



# Training and mentorship for youth: Digitalization of tenun motifs to preserve culture in Kampung Wisata Tenun Khatulistiwa Pontianak

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ARTICLE INFO	ABSTRACT
<p><b>Article history</b> Received 2023-07-04 Revised 2024-03-13 Accepted 2024-05-24 Published: 2024-12-27</p> <p><b>Keywords</b> Community service Digital archives Weaving culture</p>	<p><i>The weaving culture is a local tradition owned by many local communities throughout Indonesia, including West Kalimantan. The culture, however, faces several challenges to its preservation due to modernization and cultural changes among younger generations. This community service program aims to preserve the weaving culture in West Kalimantan by delivering training and mentorship to a community of weaving artisans in Weaving Village Pontianak (Kanun), West Kalimantan, on the importance and skill of digitizing motifs and meanings of woven fabrics. This program is delivered by adopting the Community Development Method (CDM) consisting four stages: initiation, action planning, implementation of activities, and evaluation. From the training and mentorship activities, this program results in increasing knowledge and skills among Kanun's youth regarding the importance of weaving tradition and digital skills to document and preserve the tradition. Therefore, it is recommended that more relevant sustainable programs are developed and integrated in the village development strategies, particularly in documenting and preserving rich histories and meanings related to the weaving tradition in Kanun. In the long term, this skill is hopefully beneficial for the archives of cultural heritage and for attracting new tourists and customers—realizing the "Tourism Village" goal for the targeted community.</i></p>
<p><b>Kata Kunci</b> Pengabdian kepada masyarakat Arsip digital Tradisi tenun</p>	<p><b>Pelatihan dan pendampingan generasi muda: Digitalisasi motif tenun untuk melestarikan budaya di Kampung Wisata Tenun Khatulistiwa Pontianak.</b> Budaya tenun merupakan tradisi lokal yang dimiliki oleh banyak kelompok masyarakat di seluruh Indonesia, termasuk Kalimantan Barat. Sayangnya, budaya tersebut menghadapi beberapa tantangan dalam pelestariannya akibat modernisasi dan perubahan budaya di kalangan generasi muda. Program pengabdian masyarakat ini bertujuan untuk melestarikan budaya tenun di Kalimantan Barat dengan memberikan pelatihan dan pendampingan kepada komunitas pengrajin tenun di Kampung Wisata Tenun Khatulistiwa (Kanun), Pontianak, Kalimantan Barat, tentang pentingnya dan keterampilan digitalisasi motif dan makna kain tenun. Program ini diselenggarakan dengan menggunakan Metode Pemberdayaan Masyarakat (CDM) yang terdiri dari empat tahapan: inisiasi, perencanaan aksi, pelaksanaan kegiatan, dan evaluasi. Dari kegiatan pelatihan dan pendampingan, program ini menghasilkan peningkatan pengetahuan dan keterampilan di kalangan pemuda Kanun mengenai pentingnya tradisi tenun dan keterampilan digital untuk mendokumentasikan dan melestarikan tradisi tersebut. Oleh karena itu, direkomendasikan agar program-program relevan yang berkelanjutan dapat dikembangkan dan diintegrasikan ke dalam strategi pembangunan Kanun, khususnya dalam mendokumentasikan dan melestarikan kekayaan sejarah dan makna terkait tradisi tenun di Kanun. Dalam jangka panjang, keterampilan ini diharapkan bermanfaat bagi arsip warisan budaya dan menarik wisatawan serta pelanggan baru – mewujudkan tujuan "Kampung Wisata" bagi masyarakat sasaran.</p>

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## INTRODUCTION

Indonesia has a rich cultural tradition, one of which is Indonesian *wastra*. *Wastra* is spread throughout almost all regions of Indonesia and is full of cultural and historical meanings in each region (Purbasari et al., 2021). One of the famous works of Indonesian literature besides batik is woven cloth. Weaving cultural traditions can be found in many areas of Indonesia, for example, West Nusa Tenggara, East Nusa Tenggara, South Sumatra, and West Kalimantan. Communities that develop this tradition in each region usually pass down woven fabrics with motifs or patterns that contain their own cultural and historical meanings. Ulos Sadum *wastra* motif from Toba Batak society derived from natural and cultural elements symbolizes joy, love, and social relations (Hariani & Kusumastuti, 2023). Ikat woven cloth from East Nusa Tenggara contains spiritual and mystical values and its motifs reflect their local customs and social dynamics (Rodliyah, 2024). Endek Ikat weaving from Bali with bright motifs and colors expresses nature, culture, and Hindu philosophy (Sukarini, 2022). Latohan motif from Lasem Batik inspired by *Caulerpa lentillifera* plant can be interpreted as a combination of natural elements and their role in cultural heritage preservation (Darmayanti et al., 2023).

Currently, various types of Indonesian *wastra*, including woven fabrics, are known to foreign countries. UNESCO officially recognized Batik as an Intangible Cultural Heritage on 2 October 2009, and Palembang Songket followed in Batik's footsteps in 2013. *Wastra* has also been adapted to the modern fashion world which can have a positive impact on the market and global recognition (Xiao, 2024). There is also batik that collaborates with world-famous fashion brands (Dewi & Wiranata, 2023). Unfortunately, efforts to preserve this weaving culture face several challenges, both from within and outside the country. Local culture is currently being eroded by modernization and capitalism with the rise of fast fashion or the trend of the fashion industry, which is synonymous with the production of clothing in mass quantities with the help of machines. This trend is dangerous because workers tend to be paid cheaply, and fashion waste needs to be processed correctly to reduce production costs. Indonesian woven or batik cloth motifs are not infrequently printed on cloth (printing), thereby reducing production costs and selling prices. This practice is not only a form of cultural commodification but can also erode weaving traditions and the income of artisans in Indonesia.

On the other hand, Indonesia is also facing the popularity of thrifting, namely buying used clothes usually imported from abroad (Wijaya et al., 2024). Even though this practice is an effort to reduce fast fashion trends and clothing waste, this practice can potentially kill traditions and the local economy (Baden & Barber, 2005; Sharky, 2023). If continued, these practices will make people choose cheaper clothes, so traditional woven fabrics will lose their interest, and the weaving artisans will lose jobs. The problem of regeneration of artisans is another thorny issue, considering that many young people are reluctant to continue the weaving tradition (Fitri et al., 2023; Irayanti, 2022; Terry et al., 2022).

One area that still preserves the weaving culture is West Kalimantan. Apart from Sambas, in Pontianak, there is also a village where the weaving tradition is still carried on by its residents, namely the Kampung Tenun Khatulistiwa Pontianak (Pontianak Equator Weaving Village). Kampung Tenun Khatulistiwa Pontianak, called Kanun later in this paper, is close to the Pontianak city icon, namely the Equator Monument, which is 1.77 km away. The location can be accessed by car, motorcycle, bicycle, and on foot. Kanun is divided into Gang Sambas Jaya and Gang Sambas Mandiri. The location of Gang Sambas Jaya has a road length of 800 meters with a width of 3 meters, and the size of Jalan Sambas Mandiri is 600 meters with currently varying widths. Kampung Tenun Khatulistiwa Pontianak is a village in the center of Pontianak, most of whose people are Madurese displaced due to inter-tribal riots in Sambas Regency in 1998. The people came and settled in 1999 and continued their weaving business as they did in Nagor Village, Sambas Regency. Currently, 17 woven houses or 30 people in the area produce woven fabrics using traditional West Kalimantan-style production equipment, with many women workers (Maharani et al., 2020).

Kampung Tenun Khatulistiwa Pontianak has superior products that the community has occupied for generations. At first, the main excellent product was Sambas songket weaving, but now the weaving artisans have also developed various weaving motifs, for example, the gill pattern typical of Pontianak City. Some women in Kanun also create handicrafts from knitting bags, coconut shell crafts, beaded bags and accessories, snacks, and so on. Kampung Tenun has attractiveness as a tourism potential both from its strategic location at tourist area points such as the Equator Monument, the Tomb of the King of Keraton Kadariah Pontianak, and Rail Hill, while Kanun's location is in the middle of the three tourist points. The Pontianak City Government has included Kanun in 5 strategic tourist areas and designated Kanun as a tourist village area through Mayor Decree No. 807/DKUMP in 2018 concerning the Designation of the Equator Weaving Tourism Village, Batulayang Village, North Pontianak District in 2018 (Melati et al., 2020). The tourist attraction of Kanun also comes from the history of its formation and the method of weaving production using traditional tools. This has become a tourism potential.

The traditional woven fabric craft industry center in Kampung Tenun Khatulistiwa Pontianak is a potential weaving industry center in Pontianak City. Weaving artisans go through several stages in their activities, including capital, human resource management, production management, and marketing management. Capital traditional woven cloth crafts require capital costs to support business development. Capital for weaving businesses in the Kampung Tenun Khatulistiwa Pontianak generally uses private capital. Meanwhile, a few others have started making loans through partnerships with the private sector. Weaving artisans still depend on the barter method, which is considered adequate because they do not need to pay production capital costs to buy yarn.

The human resource management for these weaving artisans is 30 people spread across 17 weaving houses, while those who are members of several Self-Help Groups (KSM) with 21 workers as members. This KSM was formed by a program rolled out by the government through the 2008 Urban Independent Community Empowerment National Program (PNPM). Income instability meant that weaving was not the focus but a side job. Their main occupations include farming, opening a shop, raising cattle, and working casually. So, this has implications for the weaving process at the artisans' homes.

Behind Kanun's potential tourist attraction, Kanun faces several problems, including not being recognized by the wider community, so marketing is hampered, and teenagers in Kanun are still interested in learning weaving as a regeneration effort to preserve this Malay cultural heritage. At the beginning of its development period, the introduction of Kanun as a tourist village was assisted by many government and private partners. Through the Kotaku program, the government, Dinas Pekerjaan Umum Perumahan Rakyat (the Public Housing Public Works Service), is building production houses expected to become production centers and galleries for Kanun handicraft products. Private partners such as Pertamina, the State Electricity Company, Garuda Indonesia, and PT Wilmar also helped build various infrastructures, such as gates, signposts, and air conditioners, besides bringing Kanun to participate in multiple exhibitions at home and abroad. Efforts to improve the economy in Kanun are also assisted through training and mentoring for the diversification of woven products, for example, from the Ministry of Education and Culture and the Australia Awards (Dina Amalia & Rafi Darajati, 2022; Melati et al., 2020). Pertamina also provides English language training to equip Kanun residents with the readiness and skills to communicate with foreign tourists (Yanti & Nugroho, 2022).

Based on the background of the problems, the authors conducted observations and interviews with Kanun residents on 19 March 2023. The results of these observations indicate that one of the efforts that can be made to increase the popularity/attractiveness of tourists and the economy of Kanun is through cultural branding and the history of weaving. As previously explained, Indonesian *wastra*, including weaving, has vibrant cultural and historical values and meanings. Every woven motif produced by the weaving artisans contains this value. Unfortunately, the meaning of this motif has not been well documented and marketed. In fact, the high cultural, historical, social, and even environmental values of traditional woven fabrics can potentially increase their selling value (Amisah, 2022; Parameswara et al., 2023; Roy et al., 2024). On the other hand, the steps for making woven motifs in Kanun are still manually drawn on paper, so they can potentially be lost.

Many community service programs towards weaving artisans have focused on improving economic skills and development, such as accountancy training (Hatika et al., 2023; Purnamawati et al., 2018) or product diversification training (Melati et al., 2020; Styawati et al., 2023). Programs focusing on the role of information technology is still limited, although some have attempted to integrate digital marketing strategies to boost the selling of woven products (Ningsih et al., 2021; Samosir et al., 2023). Thus, this community service program aims to bridge this gap by utilizing the role of digital technology in cultural heritage preservation, especially to help preserve weaving traditions among young generations—a problem found in Kanun village.

During this community service program, the role of youth is very helpful in implementing archive digitization. Documentation is one way to convey tourism potentials to the broader community, supporting the preservation of cultural heritages (Doria & Morandotti, 2023; Gómez-López et al., 2023; Granados et al., 2023; Sinaga et al., 2024), and facilitating efforts to regenerate weaving artisans. The primary purposes of this program are, first, to contribute to the development of science and technology and, second, to achieve one of SDGs goals. In this case, the 11<sup>th</sup> goal has several relevant points and targets that must be earned, including 1) strengthening efforts to protect cultural heritage, 2) increasing human resource capacity for smooth empowerment, and 3) increasing attention to target groups. Through the community service program, preserving weaving culture through the digitalization of motifs and meanings can promote Indonesian culture more widely and, more importantly, create economic benefits for marginalized communities, mainly the weaving artisans in Kanun.

## METHOD

The Community Development Method (CDM) method is used in the Community Service program, which consists of four stages: initiation, action planning, implementation of activities, and evaluation (Nurwidodo et al., 2023). The first initiation stage was the meeting held with the internal management of the Kanun Weaving Village (see Figure 1) to discuss and map their needs. Kanun is selected as the main community service partner due to its rich cultural and historical heritages. Compared to other weaving villages, Kanun also has more artisans. As detailed in the introduction, Kanun is located in the Northern region of Pontianak city, West Kalimantan, near the Kapuas River—as can be seen in Figure 2.

Afterwards, the discussion results became the basis for proposing and designing a relevant and targeted community service program. A coordination effort was also conducted with a private sector, Pertamina Integrated Terminal Pontianak, which has run a 5-year Corporate Social Responsibility (CSR) program in Kanun. The company has a terminal located nearby the Kanun area and as a state-owned business, has an obligation to run CSR programs. The Pontianak branch has several village empowerment CSR programs apart from Kanun. Pertamina was selected as a partner due to its consistency in operating long-term and comprehensive programs, such as providing training programs for skill

improvement and facilities to boost weaving artisans' productivity (Yanti & Nugroho, 2022). Pertamina is also among the consistent companies to help Kanun obtain global attention, by teaching English language skills for artisans to help them communicate with foreign tourists and marketing Kanun products in international expos. These programs, arguably, are in line with our objective in carrying the proposed community service program. The discussion results with Kanun management and Pertamina showed that Kanun Weaving Village still needs to have a digital weaving pattern archive and the archive as cultural maintenance to make it easier for consumers to see weaving patterns.



Figure 1. Kanun Weaving Village gate

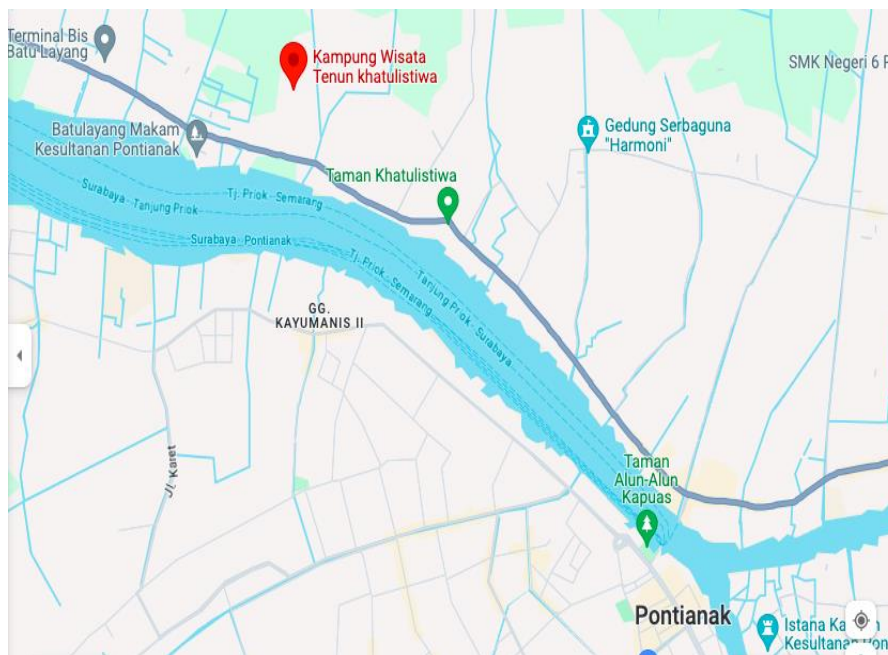


Figure 2. Map of Kanun Weaving Village

In the second stage of action planning, after an agreement to create a community service program, the team carried out planning by determining the participants who would take part in the activity by gathering 10-12 young people who would participate in the training and mentorship program on digitizing the archive of motifs and meanings of woven fabrics. As mentioned above, Kanun is home to more than 30 weaving artisans, although not all have been actively weaving or involved in the weaving industry. Due to the limited time and resources of the community service program, the team agreed to involve only 10-12 young people who at least possess limited knowledge and skills of using computerized technology, which becomes the primary skill required for the program's theme and purpose. Most participants are teenagers still in high school or recent high school graduates.

The third stage of program implementation consists of three activities: delivering material about the urgency of digitization and ways to digitize archives provided by a representative of lecturers at FISIP Universitas Tanjungpura. The second activity was assisting in digitizing archives, where participants were divided into four groups mentored by a team.

The third activity was the presentation session, where group representatives presented the results of their group work. During this implementation stage, the team-taught participants several applications or software they can use, such as picture editing software, mobile scanning application (CamScanner), and archival software (Microsoft Word).

The fourth stage of Activity Evaluation was carried out through pre-and post-tests. Before the activity began, participants were asked to fill out a pre-test, which aims to assess the understanding of participants before getting the material. At the end of the activity, participants were asked to fill out a post-test with the same questions as the pre-test to assess or measure participants' understanding after the activity. This evaluation helps evaluate whether the program has been effectively delivered and what follow-up programs need to be conducted to enhance the results.

## RESULTS AND DISCUSSION

This community service program generally ran over three months, starting from the preparatory stage in March, the core activities in May, and the evaluation and reporting stage in May 2023. This section discusses the activities and results obtained during the program implementation.

### *Preparatory stage*

During this stage, several meetings and discussions were conducted, both internally and externally, with target beneficiaries in Kampung Wisata Tenun Khatulistiwa (Kanun) and Pertamina Integrated Terminal Pontianak, which is currently running the Corporate Social Responsibility (CSR) program in Kanun. The meetings aimed to obtain prior information regarding the present condition of, needs of, and potentials to explore from Kanun. This was regarded as an essential stage to ensure the project team obtains balanced information and, thus, can design and implement well-targeted activities that match the beneficiaries' conditions and needs. During the on-site visits and indirect communication through online messages with the abovementioned stakeholders, it was discovered that despite a number of material and capacity-building support that has been provided to Kanun, it still requires support in terms of preparing the village to become one of the leading tourist destinations in Pontianak, West Kalimantan. Previous projects and support provided by governments, corporations, academic institutions, and non-governmental organizations have been primarily effective in increasing beneficiaries' marketing and product diversification capacities. However, they still feel that the village requires a strong branding strategy to increase its popularity to target tourists locally and internationally. This branding strategy can be well-designed and implemented through the role of digital platforms to reach broad target audiences with minimum cost or effort (Haerunnisa et al., 2024; Zitri et al., 2024). Based on this finding, the project team discussed and agreed to design and implement a program focusing on the digitalization of motifs and meanings of woven fabric produced in Kanun. This specific theme is selected because Kanun is historically and culturally rich, particularly regarding the culture of weaving. Therefore, this digitalization can serve as a means to preserve the rich culture and be a part of the branding strategy for the village since potential tourists can be culturally attracted to the town.

### *Program implementation*

After agreeing upon the program focus, the project team started to prepare for the implementation, which was conducted on 18 May 2023 in one of the beneficiaries' houses in Kanun. The participants for the program were sixteen people, mostly youth who are already familiar with digital platforms and can operate mobile phones and computers well. The program ran for three hours and was divided into three steps. First, a short lecture on the "Importance of Digitalization of Archives" was delivered by expert in the Social Development discipline—as can be seen in Figure 3.



Figure 3. Delivery of lecture by expert in the Social Development discipline

Afterward, the participants were divided into four groups; each group consisted of four people and was accompanied by one mentor. During a more focused session within groups, all participants learned by hand how to digitalize archives, starting from how to use scanner applications on mobile phones, set the lighting and other picture settings to produce good-quality images, transfer documents from mobile devices to computers, search meanings of woven fabric's motifs through interviewing artisans or from online search engines, and design the archives through a computer software (in this session we use the most used software in Indonesia, that is the Microsoft Word). The participants in each group were also requested to practice independently, that is, to select two to four motifs of woven fabric and create their own designed documentation, as documented in Figure 4.



Figure 4. Focused group discussion sessions

The last step was a presentation session, where a representative from each group was asked to present their designed documentation, and a senior artisan from Kanun was asked to evaluate each group's design and select the best group to receive appreciation from the project team. Figure 5 demonstrates the presentation by one of the group members.

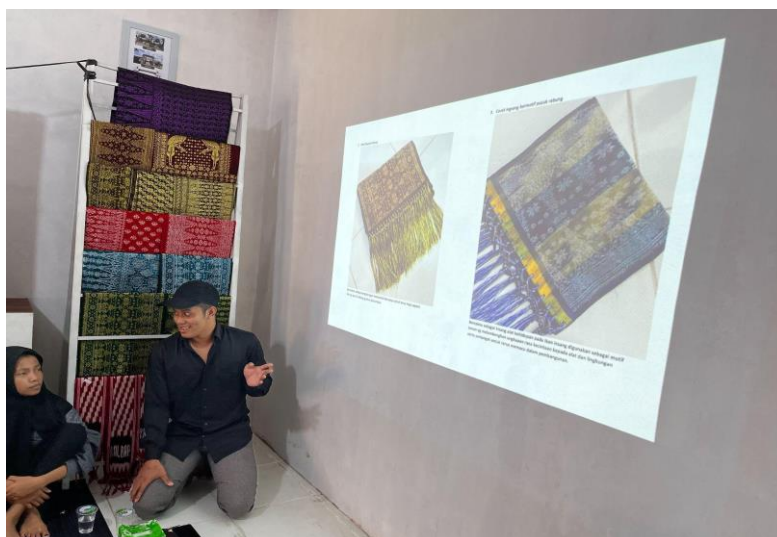


Figure 5. Group presentation

#### *Program results and evaluation*

The result obtained from the pre-test and post-test evaluation is that the participants agree on the importance of digital-based archiving; this is evidenced through the evaluation test, where 100% of participants considered that archiving motifs and meanings of woven fabric are essential.

In the evaluation test, we also asked the participants about their knowledge of how to conduct digital archives. The differences that can be seen between the conventional archiving system and digital archives are in the stages of creation, storage, distribution, and use. In this case, what happens in traditional and digital archives is that the distribution and users in digital archives are carried out at one stage. In the process, digital archives are more effective and efficient than

conventional archives. The implementation of electronic archives carried out dynamically, aims to monitor and manage something related to the archive system and permanently store archives using the available technology containers. The position of digital archives can be seen from two perspectives, namely (1) from the perspective of archive storage media and (2) from the perspective of the archive management activity process. From the perspective of archive storage media, the position of digital archives is included in the group of new media archives, namely archives whose information content and physical form are recorded on magnetic media using electronic devices or in the form of moving image media, static images and sound recordings created in the context of carrying out organizational activities, as well as individuals (Euis, 2012).

Digital archive activities include at least two things: (1) archive storage and (2) archive retrieval. Digital archive storage activities are archive management activities, starting from archive media transfer activities to structuring archives in new media. Government Regulation No. 28/2012 Article 40 states that archive media transfer is one of the methods (activities) in maintaining dynamic archives. When viewed from its purpose, there are at least two purposes for doing archive media transfer, namely (1) to accelerate access services (active and inactive) and (2) for archive preservation (static). The purpose of archive media transfer is to accelerate archive access services, which is carried out with the goal of effective and efficient archive management.

Among the ten questions that we asked, Figure 6 demonstrates the increase in knowledge among participants, where the increase in "True" answers can be seen in almost all questions (the blue graph represents the number of True answers during the pre-test and the orange graph represents the number of True answers during post-test).

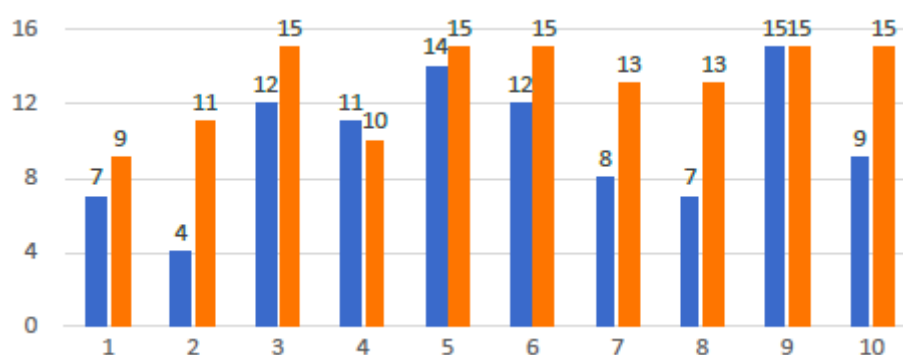


Figure 6. The number of "true" answers during pre- and post-test evaluation

Besides the pre-and post-test evaluation, we also asked a representative of participants regarding her impression of the program. Based on information from one of the participants she expressed her gratitude for the program because she felt it helped, especially in terms of how to operate a computer more effectively for digitization. One of the senior weaving artisans also said that the results of group assignments carried out by participants demonstrated their good abilities in digitizing woven fabric archives. She hopes that this ability can be improved in the future, especially in optimizing the potential of digitalization in Kanun. Digitalization is considered necessary for Kanun to utilize digital platforms and functions to increase the popularity and attractiveness of Kanun as a tourism village for the target tourists and other stakeholders.

The fulfillment of social rights is seen as a social pillar that can provide output in the form of welfare for the community (Anggraeni et al., 2023). One of the efforts is to foster awareness about the digital archiving of weaving patterns. This is done because the main goal is to expand the sales and marketing system. Therefore, digital archiving is needed to make it easier for prospective buyers to determine the style of weaving. The role of youth that we see as an advantage in developing the weaving village is because Indonesia is currently the center of the creative economy, which is seen as the expertise of the youth of Indonesia. In the implementation of digital archiving, the 3P movement strategy is implemented where this movement is in line with the values of the SDGs (Adibrata et al., 2020). The first pillar is people, and the community is the main subject of this service program. Second is Guys Pro, where the local community is invited to collaborate to improve various Kanun systems. Third, Profit, where the weaving village will become a circular economy that will continuously impact the welfare of the local community.

While in the perspective of the archive management activity process, digital archive management activities are included in the manual and electronic archive management system (hybrid system) or automation of archive management. This hybrid system archive management is partly done through manual/paper media and partly through electronic media. Therefore, the community service program we have conducted can be considered complementary to the previous and existing efforts that have been made by various organizations in Kanun, mainly focusing on the sales and marketing improvement for weaving artisans in Kanun (Dina Amalia & Rafi Darajati, 2022; Melati et al., 2020). Digital archives of motifs and meanings of woven fabrics in Kanun can significantly boost sales and attract visitors and customers. Meanwhile, youth participation is integral in the effort to involve and increase the skills of all stakeholders in Kanun in realizing the "Tourism Village" as has already been a priority in the CSR program run by Pertamina Integrated Terminal

Pontianak (Yanti & Nugroho, 2022). Last but not least, this program has also contributed to the achievement of the 11th Sustainable Development Goal, particularly regarding cultural heritage, that is, woven culture in West Kalimantan, which still faces several challenges regarding its preservation.

This service activity has limitations, as many young people need to learn the history of weaving patterns or patterns. Therefore, in the future, we hope that to maintain the culture of weaving, it is necessary to hold activities that can foster curiosity and a sense of continuing to retain and maintain the culture and history of weaving patterns as part of our identity as Malay people, as a young generation of Indonesia who is undoubtedly proud of the meaningful cultural heritage passed down from our ancestors.

## CONCLUSION

This community service program has completed and achieved the objective stated in the beginning, which is to transfer skills to youth in Kanun regarding how to store motifs and meanings of woven fabrics digitally. Digital archives are archives that can be stored and transmitted in a disconnected form or in the form of binary codes that can be opened, created, or deleted with computing tools that can read or process data in binary form so that the archive can be used or utilized. Archival storage in digital form is an alternative solution to manual/paper-based archive management. This is possible because storing archives in digital form provides many advantages in increasing efficiency and effectiveness. The program that has run over three months has achieved notable success, particularly regarding the increase in knowledge among youth in Kanun regarding how to store motifs and meanings of woven fabrics digitally. In the long-term, this program is likely to contribute to the cultural preservation of weaving culture in West Kalimantan and economic development, especially for weaving artisans in Kanun tourism village.

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