

Identification of Actor Roles in Endogenous Development of Rural Areas: Kasongan Village Study Case

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Abstract. Endogenous Development through creative economy applications is a strategy that had been implemented by many local governments to increase the competitiveness level of a product and human capital in a rural region. The development will be implemented effectively if supported with activities that put forward the collaborative aspect in the governance planning process between policymakers, implementors, and the local community. The distribution of roles and authorities between every participating actor will create a strong and reliable network for more sustainable development. The actors come from the government, local communities, the business sector, and educational institutions. Kasongan is a village with a local industry specializing in earthenware manufacture that has been distributed to domestic and global consumers. The primary stakeholder in this development comes from local artists who applied their creativity to create earthenware products as artistic pieces. This development eventually grows stronger and gained support from secondary stakeholders through training facilities, prioritized programs, and knowledge transfer about the art of crafting. With the identification through stakeholder analysis, it can be concluded that artists, craftsmen, local government, and educational institutions have the most important role as key players on endogenous development in Kasongan.

Keywords: *endogenous development; kasongan; local industry; quadruple helix; stakeholder analysis.*

1 Introduction

Creative economy development practices have been applied by many local governments to increase competitiveness level of its local products and human resources. The establishment of Ministry of Tourism and Creative Economy in 2011 has changed the order prioritization for future development. Creative Economy Development Masterplan 2015-2019 has created as the manifestation of action plan for every creative sub sector in another five years development. In the last 4 years, creative economy has increased 5% per year and has contributed for 7,1% in GDP. Creative economy has also providing new jobs for 11.7 million of labours in the country.

Creative economy has distributed to many rural areas, which one of them is the adoption of One Village One Product (OVOP) program from Japan. The OVOP approach is the development to increase competitiveness level by create and implement the special local value to the homegrown products from the local community [1] (Prayudi, 2008 in Nailufar, 2020). OVOP have become an important part in local economy empowerment with emphasizing on justice dimension in production, consumption and resource management [2] (Wahyudi, 2017). OVOP development in Indonesia have been applied in many local industry in rural areas.

OVOP development in creative economy can be said as one of the implementation of endogenous development concept to maximize resource value in local community [3] (Thanh et al, 2018). This concept based on the local values that circulated in economy activities in rural areas. The main purpose of endogenous development is to create strong, diverse, and sustainable local economy in many years to come [4] (Stimson et al, 2011). This is correlated with the problems of many economy activities in rural areas that can't compete with other activities in urban areas. Endogenous development is the most suitable answer to develop rural areas while also maintaining the local value that has been preserved since many years ago. The development will view the localities as the advantage to produce economic benefits with solid sustainability.

This paper will focused to discuss Kasongan village which located in Bangunjiwo, Bantul Regency. Bantul Regency has been famous of its amount of small local industries with 49.801 industries total in 2020. Crafting industry is one of the most successful creative industries that managed to distribute its products domestically and globally. Kasongan's economy activity focused on earthenware crafted products that comes from the local community. Industry in Kasongan started with the production of household appliances and developed to commodities with artistic value. The Craftsman activities and rural attractions in Kasongan has gaining advantage for tourism developments with the support from local government. Kasongan Village has become famous for its various products such as, flower vase, photo frame, jar, etc. Kasongan also has giving education tour for students that come visited from different cities.

Endogenous development can best practiced if we built its governance with collaborative approach between policy creator, implementor, and local communities [5] (Yasintha, 2020). Each of the actor's responsibilities and roles will be interpolated that create interaction to help the development's success. Mapping of roles in rural development is needed to show the maximum potency of each actors from inside or outside of the community. The past research about actor analysis in governance model for local forest has indicated that identification of roles in endogenous development manage to show the

capabilities of the involved actors to create a coordination chain between each local communities [6] (Sukwika et al, 2018). Other research that discussed about actor networking in rural tourism also managed to help identify key and supporting actors in the development process. Division of roles and responsibilities of the stakeholders act as collaborative governance in the Kasongan's endogenous development. This paper main purpose is to identify the role and position of local community in actor networking for the rural development that occurred. To help achieve the said purpose, there will be 3 main targets that will be concluded in this research, which is:

1. Identification of actors that involved in local industry development based on Quadruple Helix Model
2. Actor's role and responsibilities classification in local industry development
3. Power and interest mapping of the actors based on Stakeholder Analysis method

2 Methodology

The research was conducted using a qualitative descriptive analysis method from secondary data derived from journal literature, articles, news, and policy and planning documents related to stakeholders in industrial and tourism development in Kasongan Village, Bantul Regency. The obtained data will be processed to explain the roles of actor networks and their level of influence in the history of industrial and tourism development in Kasongan Village.

The analysis will be conducted through a breakdown of the categories of the customized Quadruple Helix network model that has been used to foresaw the role capacity of all stakeholders involved in a participatory innovation development process [7] (Schutz et al, 2019). The grouping in question is divided into four broad categories, namely Public Community, Academia, Business, and Government. The actors that have been identified will then be analyzed using the stakeholder analysis method and role classification based on the form of interest [8] (Crosby, 1992 in Iqbal, 2007), typology [9] (Boonstra, 2006), and role [10] (Nugroho et al, 2014). The categorization will help stakeholder analysis process to see the influence and importance of each actor. The analysis process was carried out to answer the goals and objectives that have been determined, namely to identify the role and level of influence of actors in Kasongan's endogenous development.

3 Results and Discussion

3.1 History of Endogenous Development in Kasongan

Kasongan is one of the famous villages in Bantul Regency that has been recognized for its pottery handicraft products. The products are motif jars, pots, souvenirs, figurines, wall hangings formed using pottery materials. The products are not only marketed in the domestic market, but also in the global market in European and American countries. The popularity of this village has also increased its tourism potential, which pushed Bantul Regency Government to planned Kasongan Village to be included in the Tourism Designation Area.

In general, the development of small and medium industries in Bantul Regency in the handicraft industry sector is quite potential. Based on data from the Bantul Regency government, business units in the general handicraft industry sector totaled 8,707 units with a production value of Rp1,041,993,600 in 2020. Kasongan Village itself was recorded to have 537 business units with 2,367 workers in them. This shows that the pottery industry in Kasongan Village has a high contribution to the development of the craft industry in Bantul Regency.

The history of pottery craftsmanship has been neatly recorded in the Rahardjo's book about the globalization of Kasongan's products [11] (Rahardjo, 2008). The development of the craft industry in Kasongan village came from the local community, which was passed down from generation to generation. The production of Kasongan pottery has started since the Diponegoro War (1825-1830), where the local community used pottery to make household items for daily use. The distinctive characteristics of pottery products that have been embedded in the identity of Kasongan Village became the main focus for crafters in the 1930s. In the end, various crafts and arts began to emerge from the hands of various Kasongan Village artists. Various kinds of innovations continued to be applied in the production of crafts, until finally Kasongan Village gained its popularity as a Pottery Craft Village in Bantul Regency.

The rapid growth of craft industry activities emerges challenges and obstacles that are often faced in the process of endogenous development. It can be said that the development of the Kasongan pottery industry is dominantly influenced by the creativity of the bigwig craftsmen. The unique style is unfortunately not possessed by all Kasongan craftsmen, although certain craftsmen do have a good background of experience, education, and knowledge in understanding the taste, creation, and passion of the art products they want to make. The limited number of artisan figures makes the sustainability of economic activities in the future a challenge that needs to be anticipated.

The sustainability of endogenous development will not be limited to the local community as the main actor in the execution process. In the end, external factors become an important component that needs to be considered to maintain sustainability in the future. The external components in question are actors that do not understand the local characteristics of the rural area in question but have the potential to contribute to village development. The said external components came from coaching and training programs that are held by the government, cultural experts, scholars, and private companies.

The reception of external components in endogenous development is done considering the increased demands for household goods of non-pottery materials that have stronger durability than regular pottery. The traditional mindset in Kasongan has begun to adapt by adding artistic value to the products. The realization to make new products by prioritizing the quality of their appearance encourages many artisans to increase their creativity to provide new products that have more potential to sell in domestic and international markets.

The change in providing artistic value in the product was a brilliant idea from artists, observers of popular culture, and several scholars from the Indonesian Academy of Fine Arts (ASRI). Some of the said innovative ideas were the introduction of new designs in the form of paste technique decorations carried out by stacking ceramics by forming a series of decorative stacking pieces resembling mosaics. This technique was eventually adopted by the artisans, resulting in products with a wide variety of decorations resembling images of animals and patterns of other ethnic cultures. One of the famous patterns is the Ikebana dried flower arrangement design, which is one of the famous products of the Mayasari Group. These techniques and designs are slowly being adopted by many craftsmen in Kasongan Village and passed down from generation to generation.

3.2 Identification of Involved Actors based on Quadruple Helix Model

The large role of government, scholars, and artists in village development shows the importance of the actor's role in Kasongan Village. Apart from the actors that had mentioned earlier, several other actors have roles in village development in general. To provide boundaries in identifying processes, the helix actor network model is used in planning system innovations. The Helix concept is based on the idea that innovation is an interactive result obtained from the involvement of various types of actors [12] (Praswati, 2017). The concept of this model continues to develop from the Triple Helix, Quadruple Helix, to Quintuple Helix concepts. This is because more and more types of actors are involved in innovation development.

In the context of the Kasongan village pottery industry, the quadruple helix model is used as a basis for identifying the actors involved. This model is a development of the triple helix model by incorporating local community components as actors in the innovation development process. This is correlated with the concept of endogenous rural development which prioritizes internal factors of the locals in the implementation and planning process. Kasongan's actors are divided into four main groups, namely:

1) Local Community

Actors that included in this model are part of the public community that preserved its local cultural values that has been passed since generations. In the context of Kasongan Village, the mentioned values are the creativity of pottery crafts formed from a long history of pottery craft development in Kasongan Village. The actors in this group are civil society which has no affiliation as any institution and is involved in participatory planning concept. In this category, the community referred to is not only actors who play a role in knowledge sharing process and consumers of the products, but also the community which involved in an active role in the proposed innovation system. Local craftsmen are playing a very big role as the main executor in the innovation process. Several craftsmen who have contributed to the creation of products in Kasongan are Jembuk, Ngadiyo, Punjul, Arjo Sidal, Sarijo, and Mukhayat. Jembuk's creativity in making various forms of earthenware, Ngadiyo's moneybox products with decorative motifs, and the popularity of Punjul's flower pots combined with pasting technique decorations are examples of innovation in the creation of pottery industry products in Kasongan Village which continues to grow to this day. Other artists and cultural observers outside Kasongan also have a role in the innovation development process. This was initiated with the sales decline of the earthenware industry in the 1960s. Sapto Hoedoyo, the artist who introduced the paste decoration technique to earthenware products is one of the artists who has been known as a "master teacher" or "elder" by the people of Kasongan Village. There is also Larasanti Soeliantoro Soelaiman who also helps encourage industrial potential in Kasongan Village by introducing floral ornaments in pottery. Ponimin as one of the managers of Narno S's pottery studio also applies a combination of various carving techniques he learned from Zenji Miyashita from Japan.

2) Academia/Scholars

Institut Seni Indonesia (ISI) Yogyakarta is an academic actor that contributes through a student practical internship program to improve

pottery qualities via a forum that discusses the development and exploration of new ideas for local craftsmen. This forum is accommodated through studios managed by lecturers from ISI itself. Institut Teknologi Bandung (ITB) also helped by promoting Kasongan ceramics through scientific discussion forums which were eventually published in the national media. Universitas Gadjah Mada (UGM) also frequently conducts various training and coaching program regarding local community empowerment for Kasongan Village.

3) Government

The government saw the potential of the pottery industry in Kasongan and began to contribute to the development process in the future. The huge step taken was through the launch of the One Village One Product (OVOP) program and the Cluster program from the Ministry of Industry to develop the potential of Small and Medium Industries belonging to local communities. OVOP is a village development concept that focuses on local industrial activities that produce one main product. OVOP planning is carried out with bottom-up planning through Focus Group Discussions (FGD) with local craft industry players. The OVOP program facilitated by the government includes training activities, promotion and marketing facilitation, stakeholder networking, and subsidiary financial assistance.

4) Private Company

After gaining much popularity, there are also private institutions that plays a role in the development of innovations in Kasongan Village. Several domestic small industry-based organizations such as the Perkumpulan untuk Peningkatan Usaha Kecil (PUPUK) Bandung, the Asosiasi Perajin Kecil Rakyat Indonesia (APIKRI) also provided input on designs and international design trends as well as information on the distribution of handicraft export markets. Several trading agents from abroad also offered cooperation in marketing Kasongan handicraft products. Promotion was also carried out with the participation of Kasongan artists and craftsmen in creative art exhibitions, both local and foreign.

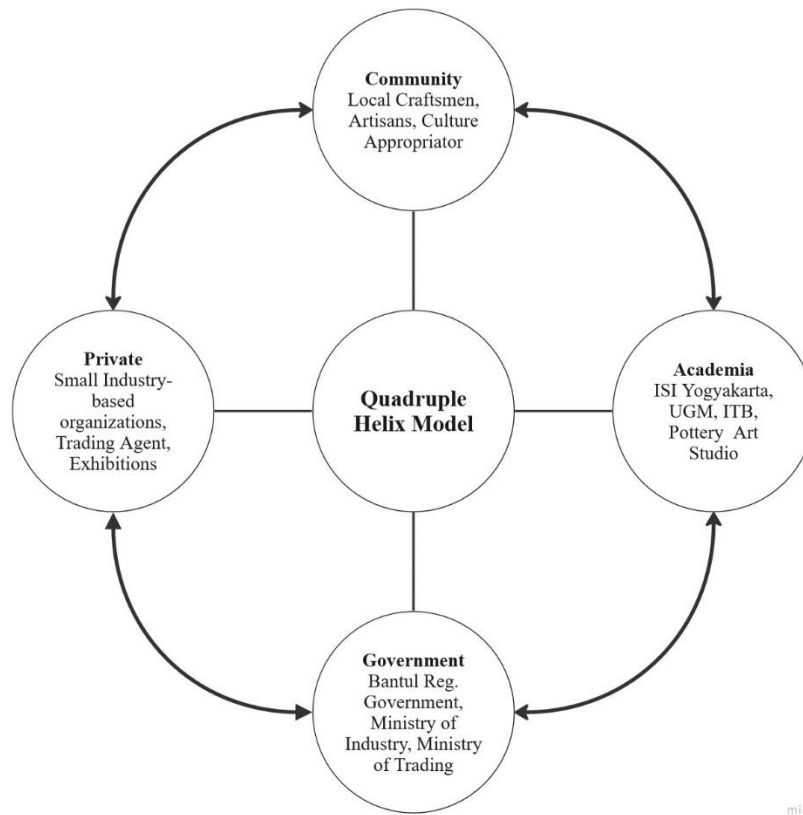


Figure 1 Quadruple Helix Model for Kasongan's Endogenous Development

3.3 Actor's Roles Classification in Endogenous Development

The classification of actors in the implementation of agropolitan area development can be identified based on 3 (three) analyses, namely based on the form of interest and on the role of stakeholders. Based on the form of their interests, stakeholders in rural area development planning consist of three categories, namely main stakeholders, supporting stakeholders, and key stakeholders. The main stakeholders in Kasongan actors are the local community with its collaborative spirits despite in modern era [13] (Irwansyah, 2015). Secondary stakeholders are the local governments that provide many assistances in financial and knowledge sharing aspects for crafting industry [14] (Fajri Aini, N D, 2019). Lastly, the key stakeholders are the city council and Bantul Regent's mayor that have the most power in decision making process for future development.

To understand the detail roles that exist in the innovation process, the actors are classified into five groups based on the roles and responsibilities that support the endogenous development in the village. The said five groups are:

1) Policy Creator

Policy creators or policy makers are stakeholders who act as policy makers and decision makers in rural development. In this case, the actors are the Regent of Bantul together with the city council who have legal legitimacy to determine policy directions in carrying out the regent's vision and mission. The synergy between the regent and city council is needed given the political factors that are so thick in policy making in Bantul Regency.

2) Coordinator

The coordinators in the Kasongan development program are government agencies of Bantul Regency. BAPPEDA as the team leader of the working group must be able to coordinate the needs and interests of each stakeholder related to regional development. In addition, other related agencies also have the role of coordinating physical assistance, training or financial subsidies needed for the community.

3) Facilitator

The facilitator is a stakeholder whose role is to facilitate and fulfill what is needed by the program's target group. Unlike the coordinator, the facilitator is an actor who is directly involved in the development process. Actors who play a role as facilitators are educational institutions that provide art studios and training programs as well as private organizations that provide assistance in terms of product distribution and marketing.

4) Implementer

The implementer acts as the executor of the policies that have been formulated in the development program. The actors in question are groups from the local community such as POKDARWIS and pottery product art studios that managed by local craftsmen.

5) Accelerator

Accelerators are stakeholders whose role is to accelerate or contribute so that the development program can run according to the target or even faster the time of achievement. The actors in question are cultural observers and artists outside Kasongan who help the creative process of local artists.

b. Stakeholder Analysis of Kasongan's Actors

Stakeholder analysis will classify the level of influence by identifying the strengths (power) and interest (interest) that make up the Power versus Interest Grid quadrant mapping [15] (Aden and Ackerrman in Bryson, 2004). Mapping will divide actors into four main categories, namely key players, context setters, subjects, and crowds.

1) Key Players

Stakeholders who fall into the category of key players are stakeholders who have a high interest and influence in the development of Kasongan Village. The mentioned Stakeholders are the government of Bantul Regency, educational institutions, as well as artists and craftspeople. The government of Bantul Regency has a role in encouraging the development of creative industries such as facilitating the legality of MSMEs and eliminating vehicle regulations according to road groups). Educational institutions had an active role from the initiation to the advanced phase, one of which was the practical work activities of ISI students. Artists and craftsmen play a very important role because they are both subjects and objects of the development of Kasongan Village.

2) Context Setter

Stakeholders included in the context sutter category are stakeholders who have high influence but have little interest in the development of Kasongan Village. The stakeholders included in this category are the central government from the Ministry of Industry and the Ministry of Trade. The central government plays a role in initiating the development of Kasongan Village through various priority rural development programs, financial subsidy assistance, and mediation with various investors.

3) Subjects

This category is a stakeholder who has a high interest but a low powerlevel. The interests of these stakeholders can be increased if they form alliances with other stakeholders. Stakeholders who fall into the subject category are business private company. Business actors have high interests related to the sale of handicrafts, but these business actors do not have a high level of power. The said actors don't have many powers in decision making process of village development, but they have a interest to contribute in the development process by different means.

4) Crowds

This stakeholder category has equally low importance and influence. Actors included in the crowds category are the general public in Kasongan Village. The general public has no power and very low importance. It can be said that without the involvement of these group, crafts development in Kasongan Village will continue to develop.

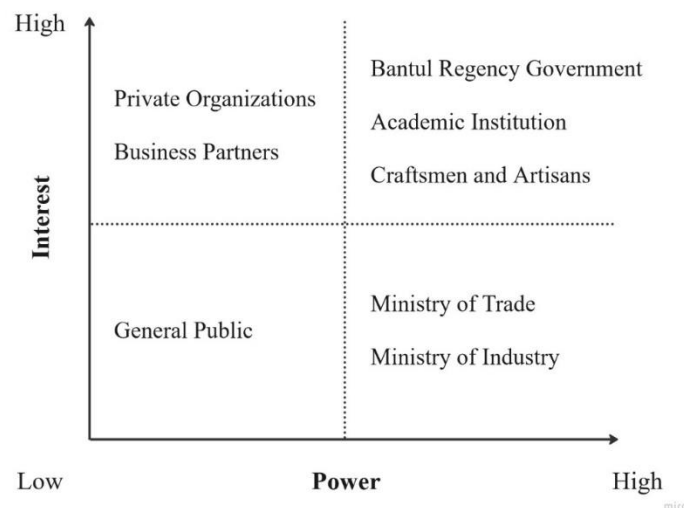


Figure 2 Stakeholder Analysis Mapping for Kasongan's Actors

4 Conclusion

In conducting an analysis to identify actors who have influence on endogenous development in Kasongan Village, an analysis was carried out based on the quadruple helix model, classification of actors based on their roles, as well as stakeholder analysis to see the level of influence and interest of each actor. The Quadruple helix model looks at the actors involved in the development of the Kasongan village pottery industry based on their involvement in innovation process that continue to emerge in further development. The Quadruple Helix model divides actors into four main categories, each of which has a relationship line that forms the helix model. These categories are business, educational institutions, society, and government. Cultural appropriators and artisans from outside the village are also included in the community category because they comes from grassroots movements without any institution involvement. Various academic institutions also been involved in the development process to the extent that there are quite a number of art galleries in Kasongan Village. The local and central government sectors are included in the government category, and various

private organizations and art exhibitions are included in the business/private category.

To classify stakeholder roles, there are five role groups namely Policy Creator, Coordinator, Facilitator, Implementor, and Accelerator. The concept of endogenous development focuses on local elements from the Kasongan Village community who act as implementers. In the implementation carried out, POKDARWIS was formed as the main implementing organization in managing industrial tourism activities in Kasongan. This group also plays a role in establishing potential collaboration with the government and the private sector.

The last analysis carried out is to look at the level of role and influence of actors in Kasongan based on stakeholder analysis. The analysis found that the actors included in the key player's quadrant were the Government of Bantul Regency, Educational Institutions, as well as artists and craftsmen. The three actors have the highest influence and interest, while the general public who live outside of Kasongan Village is included in the crowd quadrant, which means they have the lowest level of influence and power.

From the analysis that has been carried out, it can be concluded that the local community has a huge role in Kasongan Village development. Seeing the large involvement of the community from the local community, Kasongan Village shows the success of endogenous development in increasing the competitiveness of rural areas in Indonesia. The implementation of the collaborative governance concept is the key to maintaining the preservation of the cultural values of the village as well as making it as an advantage in providing economic benefits to the village.

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