

The Existence Culture and Environmental Development Of Monel Crafts In The North Coast Of Jawa (Jebara Coastal Community)

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Abstract. Jebara has many handicrafts. One of them is monel craft which requires special skills, family business management and from generation to generation. The traditional management seems to have survived in 2010-2015. This is due to the skill in pursuing monel craft, studied non-formally, through learning the way of apprenticeship. In production activities, monel craft is also followed by students who are also active participants who directly learn and practice at the location of the craft. The development of monel handicrafts in Jebara experienced periods that could be said to be increasing. Starting from the family business, it is not a barrier to the development of monel crafts that grow from one family to another. The business network carried out more utilizes social gatherings that exist in the village community, including the tradition of mutual friendship between residents, neighborhood association social meetings and recitation. This container is used as a means to exchange information about the development of craft models that are in demand by the market and its marketing information. The marketing method has not yet developed, because it relies more on the local market while benefiting from the existence of Jebara as a tourist city.

Keywords: monel crafts; Jebara District; the family business; social meeting and recitation.

1 Background

Jebara is an area that has a very important historical role in the historic heritage field. In the field of tourism, the wealth of local tourism potential is quite large and worth developing. Tourism that has been developed is cultural tourism, religious tourism, history tourism, ecotourism, beach, and sea tourism.

Economically, Jebara is also rich in community handicrafts. This craft grows and develops rapidly with various types of activities. All types of handicrafts in Jebara are home industries that encourage the regional economy.

The diversity of the craft industry is found in the sub-district to the village. The development of this craft industry contributes high and broad in terms of employment absorption by 30% [1]. In addition to producing good and quality products, home industry is also unique and interesting. Unique and interesting is the process of making this home industry can be seen on location, so visitors will interest to come. Visitors or buyers can buy products, can also be involved or see directly the manufacturing process.

Crafts in Jebara have formed craft clusters. Clusters (clusters) have a collection, group, set, or combination of certain objects that have similarity or based on certain characteristics (Interview with Iskandar, on April 20, 2019). Some of the craft centers in Jebara

include rattan handicrafts in Teluk Wetan Village and Sidigede Village, Welahan Subdistrict; monel crafts in Kriyan Village and Purwogondo Village, Kalinyamatan Subdistrict; sculpture crafts in Mulyoharjo Village; and Batik handicrafts in the Panggang sub-district in Jebara City [2].

Although there are many potentials and diversity of craft, there is no effort to make the craft home industry one of the leading tourist destinations in Jebara. Even though the development of craft tourism can improve the economy of craftsmen and workers, it can also create a multiplier effect on the surrounding community. Handicraft is seen as a pure economic activity that is detached from tourism activities. The advantages of various clusters of home industries should be able to attract domestic and foreign tourists. Many local specialties can be highlighted for sale as tourist attractions that are different from other regions.

Handicraft is not only related to pure economic activities of the local community but it can also be correlated with tourism activities. The combination of handicrafts and tourism activities will further spur the economy and have a big influence on improving the economy of local communities. Thus, it is very important to inventory, map and classifies all craft clusters in Jebara.

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Relating to monel crafts which have special characteristics mainly related to the traditional production process, management of family business management and ways to preserve the skills of making monel crafts. In this paper, we will discuss what steps have been taken by craftsmen in the monkey craft cluster to maintain their existence.

2 Data Collection Method

In this study, data collection consists of primary data and secondary data. The primary data collection methods are in-depth interviews and participant observation. The in-depth interview comes from informants include the perpetrators of crafting monel, consist of elements of labor/workers, craftsmen, local entrepreneurs, traders/brokers, and public figures both formal and non-formal. This interview is to explore and discover the social and cultural values related to economic activities in monel crafts in Jepara.

The step selection of informants is to make a category that could represent the elements of craft players, especially those who have the capacity as entrepreneurs. The indicators of informants are workers in the field of craft monel and have the ability to market it with several workers under its coordination. Thus, the informant has an understanding of production, marketing and leading a business.

Meanwhile, secondary data is collected from written sources, both archives, documents, newspapers, magazines, official reports from relevant agencies regarding the general description of the potential of the region and community activities related to the carving craft industry. Data from archives, documents, personal records, official reports of relevant agencies regarding events that have occurred related to the history of the development of monel crafts, can be constructed so that a clear picture of the collective experience of the past is obtained.

This study connection with previous research, [3] in the Dissertation entitled *The Socio-Economic Dynamics of the Jepara Residency Society (1830-1900)* specifically photographed the economic diversification in Jepara in the 19th century. It explains after the change in the economic base of the community from maritime economy to agrarian or inland economy does not necessarily bring about significant economic degradation of the community. The economy of the Jepara people which was "forced" by the Dutch East Indies Government from maritime to agrarianism actually gave rise to the economic creativity of the people, namely the economy of craft. Economic diversification based on the economy of handicrafts is quite a lot of work in the Jepara community. The economy of handicrafts includes weaving, batik, shipyards, sawmills, furniture or furniture, carvings, tiles, earthenware, bricks, metal casting, gold making, plaiting, and so on.

This condition shows that the creative economy has historically been a tradition and part of the economic activities of the Jepara community in the past. If the

creative economy in Jepara still exists, it shows that the economic tradition is still very strong rooted in the community's soft skills. It is not strange if the creative economy grows and develops in Jepara.

There is a correlation between the creative industry in Jepara and tourism. If handicrafts in Jepara are developed into tourist destinations, their existence can foster the development of other aspects such as the emergence of hotels or guesthouses, the presence of food and beverage sellers, tour operators, travel agents, handicrafts industries, and guides (guiding). The integration of Troso and tourism weaves will lead to the development of economic infrastructures, such as roads, bridges, terminals, and public utility infrastructure [4].

Tourism as a service industry classified as a third industry (tertiary industry) has a significant role in setting policies on employment opportunities. This is based on the notion that the demand for permanent employment is a factor that needs to be maintained because the demand for tourism will always increase over a long period of time [5]. Alternative employment opportunities and friendliness in the craft industry were also found in Indian countries in the Towseef Mohi Ud Din article. The labor-intensive process and eco-friendly of craft industry occupy an important place in the economy. The handicraft product gets praise from the world for its excellent design, workmanship, and functional utilities. The sector of crafting has tremendous potential for foreign exchange earnings and creates employment opportunities. This requires the promotion of national and international handicraft items [7].

3 Result and Discussion

3.1 Livelihoods, Socio-Cultural Conditions, and Geographical Potential

Location of Kalinyamatan Subdistrict is 19 km from the capital city of Jepara. The area of Kalinyamatan Subdistrict is 24.18 km². The altitude of Kalinyamatan District ranges from 2 m to 29 m from sea level. Kalinyamatan Subdistrict has the following boundaries: the eastern and western parts - Mayong district, the north - Pevangaan and Batealit subdistrict, and the southern part - Welahan district. The number of residents in Kalinyamatan District Jepara is 60.980 divided into 12 villages (Batukali, Bandungrejo, Manyargading, Robayan, Bakalan, Kriyan, Purwogondo, Sendang, Margoyoso, Banyuputih, Pendorawalan and Damarjati).

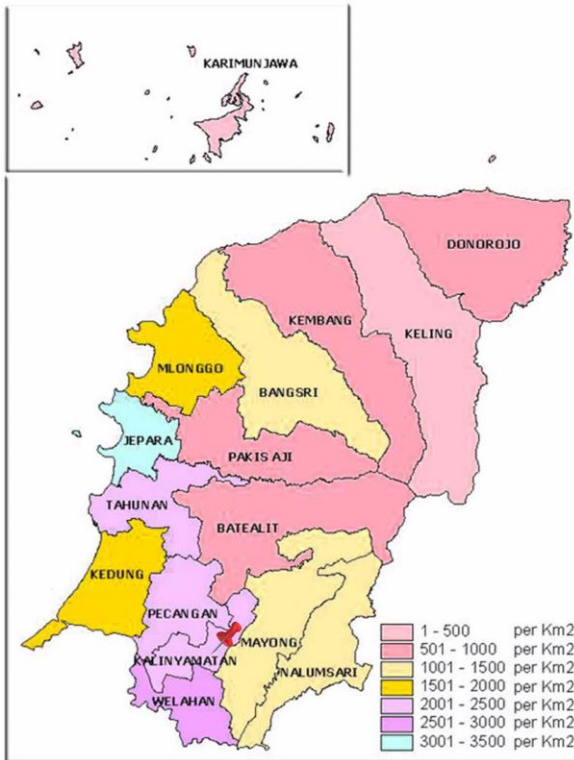


Fig. 1. Kalinyamatan Subdistrict in Jepara

Kalinyamatan subdistrict is a subdistrict set to be the center of monel craft. There are six villages in the center of the monel craft. The villages are Purwogondo Village, Robayan Village, Kriyan Village, Margoyoso Village, Banyuputih Village and Bakalan Village. Of the nine villages, there are 1.220 craftsmen involved in the monel industry. Monel entrepreneurs in Kalinyamatan District are 582 people with annual profit of Rp 108,748,138,000 [12].



Fig. 2. The Center of Monel Craft Villages

The origin of Kalinyamatan District is a sub-district known for the legend of Queen Kalinyamat. She was famous for her beauty and a lot of men who liked her services. Until now she was remembered by the procession of Queen Kalinyamat, known as Baratan. Barasan is a typical Jepara tradition, especially Kalinyamatan District. Citizens celebrate the day at night. Young people carry lanterns and there is a

candle in the middle, then they walk around the village. It is a characteristic of the people of Jepara.

3.2 Features of Monel Craft

Monel is a special metal consisting mainly of nickel (up to 67%) and copper, with some iron and other elements. Monel was created by David H. Browne, the main metallurgist for International Co alloy Nickel monel 400 is a binary alloy of the same proportion of nickel and copper as found naturally in the Sudbury nickel ore from (Ontario) mine. Monel was taken from the name of president director Ambrosius Monell, and was patented in 1906. One of the letters L was removed because the family name was not permitted as a trademark at that time. The addition of small aluminum and titanium forms an alloy with similar typical obstacles, but with very high strength.

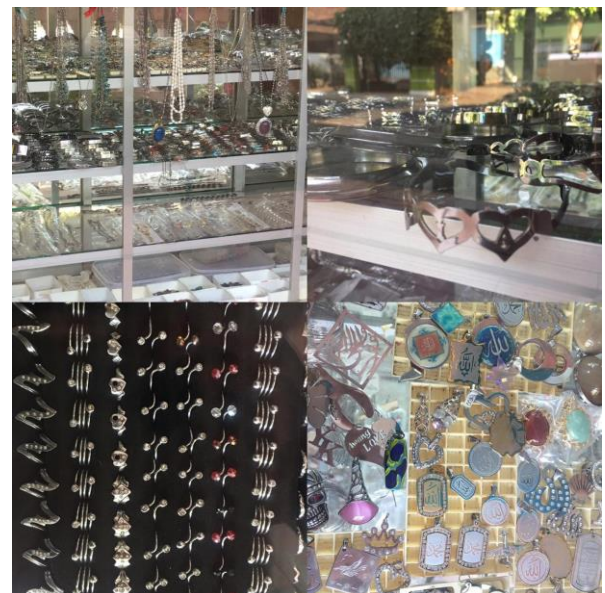


Fig. 3. Monel Jewelries

Monel is also often used for kitchen utensils and on eyeglass frames. The monel is a half alloy, so the monel has no magnetic power and is used for anchor straps on fire pot sweepers, housing magnetic field measurement equipment, and is used in the oil drilling industry. Monel is usually more expensive than stainless steel. Monel can be very hard when formed with a machine because it can harden suddenly when heated by fire and does not harden into a fixed matrix. Monel needs to be stretched and forged slowly with low levels of feed.

Monel Jepara is unique, nice, attractive and anti-rust. The price of Jepara monel is also relatively cheap so the products from Jepara are very popular in areas or cities other than Jepara. Monel is not inferior to gold, silver, brass, and others. This Jepara monel is also unique in that the longer it is used, the more the physical appearance becomes shiny even though it is exposed to water every day (Interview with Moch. Abdul Cholik, April 19, 2019).

Monel craftsmen in Jepara use all ingredients. There is no waste from making monel craft. All supplies are used to make monel jewelres. The monel story that became the center of attention began when Indonesian pilgrims were once obliged to wear a monel bracelet from Jepara to facilitate identification. Since then the Jepara monel has become more widely known.

3.3 Profile of Monel Cluster

Monel is one of the many handicraft products spread in Jepara Regency. The monel industrial center is located in Pecangaan and Kalinyamatan Subdistricts, especially in Banyuputih, Margoyoso, Kriyan, Robayan, Purwogondo, and Bakalan village. The monel industry itself has existed since the 1950s which was pioneered by Sarpani and Masruhan [8]. The monel craft business at that time actually experienced significant progress, but the classic problem in the form of limited funds and the lack of skills, knowledge, and trend of jewelry caused the monel industry to run slowly.



Fig. 4. Tools to Make Monel Craft

There are 2 categories in producing and marketing monel handicrafts. First, the craftsmen at the same time marketed it so that the house functioned as a workshop and show shop. Secondly, craftsmen worked in their homes as workshops and the results were paid to traders who had shops along the main road. Over time, it is precisely the second category that is found in the village of Kriyan. Even monel shops also sell brass jewelry and sometimes there are veils and clothes to meet the buying interest of visitors.

According to one monel craftsman who has worked since 1977, Mr. Moch. Abdul Cholik, monel craftsmen are classified into two groups. The first group is craftsmen who have a family business background where Father, Mother and children help each other run a monel craft business. The second group is craftsmen who have more capital, more equipment, adequate

skills and have a broad business place. This second group is more able to develop when compared to the first group. This is mainly due to limited financial factors possessed by the craftsmen who belong to the first group. The craftsmen who are in the first group do not have enough capital, lack of equipment, and a limited place of business. This situation makes the craftsmen in the first group have difficulty developing. To develop monel crafts. The development of monel crafts requires cooperation between craftsmen and entrepreneurs as well as the establishment of institutions that manage. Like what has been pioneered in Palembang related to wooden crafts. Community groups have also been directed to produce timber and community groups of woodcraft industries were established initially when activities were carried out individually because communities previously did not have organizations to build timber factories, to invest and to create institutions, so capital owners easily had partnerships to build timber factories with the flow of time for industrial plantations as raw material. Factory involvement is expected directly or indirectly to assist and provide technical guidance. Community groups and other woodworkers can support each other to collaborate in the timber business [9].

Besides the two groups mentioned, there are also monel craftsmen called monel entrepreneurs or traders. Mr. Moch. Abdul Cholik added that monel entrepreneurs or traders were divided into two groups. The first group is traders of monel raw materials and supporting materials for monel crafts. Whereas the second group is traders or collectors produced by monel craftsmen. This group is relatively less in number but has enough capital and extensive marketing network.

The pattern of development of monel handicrafts in Jepara seems to have similarities in the process of preservation from generation to generation with adire textiles in the country of Nigeria. Multi-ethnicity and diversity of Nigerian culture provide a great deal of artistic value, especially in ivory carvings, grass weaving, wood carvings, skins and pumpkins, pottery, paintings, clothing worn, glass and metal works. Maybe more than a number of forms of art, clothes artwork (Adire) provides a reflection of the culture of the artwork. The value of artwork (making adire) has been developed over a long period of time, as time goes on this work of art is increasingly strengthened by being passed down from generation to generation. Adire textiles with indigo dye fabric are an integral part of the cultural heritage of the people of the Egba kingdom in southwestern Nigeria. It is the main local craft by women who use a variety of coloring techniques in entrepreneurial and beauty efforts. It is to produce a variety of Adire textile designs for local and national markets [10].

Through the development of craft art, it is hoped that it can empower the community, especially the rural community. As in Nigeria, economic empowerment through arts and crafts is the only way available to marginalized people to get basic human needs, either directly through themselves, or through assistance to

access funds that can be used to encourage and develop skills for financial independence [11]. Local governments, as well as national scope, are also expected to play a role in encouraging and developing local handicrafts such as those in Indian Kashmir. Handicrafts have emerged as one of the important contributors to the country's economy. There are various handicrafts of Jammu and Kashmir which are not only well-known at the domestic level but also in national and international markets. Handicrafts have always been the main economic activity of the country. To make the handicraft sector in the right place so that more production and jobs are produced, the government must participate in developing [6].

The development of monel handicrafts in Jepara Regency turned out to also get serious attention from the local government. Beginning in the early eighties, the Central Java Department of Industry has carried out coaching and cooperation with related agencies such as the trade service and cooperatives. Coaching for monel craftsmen includes equipment assistance, training, network marketing, opportunities for comparative studies, and capital assistance. In addition, the policy of the Jepara Regent, Drs. H. Hendro Martoyo, MM, by setting monel as one of the 5 superior products of Central Java, has increasingly raised the potential of the more prestigious monel industry. The Directorate General of Labor Protection of Jepara Regency also plays an active role in providing guidance and direction to strengthen the sense of unity between employers and workers so that good mutual relations occur. Employee Protection Management is often invited to give them input on employment relations between employers and workers. Thus, employers are expected to guarantee the welfare of workers by providing salaries in accordance with the Minimum Wage and social security. This method is expected to improve the work ethic of the workers because their welfare is considered. In addition to coaching, there is also assistance in the production of monel handicrafts for small artisans.

Of the many monel craftsmen, Cahaya Indah Monel and Sakti Monel Art are two monel craftsmen who can be said to have stable production and marketing capabilities. Cahaya Indah Monel was founded by Mr. Nur Salim in 1985. Mr. Nur Salim has actually started opening a jewelry manufacturing business since 1962. At that time, the products made were copper, brass and nickel rings. In addition to rings, he also makes unique items such as tweezers, scrapings, earplugs, back scratches, and matches. In 1985, Mr. Nur Salim began to look at monel crafts because he was seen as having promising prospects. In running his business, Mr. Nur Salim was also assisted by his wife and children.

On the other hand, Sakti Monel Art has also been established since the 80s, precisely in 1989. This business was led by Mr. H. Abdurrahim. Actually, since 1975, Mr. H. Abdurrahim has started making rings and receiving handicrafts from other craftsmen who were then sent to Jakarta. Sakti monel art can be said to be the largest company in the village of Kriyan and in the District of Kalinyamatan. Seni Sakti Monel also has a branch in Krasak village, which is managed

by Mr. Abdurrahim's younger brother. Seni Sakti Monel in Krasak village serves daily buyers and tourists because the location is on the side of the road making it easier for buyers to stop by and buy monel handicraft products. Seni Sakti Monel in Kriyan village is more focused on serving baskets even though in practice there are also many daily customers who order certain products from Sakti Monel Art.

4 Conclusion

Monel handicraft, which is a home-based business and studied from generation to generation during its development in Jepara Regency, did not experience a widespread distribution area, but only in the village. However, after going through promotions through the exhibition, entering the 2000s, Jepara monel crafts became known to the public outside Jepara Regency. Along with the introduction of the monel craft, the manufacturing process follows the models that are in demand by the buyers. Slowly monel craft enters an attractive market for its development.

Monel handicraft gives a good impact on villages' development in Kalinyamatan. There are entrepreneur, salesperson, and craftsman who can take advantage of selling the monel jewelers. The monel story that became the center of attention began when Indonesian pilgrims were once obliged to wear a monel bracelet from Jepara to facilitate identification. Then, the Jepara monel has become more widely known.

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List of Informants

1. Name : Moch. Abdul Cholik
Age : 53 years old
Address : Kriyan Village, Kalinyamatan Jepara
Occupation : Monel Craftmen
2. Name : Nur Salim
Age : 53 years old
Address : Kriyan Village, Kalinyamatan Jepara
Occupation : Monel Craftmen
3. Name : Bapak H. Abdurrahim
Age : 56 years old
Address : Kriyan Village, Kalinyamatan Jepara
Occupation : Monel Craftmen
4. Name : Rosmiyati
Age : 65 years old
Address : Gua Kencana Street Number 7,
Kriyan Village, Kalinyamatan Jepara
Occupation : Monel Entrepreneur (Owner of Al-Firdaus Store)
5. Name : Wahyuni
Age : 25 years old
Address : Kriyan Village, Kalinyamatan Jepara
Occupation : Salesperson of Belimbing Keris