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Empowerment Of Tanggui Craftsmen Community In The Village Quin Cerucuk, Banjarmasin City

Iswiyati Rahayu[1*], Macario G. Gayeta [2*], Mungin [3*] , Budi Setiawati [4*]

Master Public of Administration Islamic University of Kalimantan Indonesia[134*]
Philippine Christian University [2*]
e-mail : iswiyatiku@yahoo.co.id

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Abstract

Tanggui craft is one of the traditional cultural heritages of the Banjar community in South Kalimantan which has high functional and aesthetic value. However, in the midst of modernization and shifts in urban lifestyles, the existence of this craft has decreased in terms of production and the number of active craftsmen, especially in Kuin Cerucuk Village, Banjarmasin City. This study aims to analyze the community empowerment strategy carried out to maintain the existence of Tanggui crafts while improving the welfare of its craftsmen. The method used in this study is a descriptive qualitative approach with data collection techniques through observation, in- depth interviews, and documentation of craftsmen, community leaders, and local government officials. The results of the study show that community empowerment is carried out through several strategies, including weaving skills training, business management assistance, product branding training, utilization of social media as a means of promotion, and development of decorative Tanggui products as regional souvenirs. In addition, local government support in the form of training facilities, promotions in cultural events, and business capital assistance also play an important role in increasing the productivity and motivation of craftsmen.

Keywords: Tanggui, community empowerment, cultural preservation, product innovation, Kuin Cerucuk.

Introduction

Indonesia is a country rich in local cultural heritage, both in the form of dance, music, oral traditions, and traditional handicrafts. One of the traditional crafts that is still preserved to this day is Tanggui, a traditional woven hat of the Banjar people in South Kalimantan. Tanggui is made from woven nipah leaves shaped like a hood or caping, used since ancient times by the Banjar people, especially women when doing activities on the river, floating markets, or fields. In addition to functioning as protection from the hot sun, Tanggui also has a symbolic value that represents the cultural identity of the Banjar.

However, the development of the times and modernization have had an impact on the sustainability of various traditional crafts, including Tanggui crafts. Currently, the interest of the community, especially the younger generation, in traditional crafts is starting to decline due to the dominance of modern products and the lack of appreciation for local cultural values. This condition also occurs in Kuin Cerucuk Village, Banjarmasin City, which has been known as one of the centers of Tanggui craftsmen. The number of active craftsmen in this area is decreasing, coupled with limited market access and minimal regeneration of young craftsmen. Due to these conditions, the local government together with the community and

Academics have begun to make empowerment efforts to maintain the existence of Tanggui crafts while improving the welfare of craftsmen. Community empowerment here does not only focus on training in weaving skills, but also involves aspects of business management, digital marketing, product innovation, and ecological preservation of raw materials. One concrete form of this empowerment is the assistance of the Joint Business Group (KUBE) of Tanggui craftsmen in Kuin Cerucuk who actively participate in branding training, promotion through social media, and development of souvenir products based on local wisdom.

This study was conducted to analyze the extent to which the empowerment program that has been carried out has been able to provide a positive impact on the sustainability of Tanggui crafts in Kuin Cerucuk Village. In addition, this study also aims to explore the potential role of the community, government, and academics in efforts to preserve local culture that are associated with improving the community's economy. Through this study, it is hoped that it can provide an overview of local culture-based empowerment strategies that can be adapted in various other regions in Indonesia.

Method

This study uses a descriptive qualitative approach. This approach was chosen because it is considered appropriate to describe in depth the social, cultural conditions, and empowerment activities of the Tanggui crafts community in Kuin Cerucuk Village. The qualitative approach allows researchers to understand the empowerment phenomenon from the perspective of the local community and explore the meanings contained in the Tanggui craft preservation process. The research was conducted in Kuin Cerucuk Village, North Banjarmasin District, Banjarmasin City, South Kalimantan. This area was chosen because it is one of the centers of Tanggui crafts that is still active today. The research was conducted for approximately three months, namely from February to April 2025. The informants in this study were selected purposively, namely based on certain criteria that are relevant to the research objectives. The informants consist of :

1. Active Tanggui craftsmen, both those who are members of the Joint Business Group (KUBE) and individuals independent.
2. Local community figures who understand the history and development of Tanggui crafts.
3. The sub-district government and the Department of Culture and UMKM of Banjarmasin City are involved in the empowerment program.
4. Academics or local cultural activists who assist in the training and product development process Tanggui.

Data collection techniques in this study include: Participatory Observation, namely by Researchers conducted direct observations of the craftsmen's activities when producing Tanggui, the training process, and marketing activities in the Kuin Cerucuk environment. This observation aims to obtain a real picture of the craftsmen's daily activities and the ongoing empowerment process. In-depth Interviews, namely interviews conducted in a semi-structured manner with craftsmen, community leaders, and government officials to explore information about the roles, experiences, obstacles, and impacts of the empowerment program. And Documentation Study, namely by collecting secondary data through documentation studies in the form of activity reports, profiles of Joint Business Groups (KUBE), local media news, and photo documentation of empowerment activities.

The data obtained were analyzed using the interactive qualitative analysis method of the Miles and Huberman model, which consists of three stages: Data Reduction, which is the process of sorting, simplifying, and focusing data that is relevant to the research objectives. Data Presentation, which is compiling data in the form of descriptive narratives, tables, and photo documentation to facilitate understanding of the information obtained. And Drawing Conclusions and Verification, which is the process of finding patterns, themes, and relationships between data. then concluded as the final result of the research. To maintain the validity of the data, this research uses source and method triangulation techniques. Triangulation is done by comparing data from observations, interviews, and documentation from various informants. In addition, the data obtained is tested through discussions with other craftsmen, community leaders, and local government officials to ensure its validity.

Result and Discussion

1. General Conditions of Tanggui Craftsmen in Kuin Cerucuk Village

Kuin Cerucuk Village is one of the residential areas of the Banjar community located on the banks of the Barito River, Banjarmasin City, South Kalimantan. This area has long been known as a center for traditional Tanggui crafts, namely woven hats made from nipah leaves that have a practical function as head protection as well as a symbol of the cultural identity of coastal communities. Based on field observations and interviews with a number of informants, the majority of Tanggui craftsmen in Kuin Cerucuk Village are women, especially housewives over 40 years old.

Most of them have been pursuing this craft since they were teenagers and have acquired these skills from their parents or family. Tanggui making activities are generally carried out in between free time after completing housework or other activities.

Currently, there are around 25 to 30 active craftsmen who are members of the Bahagia II Joint Business Group (KUBE) and several small independent groups spread across several RTs in Kuin Cerucuk Village. This group not only functions as a production container, but also as a medium for sharing experiences, strengthening solidarity, and facilitating access to assistance from the local government. From an economic perspective, most Tanggui craftsmen are still in the lower middle economic category. Their main income generally comes from their husbands or other family members, while Tanggui crafts are an additional source of income. In a month, an average craftsman can produce 15-30 Tanggui, depending on the availability of raw materials and market demand. Unfortunately, the interest of the younger generation in this craft is very low. This is due to several factors, including the perception that Tanggui crafts are ancient jobs that are less economically promising than jobs in the formal sector or other modern businesses. In addition, the process of making Tanggui, which requires patience and a relatively long time, is considered less attractive to young people who are more familiar with instant and digital culture.

This condition is worsened by the decreasing nipah land along the Barito River which has been the main source of raw materials for making Tanggui. The conversion of land into settlements, fish ponds, and industrial activities, as well as environmental exploitation without adequate control, has caused the availability of nipah leaves to decrease from year to year. As a result, the price of raw materials has become expensive and difficult to obtain, thus reducing the intensity of Tanggui production.

On the other hand, limited market access that still relies on local buyers and traditional markets causes the selling value of Tanggui products to be relatively stagnant. The majority of craftsmen have not been able to fully utilize marketing opportunities through digital platforms optimally. Therefore, intensive efforts are needed in the form of empowerment and capacity building, both in terms of production, product innovation, and technology-based marketing strategies. With conditions like this, the existence of Tanggui crafts in Kuin Cerucuk Village faces serious challenges to survive amidst the flow of modernization. However, the socio- cultural potential and historical value inherent in this craft can still be important capital for efforts to preserve and develop a creative economy based on local culture in the area.

2. Forms of Community Empowerment Implemented

The Banjarmasin City Government through the Cooperatives, UMKM, and Culture Offices in collaboration with local academics implemented various empowerment programs aimed at not only maintaining Tanggui crafts, but also improving the welfare of its craftsmen. Some forms of empowerment activities that were successfully identified include:

- **Skills Training and Product Innovation**

  Craftsmen receive regular training on weaving techniques, variations of decorative Tanggui designs, and natural dyeing techniques. Tanggui products are not only produced in conventional forms, but are also created into mini Tanggui, souvenir Tanggui, to decorative Tanggui with additional sequin accents and Banjar ethnic motif paintings.

- **Branding and Digital Marketing Training**

  Craftsmen are taught how to create product brands, design packaging, take attractive product photos, and market products through social media such as Instagram, Facebook, and local marketplaces. Some Tanggui products made by Kuin Cerucuk craftsmen have even begun to be known in local and out-of-town tourist markets.

- **Provision of Capital Assistance and Production Facilities**

  The local government provides assistance in the form of work tools, raw materials and business capital to craftsmen who are members of a business group.

- **Organizing Cultural Events and Tanggui Festival**

  To maintain the existence of Tanggui culture, the city government routinely holds Tanggui decorating competitions during the celebration of Banjarmasin City Anniversary and regional tourism activities. This activity not only increases product promotion, but also raises the spirit of local people towards traditional culture.

3. Impact of Empowerment Program on Craftsmen

From the interview results, the empowerment program that was implemented has had a positive impact. on the social and economic life of artisans. Among them:

- **Increased Income**

  Craftsmen who previously only relied on the results of Tanggui sales in local markets now have customers from outside the region through social media. The price of ornamental Tanggui ranges from Rp 25,000 - Rp 50,000 per piece, while regular-sized Tanggui is sold for Rp 20,000 – Rp 30,000. The income of craftsmen increased by around 20–30% after attending training and being active in digital promotion.

- **Strengthening Local Cultural Identity**

  With the cultural event and Tanggui preservation workshop, the community is proud of their local cultural heritage again. Tanggui is starting to be in demand as a typical Banjarmasin souvenir by tourists and government agencies.

- **Growing Local Entrepreneurial Spirit**

  Some craftsmen have begun to dare to develop other craft products from nipah and purun, such as bags, wallets, and wall hangings, thus creating new business opportunities.

4. Challenges in Empowerment

Despite having a positive impact, this empowerment program still faces several obstacles, including:

- **Lack of involvement of the younger generation**

  Most young people in Kuin Cerucuk are less interested in continuing the Tanggui business because they are considered old-fashioned and not promising economically.

- **imited Access to Raw Materials**

  The decreasing area of nipah forest around the Barito River due to land conversion is threatening availability of Tanggui raw materials in the long term.

- **Digital Marketing Capacity is Still Low**

  Some craftsmen still experience difficulties in operating social media and online platforms effectively, so they need more intensive assistance. The results of this study are in line with the theory of community empowerment according to Ife & Frank Tesoriero (2006), which emphasizes the importance of active community participation in every stage of the program, from planning to evaluation. Empowerment of Tanggui craftsmen in Kuin Cerucuk has been proven to be able to increase the capacity of individuals and groups in the economic, social, and cultural fields. In addition, empowerment based on local culture like this can be one of the strategies for strengthening the regional creative economy as recommended in the concept of developing tourism based on local wisdom. However, in order to maintain its sustainability, additional strategies are needed such as school-based regeneration programs, integration of Tanggui crafts in the local content curriculum, and revitalization of nipah land as a raw material conservation area.

Conclusion

Based on the results of the research that has been conducted, it can be concluded that Tanggui crafts in Kuin Cerucuk Village still have great potential as a cultural heritage as well as a source of creative economy for the community. Through various empowerment programs implemented collaboratively between the government, community, and academics, Tanggui craftsmen have increased their capacity in terms of skills, business management, product innovation, and digital-based marketing. Skills training, business assistance, promotion facilitation, and holding cultural events have proven effective in increasing the productivity and welfare of craftsmen. In addition, efforts to preserve local culture through Tanggui crafts have also been able to strengthen the cultural identity of the Banjar community amidst the flow of modernization. However, there are still several challenges that need to be overcome, such as the lack of interest of the younger generation in traditional crafts, limited access to raw materials, and low digital marketing skills. In order for the Tanggui craftsman empowerment program in Kuin Cerucuk Village to run more optimally and sustainably, the researcher provides several suggestions, namely:

1. It is necessary to carry out a regeneration program for young craftsmen through weaving skills training in schools, cultural studios, and through local wisdom-based youth organizations.
2. Regional governments need to designate nipah forest conservation areas as the main source of raw materials. Tanggui, so that the availability of raw materials is maintained for the long term.
3. Digital marketing mentoring and training must continue to be improved, especially for craftsmen who are not yet proficient in utilizing social media and marketplaces as a means of promotion and sales.
4. There is a need to strengthen partnership networks between craftsmen, government, tourism actors, and creative communities to expand the Tanggui market, both at the local, national, and international levels.
5. The development of products based on innovation and local culture must continue to be encouraged, by utilizing modern designs that still maintain the traditional characteristics of Tanggui in order to compete in today's creative market.

Through these efforts, it is hoped that Tanggui crafts can remain sustainable and develop, and be able to provide real contributions to the welfare of the community in Kuin Cerucuk Village and the preservation of Banjar culture in general.

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