

Turnitin The Strategy Duta Batik of P alu City to Promoting

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The Strategy Duta Batik of Palu City to Promoting "Tenun Ikat Donggala" Fabric as Cultural Heritage through Instagram

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Abstract

Tenun Ikat Donggala Fabric is a copyrighted work of the Kaili tribe that must be maintained as a cultural heritage. Production of Tenun Ikat Donggala fabric can be found in the area of Palu City and Donggala Regency. In the process of development, the Tenun Ikat Donggala fabric not widely known by the public even though it has been featured in national level cultural events. The research objective was to determine the strategy Duta Batik of Palu City in promoting the fabric "Tenun Ikat Donggala" as a cultural heritage through *Instagram*. The research method used is qualitative and the withdrawal of informants using key informants. The results showed that in carrying out promotional strategies, tourism ambassadors used social media such as *Instagram* to disseminate information about the Tenun Ikat Donggala fabric, which is the cultural heritage of the Kaili tribe. The message used is in the national form (Indonesian) and the regional language/accents that describes the uniqueness and durability of the fabric. The use of local language aims to be able to close emotional ties and provide awareness to local communities, especially millennials, to love and wear Donggala Ikat Tenun cloth more as a cultural heritage from generation to generation.

Keywords: *Duta Batik; Instagram; Promotion; Tenun Ikat Donggala*

Introduction

Each region has its characteristics in producing fabrics based on its cultural elements. To be able to maintain its traditional characteristics, the manufacture of cloth is generally done by weaving. Weaving is a technique for making fabrics that are made by combining thread lengthwise and transversely, or crossing warp and weft threads. Donggala woven sarong or Donggala silk sarong is one of the traditional handicrafts of Donggala Regency which is quite famous. The specialty of the Donggala woven sarong is its very democratic function. One of the places in Central Sulawesi that produce woven fabrics is the Watusmapu area, Donggala Regency. Donggala woven fabrics have distinctive motifs and decorations, namely flowers, leaves, fauna, as well as geometric elements, both colors, and manufacturing techniques.

Design patterns are not bound by any particular pattern. This can be seen from the number of Songket motifs applied to the Donggala woven sarong (Zeintatieni and Nahari, 2014).

Donggala woven fabrics are the result of copyrighted works Kaili tribal communities from time immemorial later It was passed down from generation to generation to their children and grandchildren so that until now, the cloth has survived and can be used by any group. In the process of its development, the Donggala woven fabric initially did not get much interest from consumers, both at the regional and even national levels. This could be due to the lack of public awareness of cultural preservation using the Donggala woven cloth. Besides, the production of the Tenun Ikat Donggala fabric is also very limited because the weavers choose to work in other fields. If this is allowed to continue, the social heritage in this cultural context will be lost and forgotten by its successors, especially in the Kaili tribe in Central Sulawesi.

To maintain the Tenun Ikat Donggala fabric as the socio-cultural heritage of the Kaili tribe in Central Sulawesi, the local government then intensively promoted and collaborated with the community, especially women in the Donggala area, to return to work to produce Donggala woven cloth. This government action only aimed at maintaining the cultural heritage of the Kaili tribe, but through Donggala's weaving, the government can empower people so that they can earn income and can meet their daily needs.

In 2008, the number of Donggala woven sarongs produced had begun to increase, because the tools and materials used made it easier to process and work on, although the manufacture of materials, motifs, decorations, colors, and methods was not as simple as it seemed. Besides, woven fabrics are often used as sarongs as a complement to the clothes worn by men, and as subordinates for women. The specialty of Donggala weaving is now starting to attract various groups, ranging from Indonesians to foreigners.

In subsequent developments, based on the hard work of the local government and local people, the Donggala woven fabric was introduced nationally in the sector *fashion*. This is certainly very encouraging and can make these fabrics popular in the community. At the Jakarta Fashion Week 2009-2010, fashion designer Ian Adrian presented a series of his designs with the theme "*Bomba Toveaku*" which means "Flower of Love" in Kaili. The design is made of Donggala woven fabric combined with various other types of fabrics. The designs inspired by the local culture of Central Sulawesi are unique and feminine and most of the designs are suitable for young people to wear. Apart from several fashion designers such as Oscar Lawalatta and Marga Alam, they have raised Donggala woven fabrics to a wider area through fashion designs. It is hoped that the efforts made by fashion designers will be able to elevate the existence of Donggala ikat and its craftsmen to a better level and its popularity is equal to traditional fabrics from other regions that were previously known by the wider community (Zeintatieni and Nahari, 2014).

The Tenun Ikat Donggala fabric, which is currently well known by the wider community, basically remains must be promoted because these fabrics will compete with various kinds of traditional fabrics in Indonesia. Like the batik cloth in Java which is already global and easy to obtain, the greatest hope for the Donggala woven fabric, of course, can also be famous and have a lot of enthusiasts both locally, nationally, and even internationally. Therefore, as a regional child who is aware of the sustainability of Kaili's culture, Geofani Mandike, who is also the proud son of Palu City, has been the representative for Central Sulawesi in the national event in 2016 in the promotion of Kaili's culture.

Geofani Mandike is the initiator of the formation of the Palu City Duta Batik which is always held every year. The main role of the Duta Batik is to serve as a barometer for the promotion of the Kaili tribe's work, namely the Donggala woven cloth. The form of promotion that is mostly carried out by the Palu City Duta Batik uses social media *Instagram*. Based on the concept, it is explained that is a media

that provides easy ways of sharing *online* by photos, videos, and also social networking services that users can use to retrieve and share with their friends (Budiargo, 2015: 48).

Social media *Instagram* was chosen as the most effective tool in conveying information about Tenun Ikat Donggala Fabrics. This information is not only related to the written sentence but can be in the form of pictures and videos related to the procedure for making the Donggala woven cloth as a socio-cultural heritage of the Kaili tribe, the research objective was to determine the strategy of the Palu City Duta Batik to promoting the fabric "Tenun Ikat Donggala" as a social heritage through *Instagram*.

Literature Review Promotion

Promotion is a direct or indirect communication activity from an individual, group, or organization that facilitates the exchange of information to persuade one or several people, or the general public, to receive products produced by a person or a company. (Liliweri, 2011: 502).

Promotion is also an activity to spread messages about a product so that this product is remembered by consumers or customers, these messages stimulate them to make requests and offers for this product. Promotion often involves ongoing advertisements that are published through the mass media. Some activities such as advertising, product sales, and public relations are often considered as aspects of promotion. (Liliweri, 2011: 502).

The use of *New Media* which is considered efficient and effective can also be used for promotional activities. Promotion according to Evans and Berman (in Simamora, 2003: 285) is all forms of communication that are used to inform (*to inform*), persuade (*to persuade*), or remind people about products produced by organizations, individuals, or households. Meanwhile, Promotion according to Simamora (2003: 754) is the communication of information between potential buyers and sellers in distribution channels to influence their attitudes and behavior.

For the promotion of the organization to be effective, every promotion must have a predetermined goal, this goal directs promotional work to achieve company goals. There are (3) three main objectives, namely the promotion of:

1. *Informing* (inform), all the promotional activities intended that prospective customers can determine the characteristics of a product, so that they will buy the product, for example, showed that the products offered are the best and can meet consumer needs compared to other products. The excitement about this new product can be informed through publicity media.
2. *Persuading* (persuading), the next promotion goal is to persuade consumers to buy the products offered. When a competitor offers a similar product, the producer does not remain silent, immediately informing consumers that our product is still available, and he will persuade consumers to buy it. The act of persuasion means that producers try to develop positive characteristics from consumers towards the product so that consumers continue to buy and use this product. The promotion aims to persuade consumers, he will say why the products we produce are better than other products.
3. *Reminding* (reminding), if the target audience is consumers who already have a positive attitude about the product, the producer will still "remind" customers about the advantages of the product being offered, customers are expected to continue to buy and use this product and avoid other types of products. (Liliweri, 2011: 504).

Besides, several specific promotional objectives can be formulated in a marketing promotion including the following:

- a) *Build awareness* (build awareness). New products and new companies, along with not being recognized by the market, meaning that initial promotional efforts must focus on establishing an identity. In this situation the focus of the marketing promotion is to (1) effectively reach customers; and (2) telling the market who my company is and what I will offer.
- b) *Create interest* (create interest). The purpose of promotion is to build customer awareness and move them to seek and if possible, buy products offered by the company. This goal is indeed very opposed in any business discussion. As we have seen with our discussion of consumer behavior or buyer behavior, every customer must first know their needs before they can actively consider a purchase. Therefore, the focus of promotion is directed at creating messages that convince customers that there is a need that has become a characteristic of society, and this need can only be met by our company. Most companies use marketing techniques to create targeted buyer interest such as creating attractiveness based on basic human characteristics such as emotion, fear, sex, and humor.
- c) *Provide information* (provide information). Some promotions are designed to help customers enter the product search stage to become acquainted with and possibly will buy the product.
- d) *Stimulate demand* (stimulate demand). The Promotion that aims to stimulate the target audience to recognize alternative products, or for customer is a promotion so that they keep buying this product.
- e) *Reinforce the brand* (strengthen them). After a purchase is made a marketer can use promotions to help build a strong relationship between the buyer/customer and their particular product/product, this is to keep the customer loyal to buy and use this product. (Liliweri, 2011: 505-506)

Social Media

Media has special characteristics that other cyber media does not have. The special characteristics of social media, one of which is social media, departs from understanding how media is used as a means in the virtual world (Nasrullah, 2015: 15). Furthermore, there are social media characteristics which Nasrullah (2015: 48) also conveyed, namely:

- a) Network (*Network*); An Infrastructure that connects hardware devices to exchange information.
- b) Information (*Information*); Information is the main form of social media because communication requires information. Examples such as user content, intended profiles, and so on.
- c) Archive (*Archive*); Social media can be a data storage medium containing information from its users.
- d) Interactivity (*Interactivity*); Social media must have interactivity or interaction between users
- e) Social Simulation (*Social Simulation*); Social media can simulate real social circumstances without having experienced it directly. For example, *chatting* with friends without having to meet face to face directly.
- f) User Content (*User-generated Content*); content-content in social media can be created by users, not just the content that already exists.

Instagram

According to the *Instagram website*, the app Instagram was founded by Kevin Systrom and Mike Krieger. This application was released in October 2010. *Instagram is an application that allows you to share photos or images with your fellow Instagram users.* Photos on Instagram can be used as memories to be seen in the future, can express conditions that are happening and have happened. Instagram social media users want reactions from their friends and give mutual comments and likes from uploaded photos and videos. (Puspitorini, 2016: 7)

¹ *Instagram* is an application used to share photos and videos. *Instagram* itself is still part of *Facebook* which allows our friends *Facebook* to follow account *Instagram*. The increasing popularity of *Instagram* as an application that is used to share photos has made many users who have entered the business online participate in promoting their products via *Instagram* (M. Nisrina, 2015: 137).

Tenun Ikat Donggala Fabric as a Social Heritage

The Donggala ikat sarong is a combination of the weaving skills of the Bugis people who came from Sengkang and the Kaili people through the marriage of a Bugis man who married a woman from the Kaili tribe who lived in Watusampu. The Watusampu area is a sub-district known as the origin of the production of ikat sarong in Donggala Regency. The following are several types of Donggala tie-woven sarong materials, namely in 2009–2010, they were threads made of cotton, silk, Mesres, and gold or silver threads, then in 2011-2013 using silk thread, mesres thread, and gold or silver thread.

The motif of Tenun Ikat Donggala Sarong from 2009–2013 there was no change in the motive, it's just that in 2013 there was a new design of *Buya Bomba* motif, namely the Guma. Based on manufacturing techniques and motives the sarong/cloth there are seven types of weaving Donggala, namely *Messa*, sarong *Pelekat Garusu*, and *Buya Cura*, *Buya Bomba*, *Buya Subi*, a combination of *Bomba* and *Subi*, *Buya Bomba Kota*, and *Buya Awi*.

Methodology

Study Design

Type of research used is qualitative research with ⁵ case study approach. According to Miles and Huberman (1992: 1-2), qualitative data is very interesting. Qualitative data are a source of ⁷ broad and well-founded descriptions and contain descriptions of processes occurring in the local context. With qualitative data, we can follow and understand the flow of events chronologically, assess cause and effect with ⁵ the realm of local people's minds, and obtain many useful explanations. Besides, qualitative data is more likely to guide researchers to make unexpected discoveries and to form new theoretical frameworks, such data help researchers to go beyond preconceived notions and initial frameworks.

Mechanical Sampling (Informant)

In this study, the technique of sampling/informant used is of key informants.

Meta Data

Collection techniques in qualitative research are divided into two, namely:

1. In-depth Interviewing

Interviewing is data collection by asking questions directly by monitoring (data collection) to informants, and informants' answers are recorded or recorded using a *tape recorder*, Soehartono (2002: 68).

2. Direct Observation

Observation is carried out not only by recording an incident or event but also by doing everything or as many things as possible that are suspected of having a connection (Nasution, 1992: 58). After

making observations, the next researcher will make notes containing the activities that have been observed, this is in full called field notes.

Results

Indonesia is a country rich in local culture from Sabang to Merauke. Each region has its characteristics which of course will be different from other regions, but still upholds unity as the people of the Indonesian nation. The cultural differences that occur are only the identity of the beauty of the diversity of cultures in our country. Culture is the creation of the work of the nation's children which is made using taste and mindset. To be able to preserve culture, what must be done is to share it from generation to generation to posterity. This process can be through *word of mouth (word of mouth)* and formal or non-formal education related to the culture that is owned, for example on how to make traditional cloth which can be used as one of the main characteristics of a tribe.

A good citizen of course must be able to love the history and culture of the nation both to be understood more deeply and implemented in daily life during social interactions. The benefit of preserving the history and culture of the nation is that we will know the characteristics of an area inhabited by a certain tribe, for example, the Kaili tribe in Central Sulawesi Province. The Kaili tribe is an indigenous tribe that is widely spread in the City of Palu, Donggala Regency, and Sigi Regency. Based on its history, this tribe has very beautiful creations, ranging from regional languages, song art, dances to traditional cloth making which is commonly known as Tenun Ikat Donggala

Based on its history, Tenun Ikat Donggala is a combination of the weaving skills of the Bugis people who came from Sengkang and the Kaili people through the marriage of a Bugis man who married a woman from the Kaili tribe who lived in Watusampu. Watusampu Village is a sub-district which is known as the origin of the production of ikat sarong in Donggala Regency.

The Tenun Ikat Donggala fabric is not widely known by everyone, but it is different from batik cloth from Java which is already famous to many regions in the archipelago to the international community. Therefore, in to make the Donggala woven cloth popular, the effort that must be made is through promotion either directly or using media. Based on its definition, promotion is a direct or indirect communication activity from an individual, group, or organization that facilitates the exchange of information to persuade one or several people, or the general public, to receive products produced by a person or a company. (Liliweri, 2011: 502).

Generally, anyone who wants to sell or want to introduce his cultural heritage to the wider community can promote the Tenun Ikat Donggala fabric product. In this study, the promotion of the Tenun Ikat Donggala fabric was focused on the Palu City Duta Batik. They carried out promotions aimed at being able to inform anyone, both local, national and international, that the Kaili tribe has Donggala woven cloth as a cultural heritage that must be preserved and maintained at any time as a regional identity. Promotional actions by the Palu City duta batik are carried out in several ways, starting from participating *events* in local and national, providing outreach to children, adolescents, and adults, showing how to make them, and not forgetting that they always use them in every activity they make. Promotional actions are of course always documented and published through new media (*new media*) as a means of delivering messages that are very fast, precise and can reach all groups.

The use of *new media* which is considered efficient and effective can also be used for promotional activities. Promotion according to Evans and Berman (in Simamora, 2003: 285) is all forms of communication that are used to inform (*to inform*), persuade (*to persuade*), or remind people about products produced by organizations, individuals, or households. Meanwhile, promotion according to

Simamora (2003: 754) is the communication of information between potential buyers and sellers in distribution channels to influence their attitudes and behavior.

The communication of the Tenun Ikat Donggala fabric product is the dissemination of a message that aims to introduce to the public about the traditional cloth of the Kaili Tribe. Communication that is carried out using promotion is of course also very well considered regarding the use of its media as new media. In this research, the new media in question is social media *Instagram*. By definition, *Instagram* is an application that is used to share photos and videos. *Instagram* itself is still part of *Facebook* which allows our friends *Facebook* to follow account *Instagram*. The increasing popularity of *Instagram* as an application used to share photos has made many users who are involved in *business online* also promote their products through *Instagram* (M Nisrina, 2015: 137).

In the promotion process carried out by the Palu City Duta Batik, *Instagram* was used as the main account to be able to explain to the public regarding the Tenun Ikat Donggala fabric starting from the history, types, colors used, benefits, and uniqueness of the fabric. In the communication process carried out through *Instagram*, the delivery of messages in the form of pictures, videos, and written writings does not only use the national language but also uses the regional language or regional dialect as the main identity of the Kaili tribe, the use of regional languages and local languages aims to be able to get closer emotional ties to audiences who are also the people of Palu City and its surroundings.

Conclusion

Tenun Ikat Donggala fabric is a cultural heritage of the Kaili tribe that must be preserved so that it can be enjoyed by future successors and of course it can generate profit profitably if it is sold to the market. Following are the efforts of the Palu City tourism ambassador in promoting the Tenun Ikat Donggala fabric through *Instagram*. The results showed that the use of messages is not only in the national form (Indonesian) but can be in the form of a regional language/accents that explain the history, types, colors used, benefits, and uniqueness of the fabric. The use of local language aims to be able to close emotional ties and provide awareness to local communities, especially millennials, to love and wear Tenun Ikat Donggala cloth more. as a cultural heritage from generation to generation.

Suggestions

The suggestions in this article are as follows:

- a) In the context of communication, it is suggested that the Palu City duta batik remain consistent in promoting the culture of the Kaili tribe by considering messages that are easy for the audience to understand, both in using national and regional languages and also using international languages.
- b) In the context of society, especially for the Kaili tribe community to be able to properly maintain their own culture so that it can be felt by the next successors, and of course, it can be introduced properly to anyone.

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