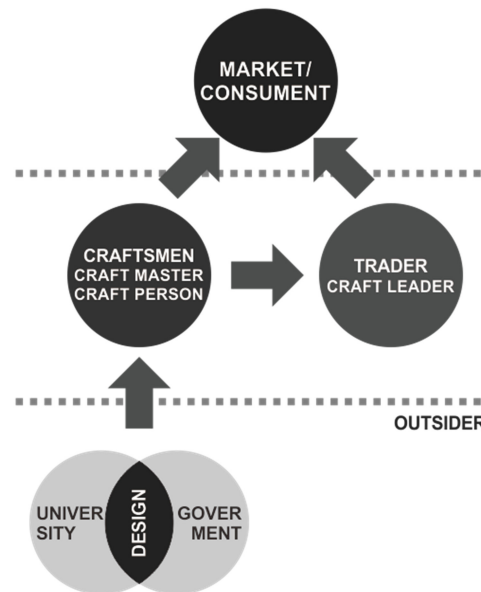


Image 1. The relationship pattern between the craftsman, craft master, outsiders and market

Outsiders (private sectors, universities and government); Outsider center, there are other entities that also pay attention to these craftsmen. They are the private sector with its CSR funds, the universities and also the government who tries to build the craftsmen capability through its programmes. The government and the universities have the same goal in supporting the craftsmen, i.e. to build their capacity. The government tries to build the craftsmen capacity through a variety of training and provision of tools. The universities with their research help to develop new techniques, new management and other matters that are studied academically.

These three stakeholders are in business relationship so that mutual interaction occurs. However, there are no systematic relationship so they basically work on their own. As a result, the expansion of the market, novelty products, and the build-up of craftsmen capability do not occur. Markets are dynamic and always changing depending on the trends and needs of buyers. The stakeholders need to come up with systematic solutions so that the sales increase, the diversity of products and the build-up of craftsmen capability can go hand in hand with one another.

2. Theoretical Approach

Social learning theory developed by Albert Bandura stated that the members of a social community will imitate one another [2]. If the things that are imitated are good things, then the learning process will occur either formally or informally in the community. This social learning process can be used in an effort to build the craftsmen capability through a well-systematized catalyst institution.

3. Method

The method used in this research is by collecting data on the pattern of increased capability on the craftsmen that have been given trainings. Problems that occurred in the pattern, (particularly in the relationship of each stakeholder), and the problems occurred in the design centers built by the government in several areas, are then analyzed.

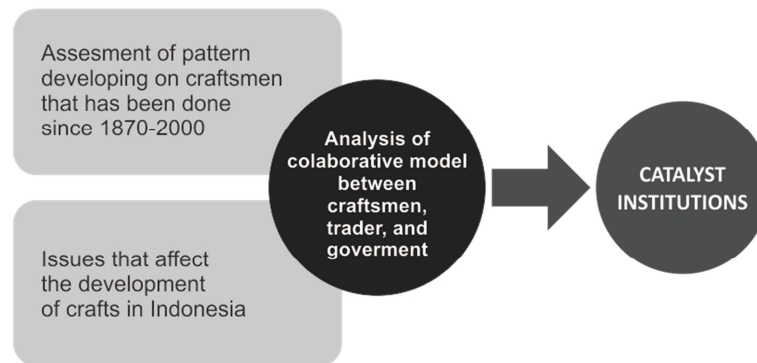


Image 2. The Scope of Research

4. Programs to build the capability of the craftsmen

The use of programmes to build the capability of the craftsmen has started since the colonial period (1870), particularly in the ethical politics era, until now. From that time, the craftsmen had done many activities that were noticeable in building their capability. Generally, the craftsmen have gone through three eras.

4.1 The Era of Improving Craft Business (1870s - 1970s)

This era began in 1870 where the Cultuurstelsel in Indonesia had been formally abolished and replaced with the ethical politics. The ethical politics is a program made by the colonial government to return the favor to the people in the colonies [3]. One of the programmes was giving education by establishing schools that were accessible for the public. One of the school programmes was to re-introduce the students to the skills that during the Cultuurstelsel period were rarely used because people in the colonies had been made busy with their agricultural work. Gandjar Sakri in Dimensi journal explained about the development of bamboo handicrafts, especially in Tasikmalaya since the Cultuurstelsel period until 1870s. In his writing, he explained that bamboo crafts in Tasikmalaya had risen during the period of ethical politics in Indonesia. The emphasis in this era was more on the technique of making products that were used daily [4].

4.2 The Era of Introducing Mass Production Processes (1970s to 1990s)

In 1970s, the government stakeholders began to be aware of the importance of design so that in this period, programmes to build the craftsmen capability in the field of design and production techniques started to emerge. Several programmes listed include programme of design and technical training for the craftsmen of rattan in Cirebon (1973). This training was conducted by the Ministry of Industry in cooperation with Bandung Institute of Technology (guided by Imam Buchori Zainudin) and LP3ES. The funding was assisted by the German government. This programme sought to introduce the production technique of rattan products using the aid of jigs so that the design can be made in large quantities and can be more standardized [5].

Another programme is a programme developed by Mrs Chairin Conservation (1980) to improve the design of Paniiis bamboo craft in Tasikmalaya. This programme was a cooperation between the Ministry of Industry with Bandung Institute of Technology as an effort to introduce excellent manufacturing quality through designs that can be received by the hotel or restaurant markets which were also growing at that time.

Another programme that was conducted in the 1990s was the Zolo Production Programme headed by Mr Surya Pernawa in the center of Kawalu clogs handicraft in Tasikmalaya. Zolowitha fairly diverse forms, asymmetric and tends to be round in shape, is perfectly suitable when produced using the same technique used in making clogs. Through the Zolo Production Programme, the craftsmen were introduced to new designs which were completely different from the designs they usually made [6].

4.3 The Era of Design Development (1990s -2000s)

In the 1990s until the 2000s, there were other programmes that were aimed at similar goals, i.e. improving the welfare of the craftsmen. One of the issues that became an emphasis in this era was the urgent need of designs because in 1995 Indonesia signed an agreement to participate in AFTA (Asean Free Trade Area). Because of this, good designs became the spearhead for the development of crafts in Indonesia [7]. In this era, there were many training programmes held for the craftsmen. The discussion was mainly focussed on design development.

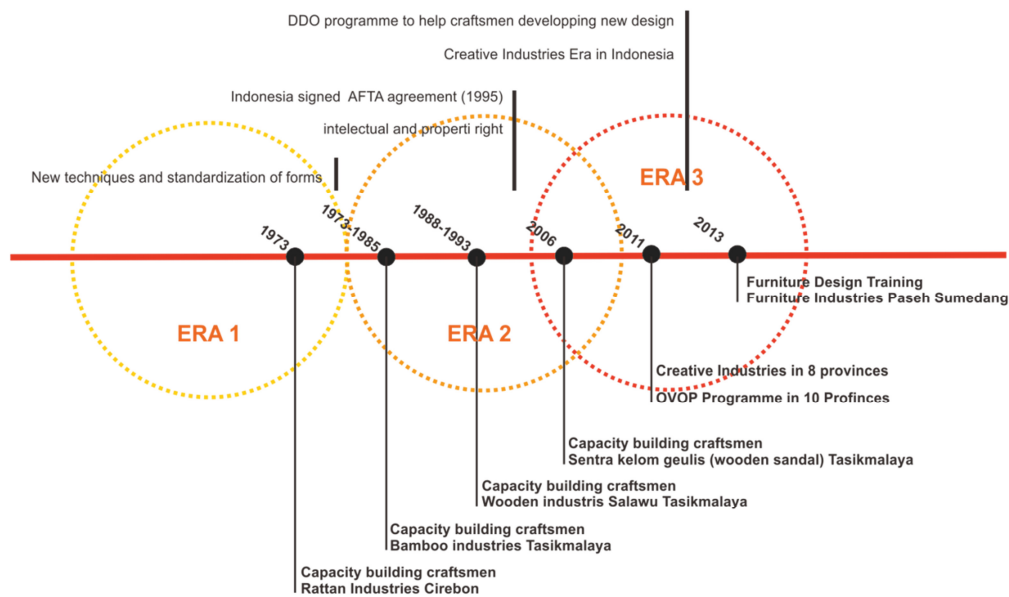


Image 3. The Peaks of the Craftsmen Capacity Building in Indonesia

From the three programmes above, the stakeholder targeted in the trainings was the craftsmen (craft person). The result of examining the craftsmen in Cirebon and Tasikmalaya, who had been given the trainings showed that the trainings have changed the pattern production of the craftsmen, especially in terms of precision when duplicating the same product in large quantities. However, now these craftsmen are no longer producing products with the designs that were trained. They did not even modify the designs. They prefer to make products with the old designs using the techniques that were taught. The absence of innovation in making designs, especially after the training was completed, was because there is nobody that can help these craftsmen to sell their products. This gives them an impression that the new designs are not saleable.

The model of relationship between each stakeholder involved in the handicraft center can be seen as follows:

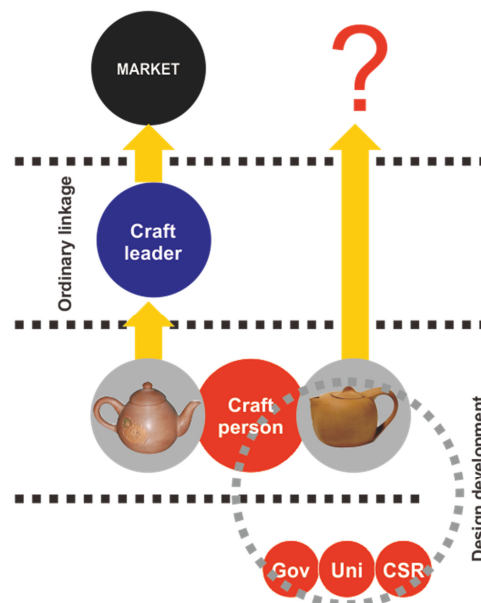


Image 4. The process of capacity building which is not completed due to a new design that made no market distribution for the new design products.

The image above shows that the link between craft products made by the craft person and the market, is the craft leader. When the products with new designs are sold, the craft leaders do not have any reference about the

market that they should enter. As a result, the products with the new designs have no buyers.

The lack of synergy between each of these entities can be explained as follows:

a. The barriers between the craft persons and the craft leaders

The relationship between the craft persons and the craft leaders is buying and selling. The craft leaders buy the products from the craft persons and sell them in markets that have become their customers. Most craft leaders only a mediator to sell the craft persons products. They do not help them to find new markets because they do not offer new products. The craft leaders are also worry that they cannot fulfil the demand of the market when they make products with new designs. During the training to improve the craft persons ability to make designs, new designs were always given so that they are trained to make products with the new design. However, the products with the new design are not sold because the craftsmen are confused where to sell the products. They do not know the target market. The craft leaders are also not ready to sell the products as they have the same confusion.

b. The barriers between the craft person and the market

The craft persons as an independent entity basically can sell their products directly to the market. Nevertheless, the market that can be reached by the craft leaders are much broader. By selling the products to the craft leaders, the craft persons will always have a certain target market. Since the craft leaders are very helpful for the craft person. Their existence becomes very important.

c. The barriers between the craft leaders and the market

The diversity of market and the limited models of products made by the craft persons have made the craft leaders choose a specific market that will definitely receive the products. Therefore, the craft leaders are not accustomed to find markets outside the quality made by the craft persons.

d. The barriers between the external factors with the craftsmen

The external factors such as the universities, the government and the private sectors do not have definitive data on the capacity of craftsmen, particularly in terms of their ability to create products and the need for an appropriate material for the development of a center. The programmes given by the outsiders are often too complicated that it is difficult for the craftsmen to absorb the materials. In fact, the programmes are often not required by the craftsmen as they need improvement in another aspect. In addition, the craftsmen also have difficulty in accessing the capital from by the bank because the craftsmen institution is not incorporated. An effort that can be done to destroy this barrier is to create an institution as a catalyst institute with members from each stakeholder (craft person, craft leader, and designers).

5. The aid institution of design from the government

Several models of design aid have been conducted by the government to some potential handicraft centers. Such programmes include:

5.1 DDO (*Design Development Organization*)

In 1999, the cooperation between the Ministry of Industry of the Republic of Indonesia and JICA (Japan International Cooperation Agency) to develop a program called the Regional Design Center in several potential centers, such as Rattan Design Center in Cirebon, Wood Carving Design Center in Jepara, and Craft Design Center in Bali [8].

These design centers are in charge of serving the craftsmen who requires design development in the products they made. The purpose of establishing DDO is to facilitate the craftsmen in several areas who do not have the capability to design. DDO can help them in developing new designs. One of the weaknesses of DDO that makes this project failed is because DDO is a project operated within a certain period. When the project has run out of budget, the design centers also stopped to operate.

5.2 OVOP (*One Village One Product*)

OVOP (*One Village One Product*) led by JICA in several countries in Asia and Africa, is a separate movement that aims to develop designs with the concept of carriages and locomotives. In one of the centers, there will be one champion called locomotive, followed by some craftsmen as carriages that will end up at the champion. In this programme, it is expected that the craftsmen will be attracted to participate in both developing the products and increasing the sales [9].

The OVOP concept, especially in the field of crafts, has not really succeed. There are several reasons that caused the failure. One of them is that eventually the champion will make a movement by himself without involving the

craftsmen below him. Another reasons are poor communication pattern and the difficulty to standardize the quality of the workmanship.

6. Discussion

From the evaluation on some programmes that have been conducted, a solution to establish a catalyst institution appear. This institution is a joint organization between the stakeholders. This institution is established in each center and the members consist of sellers (craft leaders or marketer), senior craft person (craft master) and designers who cooperate with universities that offer design course. As the name implies, this catalys tinstitute seeks to accelerate the design development and the economic turnaround occurred in each of its members.

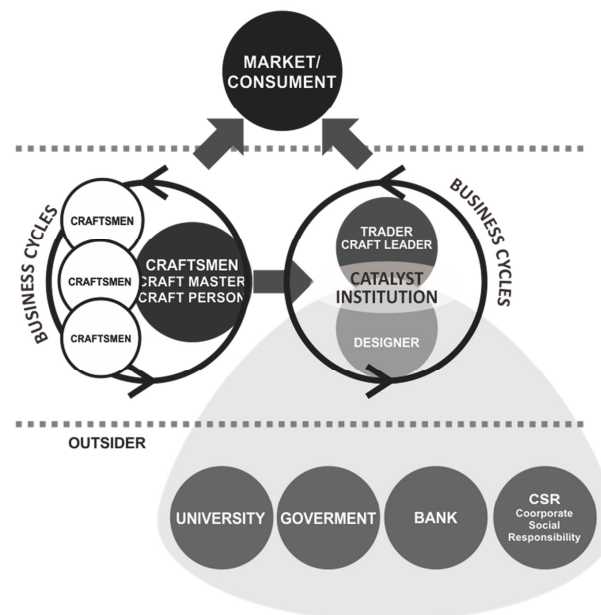


Image 5. A catalyst institute to bridge the craftsmen, market and outsiders in a craft center

The chart above explains that a handicraft center consists of four major groups, namely the craftsmen, the catalyst institutions, the outsiders and the market. These four groups each stand alone but if each stakeholder (except the market) can synergize between one another, the progress of a center can be more focused.

6.1 Craftsmen Group

The craftsmen group consists of the craftsmen who make the products; provider of raw materials (bamboo, wood, rattan, etc), and provider of supporting materials (glue, finishing tools, etc.). Within this group, an economic turnaround has occurred between the craftsmen, the provider of raw materials, and the provider of the supporting materials.

6.2 Outsiders

The outsiders are the institutions that have concern for the advancement of the craft industry. Such institutions include the government, universities, private sectors. These institutions have an obligation to distribute its CSR funds to the right target and also find banks that can help the craftsmen in terms of capital.

6.3 The Market

The market is the outcome of the efforts made by the stakeholders. The market has a fairly wide spectrum. Each has a shape character, smoothness, and different quality of workmanship. This quality difference will relate to the price of the products and where the product can be sold.

6.4 Catalyst Institution

Basically, this institution consists of craft leaders or sellers. However, it becomes more optimum with the presence of craftsmen who have qualified masters (craft masters). The craftmasters are the elders or the leaders at the center. Besides the craftsmen, this catalyst institution also included a designer. If the institution has not been able to hire a professional designer, it can link up with the universities (external factors) which offer design course. This institute also becomes a business institution that makes money from the buying and selling process. The economic turnaround resulted from this buying and selling process can eventually make the institution able to hire a professional designer.

The function of the institute is very strategic, because this institution became a liaison among other groups (the craftsmen, the market and the outsiders). The functions are as follows:

a. The function of the catalyst institution to the craftsmen:

- Collecting the craft knowledge of each Small and Medium Enterprises (SME) in the network. By knowing the craft knowledge of the Small and Medium Enterprises (SME) below the network, the catalyst institution can provide the right job to the right craftsmen. This catalyst institution can also improve the ability of the SME to be more focused as it has preliminary data of the SME's the craft knowledge.
- Accommodate products made by the SMEs and all them with quality control that can be accounted for.
- For the SMEs who will sell their products directly, the catalyst institute can be the Quality Guarantee for them so that their products can be trusted by the market.

b. The function of the catalyst institution to the market:

- In addition to marketing the products made by the Small and Medium Enterprises (SME), the catalyst institute is also actively seeking new markets, particularly the markets with demands of better quality. The needs of the market will be fulfilled by the catalyst institution in collaboration with the designers and the craftmaster so that the new design can become a prototype that is ready to be produced by the craftsmen.
- Analyze the market trends in order to design new products that fit the trend.

c. The function of catalyst institution against the external factors (outsider):

- Building a network with the government agencies or private institutions through the CSR funds to acquire training facilities and also to help the craftsmen in the network to develop their products.
- Building networks with the universities in developing new innovations in the field of crafts or material processing.
- Building networks with the banks in order to get low interest credit for the Small and Medium Enterprises in the group.

If these functions are executed properly and with adjustments to the environmental conditions, the craftsmen and the catalyst institutions can step forward together.

Some SME's who already have a catalytic institution with its own character can be seen in the following example :

6.4.1 'Sagitria', a Small and Medium Industry of 'Kelom Geulis' (Geulis Clogs) in Tasikmalaya

Sagitria (2004) is a Small and Medium Industry that makes 'Geulis Clogs' in Tasikmalaya. The process of developing clogs is conducted through a catalyst institute which consists of marketers and designers. Because Sagitria does not have its own designers, the designs are developed in collaboration with universities that have design programmes.

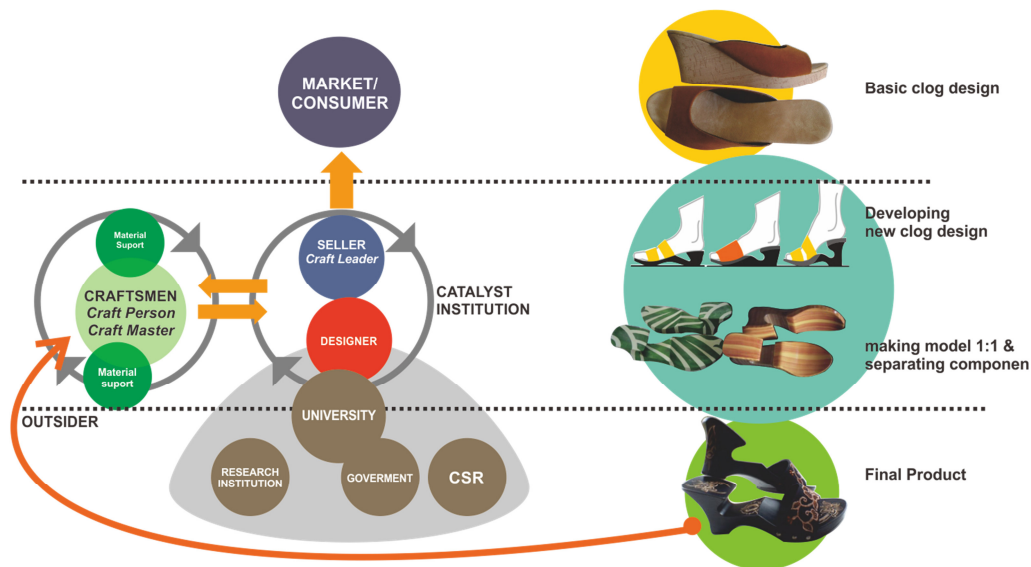


Image 6. Catalyst Institute Scheme of Sagitria's Clogs in Tasikmalaya

The figure above explains how *Sagitria* made a network with groups of craftsmen and the outsiders. The following is the explanation:

The Catalyst Institution of Sagitria Small and Medium Industry; This institution consists of the marketing and design. A good design is the cutting edge in this business. Clogs products are not only functional products but also fashion products that should always follow the trend. Therefore, the cooperation between marketers and designers is very important.

The Relationship between Sagitria Small and Medium Industry with the Craftsmen; Sagitria Small and Medium Industry has its own production lines that not only produces clogs, but also makes new models with the direction from the designers or with designs requested by the clients. On the other hand, Sagitria also has a network of craftsmen outside Sagitria for extra orders that cannot be fulfilled by Sagitria. Networking with these craftsmen is gathered in an institution called the Tasik Creative Community.

Designs Transfer from the Designers of Sagitria Small and Medium Industry to the Craftsmen; The position of designers in *Sagitria* has not been clearly provided. New designs are usually obtained from the training organized by the government in collaboration with the universities. The new designs are also obtained from the buyers who bring the designs to be developed and adapted to the production techniques in Sagitria. The designs obtained from the trainings or from the buyers must be tested first in *Sagitria* workshop until they become prototypes. These prototypes are then divided into components such as body clogs, and the upper. These parts are made by the craftsmen in Sagitria network.

The Relationship between Sagitria Small and Medium Industry with the Market; The Sagitria Small and Medium Industry actively participates in the exhibitions both at home or abroad in search of new markets. The Sagitria Small and Medium Industry also decides the price (from the production price, reseller price, and the store price), so that wherever the products are sold, the price will be the same. The consequence that must be faced is that the products must have a really good quality so that consumers will not be disappointed. With a well-controlled quality, the market can also differ which products are produced by Sagitria and which are not.

The Relationship between Sagitria Small and Medium Industry with the Outsiders; Sagitria actively follows the programmes held by the government so that opportunities to participate in exhibitions both domestically or abroad are opened widely. In addition to actively participating in the exhibitions, the owner

of Sagitria also provides trainings for other Small and Medium Industry both official programmes from the government or trainings held for craftsmen in the network.



Image 7. Examples of products made in Sagitria ‘Geulis Clogs Batik’, ‘Geulis clogs’ for girls and ‘Kasep clogs’ for boys

6.4.2 Sticks Handicrafts 'Sami Brayan Lidi Barokah (SBLB)' from Banjarsari, Ciamis

In the center of SBLB Sticks Handicrafts, designs are not really a problem. The focus of the catalyst institute on SBLB is the duplication of craftsmen who meet certain standard qualifications. This is due to the high number of requests that cannot be fulfilled by SBLB. One of the innovations developed by SBLB is to divide the works in making the products into several stages, so that the distribution of works with the right number of workers becomes the spearhead of this craft business. As an illustration, a craft person needs at least 30 minutes to produce a stick plate. However, with the semi-industrial system (divided into several stages), around 30 craftsmen can produce up to 1000 stick plates in one day. This working system is done by dividing the works into several stages, and each section is done by one person as in a conveyor system in a large industry.

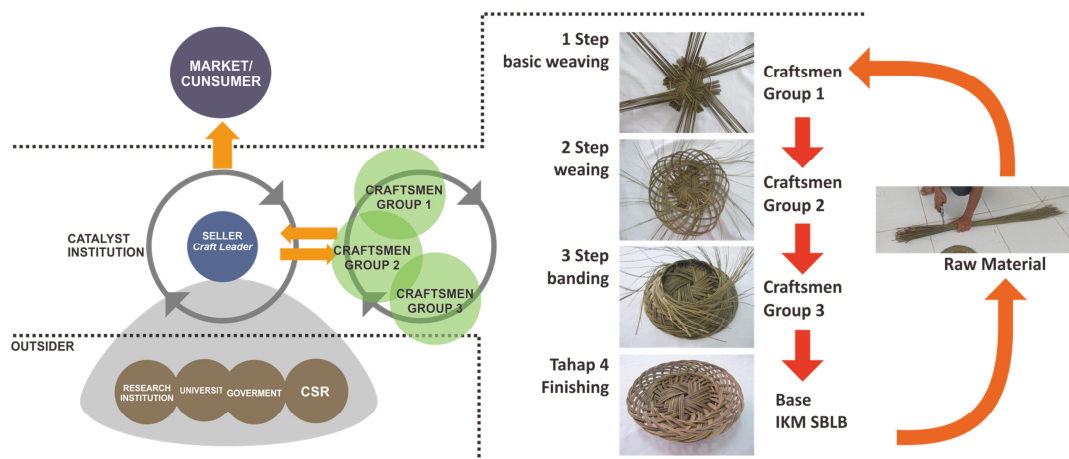


Image 8. Catalyst Institution Scheme of SLBL Woven Sticks in Banjarsari, Ciamis

The pattern of the relationship between the catalyst institutions in this craft stick center can be seen as follows:

The Catalyst Institutions of SBLB; This catalyst institution only consists of marketing and production that divides the craftsmen who are spread in some areas with a radius about 2-5 km from this SBLB center. The task of the marketing team is to find raw materials and look for the buyers of the products. The production team sorts out the basic material to be sent to the craftsmen.

To make a stick plate or bowl, the production process is divided into four stages of work. Each stage has a different production. The four stages are the basic weaving, the weaving, the banding and the finishing stage. The shift from one stage to another is done in the morning before the working hours. In the morning, the marketing team brings the raw materials for a certain product to the craftsmen who are only responsible to make

the basic weaving. Besides sending the raw materials, the basic weaving that has been made is also taken that morning to be transferred to other craftsmen to do the weaving stage. In addition to providing the basic weaving, the team also takes the sticks that have been woven to be given to the craftsmen who do the banding. The products that have been banded together are then taken to other craftsmen who do the finishing stage. With this system, the entire work can be controlled and there will be more products made in a day compared to the conventional system which the entire process is done by one craftsman.

The Relationship between the Small and Medium Industry with the Craftsmen; One of the main tasks of the Small and Medium Industry through the catalyst institution is to train new craftsmen in several areas so that they can create products that comply with the specified standard. This standard is important for other craftsmen from other areas so that they can also proceed the work to the next stage with the specified standards. This means that Small and Medium Industry will have accurate data on the ability of craftsmen in every area. The Small and Medium Industry can then provide the right job for a particular craftsman. The harder the work of the marketing team, the demand of the market becomes higher. This will give a good impact on the craftsmen. There will be more craftsmen, who are trained and meet the qualifications prescribed by SBLB, required for the job.

Design Transfer from the Designers of SBLB to the Craftsmen; There are not many designs for these products that are made from sticks as the raw materials. However, it has two different weaving techniques. Each of the techniques has a different degree of difficulties. The woven sticks craftsmen in Banjarsari, Ciamis are new craftsmen whose skills are not culturally inherited. Thus, in order to improve the skills of these craftsmen and make them fulfil the qualifications, trainings should be given from the basic. The transfer of knowledge from SBLB to the new craftsmen is done through direct practice in each stages of production.

There are four stages in making the products of woven sticks. In each of these stages, the craftsmen are trained in different groups so that each group can concentrate on the work in each stage.

The Relationship between the Small and Medium Industry with the Market; In addition to the permanent market that has been cultivated for a long time, The Small and Medium Industry is also active in the search for other markets and the sources of raw materials. This is done so that the craftsmen can continue to produce woven sticks.

The Relationship between the Small and Medium Enterprises with the Outsiders;

A good relationship with the government, in this regard the Perindagkop district office, has made this Small and Medium Industry often used as a business model for another Small and Medium Industries. This is because the production pattern is rarely done in other Small and Medium Industries.



Image 9. Examples of products developed in SBLB woven sticks center in Banjarsari, Ciamis

6.4.3 The 'Amigdala' Design Agency

The *Amigdala* design agency is an institution that is sufficiently concentrated on craft-based product development. This agency has data on the competence of bamboo, ceramic, and wood craftsmen in Bandung, Tasikmalaya, Plered and Garut. With this data, *Amigdala* can provide designs according to the competence of each craftsman in the area. *Amigdala* is not located in the area of crafts industries. It is located outside the craftsmen community. The presence of *Amigdala* is triggered by the spirit and idealism to promote the welfare of the craftsmen. *Amigdala* tries to design products for the upscale market with the workmanship techniques

mastered by the craftsmen. The craftsmen are positioned equally with other parties so that the price given to craftsmen is not the minimum price. It should be the price that can make the craftsmen economically prosperous. The relationship pattern between the craftsmen, the Amigdala Catalyst Institution, the market and the outsiders is as follows:

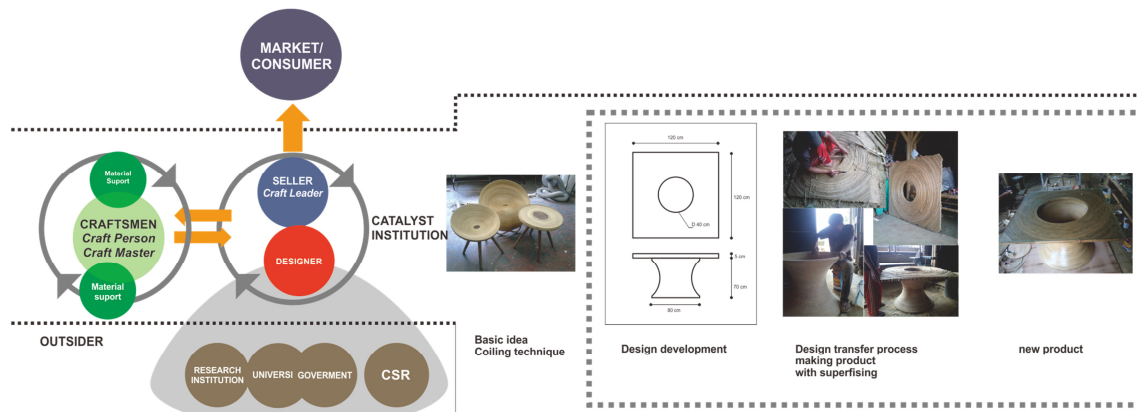


Image 10. The Scheme of Amigdala Catalyst Institution in Bandung

The Amigdala Catalyst Institution; In its institution, Amigdala consists of two large areas, i.e., marketing and design. Both areas have their own duties. The synergy between these two areas produce new designs which can be sold in a better market than the regular market that is usually entered by the craftsmen. The Amigdala itself has benefits from the buying and selling of the products made by the craftsmen. The location of Amigdala, which is outside the handicraft center, has given freedom to *Amigdala* to develop many handicraft centers and to combine some materials from several centers to make new products.

The Relationship between Amigdala with the Craftsmen; The Amigdala, as an institution that placed itself as a catalyst and has good idealism for the progress of the craftsmen, tries to map the workmanship quality of the craftsmen and their weaknesses. By mapping these craftsmen, Amigdala also tries to provide the jobs that can upgrade the skills and the workmanship of the craftsmen. This can be done because the designs given usually have a certain level of difficulty. If a craftsman can make the products based on the design, then it can be said that his qualification has increased. The business between the craftsmen and Amigdala is more on ordering a product with a specific design. The products resulted from the workmanship of these craftsmen are then sold in a certain market, not in the market that they usually enter.

Design Transfer from the Designers of Amigdala to the Craftsmen; The *Amigdala* marketing team often follows exhibitions and design competitions held in Indonesia and abroad. This is basically aimed to explore the market in the premium class. In one occasion, ‘Lumina’ as one of the product brands with good design, sees a great potential in *Amigdala*. This opportunity is then given a follow-up until there is an agreement to make a design of a desk using coiling technique. The technique can be seen in Lumina furniture that is displayed. When a cooperation has been established, the next process is the process of design development and production that is conducted in several stages as follows:

- The first stage; *Amigdala* develops the design of a table requested by Lumina.
- The second stage; When the design has been approved, it enters the production process. This is a critical process because *Amigdala* has to explain the details of the table design. The craftsmen are familiar with the technique they use to make the chairs. However, the design of the coiling table which is made without any cut, is something new for the craftsmen. Thus, they need some adjustment in the process of making the table.
- The third stage; It consists of the production stage to the finishing.
- The fourth stage; This is the delivery stage.

All of these four stages are the stages that must be done outside the routine presentation conducted by Amigdala with Lumina.

The advantages gained by the craftsmen are their improved skills in making products with new techniques; the craftsmen can also get more income when compared to their income from selling the products that they usually make everyday.

The Relationship between Amigdala with the Market; *Amigdala* believes that the products made by the craftsmen can basically be sold in a better market better with a better price. By trying to design products in accordance with aspecific markets (market boutiques and expatriate market) and always participate in design exhibitions, the markets which are initially impenetrable for these craftsmen, change into potential markets for them.

The Relationships between Amigdala with the Outsiders; The person who is in charge in *Amigdala* was asked by the government to become an instructor in the development of design in the centers of handicrafts in Indonesia. Therefore, basically the relationship between *Amigdala* and the government is a synergy. Similarly, a synergy also occurs in the relationship with the private sector in its efforts to seek capital to develop centers of handicrafts more broadly.



Image 11. Examples of products developed by *Amigdala*, Bandung

7. Conclusion

With this catalyst institution, the development of the craftsmen capacity will be sustainable because the catalyst institution grows together among the Small and Medium Enterprises. The government, who provides training assistance, can be more focused on delivering training materials tailored to the needs of the catalyst institution.

The problem of capital as a classic problem for the Small and Medium Enterprises (SME) can be solved because the SMEs has become more organized and has been protected by the law under the catalyst institution as a legal organization.

Market with a wide spectrum can be filled with the right product by catalyst institutions, in accordance with the capacity and ability of the craftsmen who are below it, because the function of the catalyst institution is a bridge between the craftsmen and the market it self.

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