

## Ambivalent Attitudes Behind The Design Policy in Indonesia

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Page | 49

### ABSTRACT

Design intervention in the craft sector is one of the issues that continues to grow in design studies. Ranging from the studies on the co-design process between the designers and crafters to the focus on the wider sociocultural context that influences the craft development process. Recently in Indonesia, design interventions in the craft sector are often carried out under the government policies or initiatives to bring designers and crafters to collaborate. In this study, we focus on one of Indonesia government's policies, namely Designer Dispatch Service Program, to develop craft products in various locations in Indonesia through a design approach. One of the outstanding features of this program is the instrument consists of the organizational form, timeline, and regular evaluation meetings, to control and monitor the collaboration process of designers and crafters. Using the descriptive approach to dissect the interaction between each actor and the policy instruments, we found that each actor continuously adjusts the instrument accordingly to their concern and motivation regarding the policy goals. There are also unspoken goals of each actor which are less concerned about the products being exported. Finally, this study shows that despite the top-down policy being well carried out, we found ambivalent attitudes of the actors by continuously describing the design process which was set by the policy.

*Keywords: design, policy, crafts*

### ABSTRAK

Intervensi desain pada sektor kriya merupakan salah satu isu yang terus berkembang dalam studi desain. Mulai dari studi tentang proses desain bersama antara desainer dan perajin hingga fokus pada konteks sosiokultural yang lebih luas yang mempengaruhi proses pengembangan kerajinan. Belakangan ini di Indonesia, intervensi desain di sektor kerajinan sering dilakukan di bawah kebijakan atau inisiatif pemerintah untuk mengajak desainer dan perajin berkolaborasi. Dalam penelitian ini, kami berfokus pada salah satu kebijakan pemerintah Indonesia, yaitu Program *Designer Dispatch Service*, untuk mengembangkan produk kerajinan di berbagai lokasi di Indonesia melalui pendekatan desain. Salah satu fitur yang menonjol dari program ini adalah instrumen yang terdiri dari bentuk organisasi, jadwal, dan pertemuan evaluasi secara berkala, untuk mengontrol dan memantau proses kolaborasi desainer dan perajin. Dengan menggunakan pendekatan deskriptif untuk membedah interaksi antara setiap aktor dan instrumen kebijakan, kami menemukan bahwa setiap aktor secara terus menerus menyesuaikan instrumen sesuai dengan minat dan motivasi mereka terhadap tujuan kebijakan. Ada juga tujuan implisit dari setiap aktor yang kurang peduli dengan produk yang diekspor. Akhirnya, penelitian ini menunjukkan bahwa meskipun kebijakan *top-down* telah dijalankan dengan baik, kami menemukan sikap ambivalen dari para aktor dengan terus menerus melakukan penyesuaian proses desain dari yang ditetapkan oleh kebijakan.

*Kata Kunci: desain, kebijakan, kriya*

## INTRODUCTION

Indonesian President Joko Widodo at the opening of Inacraft in April 2018 stated that he believed Indonesia's future would be in the handicraft industry or creative industry. Since his leadership in 2014 and forming the Creative Economy Agency, President Joko Widodo has various policies that strongly support the development of the creative industry, including the development of product and craft designs. Recognizing the importance of design potential in the national economic sector, several government institutions, namely the Ministry of Trade, Ministry of Industry, and Ministry of Cooperatives and Small and Medium Enterprises agreed on the need for government support in realizing cooperation between designers and businesses actors to create products that are competitive in the international market.

Indonesia Design Development Center or IDDC is a formal institution where designers, associations, academicians, and business actors can collaborate and innovate to develop products that can compete in the market globally. IDDC was run under the supervision of the Directorate General of National Export Development, the Indonesian Ministry of Trade. Among several objectives of the Center, Designer Dispatch Service (DDS) is one of the annual programs aimed at developing new designs for traditional crafts to be suitable for wider export markets.

Indeed, employing design methodology for developing traditional craft products to increase the economic capacity has been frequently carried out for various purposes [1][2][3][4]. Not only initiated by communities or designers through the bottom-up approach, but in recent time, numbers of craft and design development have been widely exercised by the state. In this paper, we will show how DDS program run by the Ministry of Trade and its supporting socio-technical tools, such as organizing tools, program system, etc. We will also explore specifically the encounter of each actor, from the government officials, the designers, and crafters who have been involved in this program and see how they have always attempted to adjust, contest, and adopted the socio-technical tools throughout the program.

In this research, we undertook an ethnographic approach by delving into the practice of several designers and crafters involved in the program for almost 2 years to understand its socio-cultural influence and uncover their tricks, strategies, and attempts to adjust the tools prepared by the center. At the same time we also conducted several interviews to the actors from the government officials, the designer, and the crafters in the city of Jakarta, Bandung, and Flores Timur, in which all are located in Indonesia.

## THEORETICAL FRAMEWORK

Design principles are increasingly being explored and incorporated into the frameworks that inform policy analysis to solve complex societal problems. Design thinking becomes a crucial process in policymaking as the government attempts to find better public policy design that meets and become responsive to citizen expectation. The role of designers within social models becomes the main question of this paper. By raising a case study on designers intervention in the community to improve the ability to develop export-oriented handicraft products. The role of designers is not only in the practice of intervention in the development of craft products, but also to determine the direction of government policy through the DDS program. In its implementation, the designers involved in DDS can be divided into three positions, the first is a field designer who acts as the spearhead of the program, the second is a practitioner designer appointed as a senior advisor, and the third is a design academic who is also a part of the senior advisor team with the practitioner designer and the person in charge of the program.

Since the issue of the role of designers in the development of social values was appointed by Papanek in the 1970s, the current design definition is no longer limited to linear design processes, namely, planning, experimentation, prototyping, and sales. Moreover, currently, the adaptation of design methodologies is commonly found in economic, social, and policy development processes [5]. The current design is closely related to the process of technological, economic, and social innovation, where innovation contributes greatly to the development of "sociotechnical imaginaries" and becomes a symbol of the progress of civilization [6]. Moreover, at present, design activities are very commonly found in social and economic development in the southern hemisphere countries, for example, One Village One Product activities in Southeast Asian countries, such as Thailand and Indonesia, where designers collaborate with local craftsmen to develop various types of craft products that are expected to open new market opportunities [2][7][8]. Another example is the role of designers which is considered very important in the development of traditional craft products with many market opportunities, such as the development of mass-tourism phenomena [1][3][4].

Although the role of designers seems to be significant in the process of social and economic development in various regions in developing countries, the process of applying design for economic and social development in various regions has received much criticism. For example, the use of design thinking for social innovation is considered a failure to release the dominance of the role of designers and policymakers, due to limited time for projects and funds, as well as problems, such as the design process which eventually becomes the exclusive domain of designers [9]. This kind of situation will be risky to place the assisted party to be very passive, and in the end, it will cause the 'dependency process' for the designers. The design will be at a negative risk because in the end the solution offered is not sustainable, especially since the 'assisted' parties will continue to depend on the presence of designers. Thorpe and Gamman (2011) argue that in the process of designing in the context of product development in a community, designers should change their role to become 'facilitators' to include participants to be more active in the process of designing and sensitive assets available in areas where design activities are done by making it a source for designing [10]. This was also voiced by the researchers of participatory design approach, where designers are required to have the ability to actively involve participants in defining problems and carrying out the design process, which will be expected to have the capacity to develop their solutions on an ongoing basis. In the issue of 'infrastructure', designers are required to be able to negotiate different interests to build consensus to achieve the same goals and objectives [11]. Differences in interests and backgrounds are indeed the main issues when design methodologies are adopted to solve problems in society. In other words, in participatory design discourse, designers are required to facilitate the process of designing to become a joint prerogative, where non-designers can actively formulate problems, engage in the process of designing solutions, and most importantly, how these solutions can be sustainable.

However, the discourse in participatory design is considered too focused on micro-level activities, given the focus to bring the 'democratic' and egalitarian design process between designers and non-designers. This will adversely affect the process and final results of the design, because, in the process, the participatory design seems to ignore the influence at the macro level, such as social and cultural structures on the local site, geographical conditions, and history where design activities are carried out [12]. Huybrechts, et al. (2017) argue that design activities between designers and non-designers should have an active capacity to engage in micro and macro activities because directly or indirectly, the design process is strongly influenced by the conditions of the surrounding institutions. This argument cannot be avoided, considering that design intervention in the Indonesian context is very much involving various institutions, both informal and formal. Moreover, craft villages, where the research paper is focused, have a flexible and fluid work structure in their daily lives. This condition is

common and is the main character of informal and small enterprises, where in their daily lives they rely on social connections, friendships, and family [13][14][15].

With different social and cultural structures from formal and informal institutions, such as government to craftsman villages, the design process should be able to facilitate, not only the different interests and desires of non-designers being argued by the proponents of participatory design, but also can accommodate and adapt to sociocultural conditions from various institutions that are behind non-designers. Therefore, this paper will explore further how the different sociocultural conditions of non-designers can adapt and negotiate in the design process. In this case, the role of 'sociotechnical devices' or 'boundary objects' plays an important role in the process of reconciling these differences, where the process of standardization and classification is very useful to facilitate the different interests of the various stakeholders involved. Technical objects simultaneously embody and measure a set of relations between heterogeneous elements [16]. By examining the relationship between the technical objects and other actors, and what are their specific roles within the relationship, we describe the DDS program to look deeper the relationship between the instruments and actors who each plays an active role throughout the program. De-scripting allow us to delve on how the "designer" inscribed the technical objects and on how the users create their own adjustment of the technical objects.

Various discourses that discuss government policy often highlight policymakers as active actors who play an important role in the process, while policy recipients are seen as passive actors who only accept the policy. Communities as recipients of policies are active actors who also have an important role in receiving and interpreting these policies. Therefore, doing a description of the policies that have been implemented is an important thing to do. To do a description on the case of this design development policy, this paper focuses on 4 key persons as actors who each has different agencies in the policy: as the government representatives, a senior design advisor, a professional designer as a project member, and the craftsman. The description is an important process to break down the attitude of the actors toward the goals that need to be achieved in the program[16]. In addition, this attitude underlies the various behaviors carried out by actors to indicate that the main objectives of the program have been achieved even though the actual objectives have not been achieved. Therefore, we shed light on the ambivalent motivations of each actor in adjusting the project's goal.

## MOTIVATION AND INTERESTS OF THE ACTORS

### Government

The government through the Directorate General of National Export Development (DGNED) established the Indonesia Design Development Center (IDDC) to collaborate with businesses, designers, associations, and academics in creating quality-based, value-added, and globally competitive design products. IDDC provides supporting facilities for designers, such as libraries (which contain design books and access to stylus.com global trend sites and euromonitor.com market information), digital prototyping workshops (such as, lasers cutter, 3D printers, 3D scanners, electronic cutters, and photography studios), coworking rooms and meeting rooms. The program initiated by IDDC includes Good Design Indonesia (GDI), Design Clinic, Designers Dispatch Service (DDS), and Design Seminar.

Good Design Indonesia (GDI) is an inauguration program for Indonesia's best design that is adapted from a similar program from Japan, namely G-Mark. The program aims to find quality design talents, encouraging efforts for the importance of design-based product development and promoting Indonesian products to compete in global competition. The Design Clinic is intended for Small and

Medium Enterprises (SMEs) who want to understand and use design services as a method of developing their products. This program is an effort of the Government to involve professional designers in the fields of industrial product design, visual communication design, packaging design, design management, and craft.

The Designers Dispatch Service (DDS) was originally a Japan International Cooperation Agency (JICA) grant program for the period 2012-2014. Then the program was adopted and managed independently with the Government budget through the Directorate of Export Product Development, Directorate General of National Export Development (DGNED), and Ministry of Commerce of the Republic of Indonesia. The project was initiated in 2012 involving two designers namely Abie Abdillah and Bayu Edward to develop products with rattan material. At that time, the Ministry of Trade did not have a standard system and did not have a design team. The following year, several regions were randomly selected to join the DDS program through internal discussions, without clear criteria. In 2014, several DGNED staff traveled to Japan to learn various things about developing export-oriented craft products.

Based on comparative studies of trips to several cities and craft centers in Japan which emphasized the development of export products through design, Riana Setia a representative of the Sub-directorate of Service from DGNED, recruited Harry Maulana as a professional designer representing the manufacturing industry, and Andar Bagus as academics from Institute of Technology Bandung, to develop collaboration among the government, the professional designers and the academics in IDDC. The professional designers and academics were involved in this program to create methods for export-oriented product development. DGNED as a facilitator hopes that this program belongs to all actors, where all can participate actively and achieve success together. For example, in 2016, two SMEs assisted by DDS managed to obtain export transactions namely Cilacap (Central Java Province) with a total of 1,150 worth 62,500 US dollars and Muara Bungo (Jambi Province) with 1,200 worth 55,200 US dollars. Although the success of exports was only achieved by 2 out of a total of 22 SMEs who were accompanied that year, the transaction value was comparable to the costs incurred by the state to hold DDS for a year. Not only does it increase SMEs profits through exports, but it also raises awareness among the government, designers, and SMEs to support each other in design-based SMEs development programs. Although DDS is a program initiated by the government, its success depends on the active participation of all actors involved. The DDS program initiated by the central government, also triggered the regional government to hold a similar program called Designer Dispatch Service (DDS) Deconcentration whose fund was originating from the National Budget, and implemented by the provincial government through the Department of Industry and Trade which recommended several SMEs to participate in the program. Designers have the responsibility of the entire process that must be known, approved, and carried out by P2E, the government agencies, and business parties. The responsibility carried out by the designers not only ensures the design process runs well but is wider than that. This is documented with various forms that must be filled directly by the designers at each stage and signed by the four stakeholders. The design process with the system at each stage serves to control the stages of work that have been passed by the designers during the DDS process. Because this program is not expected to be only results-oriented but also oriented to processes that support good results. These things are independent of the success of SMEs in export transactions that may be achieved at the end of the program. The following is a product design scheme under the work system delivered in the DDS program.

Designers are the spearhead of this program, they are demanded more than just designing and producing good and quality prototypes. With a process that is often considered convoluted, especially related to documents that must be filled during the process. But this process is very important for the sustainability of the program because this is how all actors can participate to monitor and evaluate

the stages of work that have been passed. The entire documentation process also becomes the determining factor in the next stage.

Designers are also required to work simply, humbly, and with empathy. Designers come to a location as guests who must always follow the procedures that apply there which can be very different from the procedures or habits in their place of origin. Designers must be able to dissolve in local culture to be able to carry out their duties as DDS designers. Designers must communicate the concepts and data that have been researched beforehand to the business actor in a communicative way, the use of informal and easily understood language. So that the success of submitting this matter to business actors and making business people aware of the concepts and data becomes a separate success for designers, regardless of the success of the final product in the export market.

### Senior Design Advisor

The absence of agreed parameters and integrated communication between the central government, local governments, designers, and SMEs to measure the achievements of each designer in each stage of assistance, making Harry Maulana, as the Senior Design Advisor in the DDS program, initiate a system where it can be measured, monitored and evaluated in every stage of the DDS work. The monitoring and evaluation process was carried out several times during the program. In this evaluation activity, not only did the advisor provide one-way advice, but intensive discussions were held between the Senior design advisor, the sub-director of Service, and the designers. In this evaluation activity, each designer reports on the targets that have been achieved after visiting the intended region. The program's system is sorted according to the visit of the designers, as follows:

1. Phase 1 contains detailed information about SMEs (biodata, types of products, availability of raw material supplies, machinery, work tools, and export experience), current consumers (sorted by geography, demography, psychography, and sociocultural), and current competitors (sorted by product type, production quality, and price).
2. Phase 2 contains proposals submitted by designers related to target markets (economic strata, annual income, market segmentation, and design identity), visual imagery (design concepts and image boards), alternative sketch ideas, 2-dimensional and 3-dimensional work drawings, and design progress reports.
3. Stage 3 contains the progress of making a prototype and design review (related to problems, problem analysis, improvement ideas, and repair schedules)
4. Stage 4 contains the final design transfer sheet, design specifications, completeness of the exhibition, and design progress reports.

SMEs have the potential for natural, cultural, and traditional resources but are not familiar with the ethos/work culture of export-oriented product development. To overcome this, Harry Maulana used a simple manufacturing system that prioritized quality, and reduced production costs as low as possible to have competition with similar products, as well as the timeliness and amount of production in shipping. One method that is commonly applied through Kaizen, which has a philosophy of continuous improvement that involves all actors involved in the product development process. The following is the way Kaizen is applied in the process:

1. Producing following the target market, quality, specifications, costs, product prices, and delivery time according to the agreement.
2. Producing in small quantities to prioritize quality, optimize existing strengths, and avoid storing an inventory of components and finished products in warehouses.
3. Overcoming waste by improving the handling of raw materials, and always looking for new suppliers that are more qualified.

4. Organize the quality of work with tidiness, regularity, cleanliness, standardization, and sustainability.
5. Improve quality by controlling the design and production process through the Total Quality Management (TQM) system, namely by optimizing data, prioritizing quality, evaluating and improving the process management system, focusing on customer satisfaction, and using the Plan-Do-Check-Act system.

There are a lot of managerial obstacles faced by SMEs, for example, it is difficult for them to make accurate calculations regarding the ability or production capacity. This has an impact on the timeliness to fulfill demand. In addition, the problem of control over product quality in SMEs is also one of the problems that are often encountered. Work systems that tend to be familiar allow for errors that are not handled optimally so that they can occur repeatedly.

### **DDS Field Designer**

Designer recruitment and selection are carried out and evaluated by the Ministry of Trade DGNED every year. In 2018, there were 98 design applicants and 12 were selected to be sent to 10 different regions. Every year, the requirements requested for designer applicants vary according to the needs and potential of the business to be developed. The criteria for the DDS designer in 2019 include the requirement for designers to be Indonesian citizens and have a design education background. Besides that, the designers have to show portfolios with track records related to home-decor designing and has played an active role in developing products with copper/silver materials, textiles, weaving, wood, natural fibers, leather, natural webbing, and pottery. The designers must also have a good understanding of product designs, trends, and developments. They also have to be willing to commit to the specified working time and be able to make a simple business plan. In addition to the requirements requested above, they are also required to write a maximum of 500 words about their experience in product development. After the designers were selected, the Ministry of Trade DGNED and the Senior Design Advisor in Jakarta invite the designers to brief them regarding the whole program.

Radia is a designer who was chosen as a DDS designer in 2016, 2017, and 2018. With an academic background in the Bachelor of Product Design and Master of Design, he decided to seek experience through the DDS program. The profession that he lived in was as a professional designer and part-time became an academic assistant at a state design college in the city of Bandung. One of the motivations that encouraged him to take part in the DDS was the desire to add insight into the design potentials of various regions in Indonesia. By participating in the DDS, in addition to getting the opportunity to add insight into the potential of various regions in Indonesia, he also gained new experiences, namely interacting with craftsmen and local business people to develop new designs. He did not get this experience in his daily work as a designer in the city of Bandung where he interacted more with clients, fellow designers, or academics. The profession as a DDS designer not only requires him to have soft skills to communicate, but it also requires him to understand the culture and the customs of the local area to achieve the DDS goals. In addition, the differences in cultural backgrounds between Radia and businesspeople/craftsmen in the area are also different experiences and new to him in making designs. During the program, Radia focuses on targets that must be achieved at each stage of monitoring and evaluation.

With the tools provided by the program organizer (see figure 1), he filled out the form according to the instructions given and presented it during monitoring and evaluation. He was able to meet all the targets given in each DDS monitoring and evaluation process.



Figure 1. Monitoring and evaluation instruments. (Source: Designer's documentation, 2018)

### Small and Medium Enterprise Participant

Bernard and Maria are the owners of one of the chosen SMEs to be accompanied by Radia in the 2018 DDS program in Larantuka, Flores. Their business, Ria's bag, has been producing various palm leaves-based (lontar) products since 2014. The products produced include wallets, pouches, clutches, and bags. Ria's Bag products utilize natural coloring gradations as the pattern. Designers consider the quality of Ria's Bag products to be very good as they are handmade and luxurious. Ria's bag production capacity is 30-50 products per tourist visit. The workforce owned by Ria's bag is 8 people.

Figure 2. Business owner profile form. (Source: Designer's documentation, 2018)



Being a participant in the DDS program is the first experience that Bernard and Maria have received assistance from the Central Government regarding the development of the design. Before the program, they were producing bags and selling only in Bali without knowing to whom the bags were sold, at what prices, and so on. The assistance that was previously obtained from the Department of Industry and Trade and other support as requested, for example, training on natural dyes in Malang.

The first time they participated in the DDS, they received information from the local government. They were asked to gather in the government office to follow the selection process and then they were selected as a DDS participant. The first impression when hearing presentations from designers is that they are open-minded because they do not know the importance of knowing the target market. During this time, they feel lost and closed to the market. They just made their products without imagining who will buy and use them. So far, Ria's Bag products have been produced by order and sold to buyers from Bali. The buyers bought several Ria's bag products for sale in Bali. Bernard did not know then which product was sold at what price and to whom.

During the program, the design development process consists of four face-to-face meetings between the designers and the participants. At the first meeting, the business selection was conducted. The designers interviewed each business actor and chose one or two business actors who were considered ready and following the objectives of the DDS. At the second meeting, the four designers immediately communicated with business actors at the workshop owned by the business actors. During this process, intense communication takes place.

According to Bernard, the process of communication with the designers was considered quite comfortable. He does not feel intimidated by the way designers provide insight and knowledge, even though they have different cultural, social, and academic backgrounds. Not only do designers convey verbal insight, but also supported by visual languages, such as existing types of similar products, target consumer images, and so on. Discussions are often conducted informally, interspersed with casual conversations, and do not directly discuss the core of the talk that the designers want to convey. Various things can also be communicated easily because the designers understand the difficulties felt by craftsmen. Adjustments in developing designs are carried out in a piecemeal manner and do not contrast with what was previously done by craftsmen. For example, if previously Ria's bag produced bags with various colors, with the development of designs based on the target market, color adjustments were made, namely by using natural colors. In addition, some forms developed are forms that have often been made by the craftsmen, such as curved and rounded lines.



Figure 3. Ria's bag products before the DDS program (left) and after the DDS program (right). (Source: Designer's documentation)

The benefits felt by the business actors can be divided into two things, the first is related to the big goals of DDS and the second is beyond this. Benefits related to DDS objectives include knowledge of target markets, insights into the design process, and knowledge of the characteristics of products that are ready for export, such as product quality and production management. Whereas the other benefits felt by the business actors are expanding the fraternity, from those who did not know at all, to getting to know each other and being able to discuss. In addition, the formation of closeness between the designers and the business actors is not only limited to various activities and talks related to DDS programs, but also other activities. Along with the passage of the DDS program, the communication that occurs between the designers and the business actors is increasingly fluid and informal. In addition to taking place when face to face, long-distance communication is carried out via telephone or messenger service. Until the last stage of the DDS program, which was an exhibition at the Trade Expo Indonesia, the business actors had considered the designers as family members and not foreigners even though the number of meetings could be quite short.

The design idea is initiated by the designers. But the design process that takes place is not one-way. There is no feeling of offense or objection when the designers ask the craftsmen to change or do something when making a design prototype because they understand that it is all done for their own good.

The role of the government representative who always accompanies the designers during the process with SMEs was to motivate during the DDS process, even though technically there was no interference. The Service Government is always present and helps to facilitate programs run by the designers while in the area. In general, the business people and the craftsmen feel that the assistance carried out in this program, to the final stage, provides new knowledge. Regardless of the success of the product as a product that can be exported, they feel helped and feel there is a door that opens before their eyes. The business actors/people feel impressed with the amount of advice and input they get after producing the first sample. The samples brought to Jakarta were then brought back with many inputs from the designers regarding tidiness and detail. They did not know what process had been carried out by Radia and the advisory board in Jakarta regarding the samples, but the input obtained was indeed felt very much and important.

## **AMBIVALENT ATTITUDES OF DDS ACTORS**

The DDS program initiated by the government through the Directorate General of National Export Development, the Indonesian Ministry of Trade has the main objective of preparing SMEs' products to be ready for the export market. Each actor involved in the DDS program uses and interprets the instruments in the program differently. It is very important to investigate the stages that are passed by each actor, especially in the process of conducting a description of the implemented policies. In this study, several important points were found: Each actor in this program adjusts related to the goals they achieve. They know with certainty that the main objective of implementing this program is to achieve product development that is ready for export. The government hopes that through this program, they are not only developing products with different designs or new appearances, but also preparing the SMEs' managerial aspects, efficient production systems, and consistent quality handmade objects. However, in reality, in the three years of DDS implementation, only two companies have managed to penetrate the export market while other companies have not succeeded in exporting until the program period ends. Therefore, the government encourages the designers and the business actors to be able to show their best at the export exhibition at the end of the program. This is important because if the product can be displayed properly, it is considered to represent the

success of the program. In addition, from the point of view of accountability in Indonesia, reporting the use of funds, documenting activities, and conformity between plans and program implementation are far more important than achieving the program objectives themselves. The exhibition of DDS products at the Trade Expo Indonesia event is also an important event for the Ministry of Trade institutions. The government representative has emphasized from the beginning of the program the importance of this expo. Because the President of Indonesia is always visiting the DDS program booth and the media exposure of this is good for their reputation.



Figure 4. IDDC and DDS Program booth at a prestigious export trade expo in Indonesia. (Source: Author's documentation, 2018)

The Senior Design Advisor also has a way of carrying out their obligations during the DDS program. The Advisor must continuously monitor the stages of the program so that it can be measured and evaluated. In carrying out their obligations, the advisor ensures that the designers fill out the evaluation form properly, report all progress and problems in the field during the evaluation, and ensures that each stage has been carried out by the designers. In addition, the advisor also provides suggestions related to the design aspects to be developed.

The designers and the business actors in the design development stage focus on making product prototypes that are ready to be showcased at exhibitions. Every activity carried out in the design development stage is discussed to be able to produce prototypes with good quality. The designers ensure that the instrument form is filled out properly and follow the instructions from the senior design advisor. They also ensure that every progress in the product development stages is properly reported and presented at the evaluation meeting. In this program, they collaborated to produce product variants along with new branding to better represent Ria's Bag in the international market.

Through the description process that has been carried out in this study, we found that each actor in this program has made adjustments in achieving the main objectives of the program, and these adjustments indicate an ambivalence in general program objectives. Normatively, every actor knows and acknowledges that the purpose of this program is to prepare export products. However, in reality, each actor has different motivations and they realize that achieving a ready-to-export product requires greater effort than just preparing a new design with good quality. The readiness of the business model, company management, consistent production aspects, and the ability of business owners to communicate with customers from different countries are some aspects that are not the

main concern of the program. Each actor acknowledged that the achievement of program objectives was represented by the achievement of exhibitions at the Indonesian Trade Export event and exposure from the media because the results of this program were seen by the President at the event. Even though the program organizers know this always happens in every program implementation, in terms of formal policy, the main objectives are not changed by adjusting the reality that occurs during the program.

## CONCLUSION

Policies for SMEs interventions with a design approach can be found in various countries in Asia. Even so, the form of intervention and the main objective of the program often merely ends in developing the object design without considering the continuation of the program. In its implementation, it is necessary to conduct a study on how each actor has an active role in using the instruments in the policy so that the policymakers are allowed to improve the implementation of the next program. In this research we shed light on the practice of one of design policy in Indonesia, namely Designer Dispatch Service (DDS). DDS is an annual programs aimed at developing new designs for traditional crafts to be suitable for wider export markets. The policy was initiated by the Ministry of Trade and has been going on since 2017 until now. During its implementation from 2017-2018, among more than 40 crafts SMEs who participated in the program, there were only two SMEs who succeeded in getting overseas buyers and finally had their products exported. Despite of the relatively low success rate among the participants, the program kept going on each year. The crafts SMEs satisfied with the program because they gained new knowledge regarding the design process, the participated designers also satisfied because they were able to contribute in developing the nation's crafts potentials, and the Ministry of Trade also always proudly displaying the results of the program at one of a very prestigious export trade expo annually. We are interested to highlight the gap between this relatively low successful rate of the SMEs participants after the program and how are the actors (government, senior design advisor, designer, and craftsman) perceived their achieved goals during the program. We found that each actor continuously adjusts the instrument accordingly to their concern and motivation regarding the policy goals. There are also unspoken goals of each actor which are less concerned about the products being exported. The existence of goal ambivalence in the DDS program in this study is an example of how the implementation of a top-down policy is applied. This is because as a government program, the accountability for the implementation stage of the program is far more important than the achievement of the program's goals itself.

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