

DEVELOPMENT OF CREATIVE ECONOMY THROUGH MARKETING MIX OF WOVEN FABRIC FROM SASAK SADE VILLAGE IN CENTRAL LOMBOK

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Abstract: *The creative economy sector has begun to receive serious attention from the government, supported by its regulations. The development of the creative economy can reduce unemployment, increase family income, and is expected to aid in the economic growth of a region. The creative industry produced by the residents of Sasak Sade Hamlet is the traditional woven fabric of the Sasak tribe from Lombok Island, Indonesia. The research problem in this study is how to develop the creative economy of woven fabric through marketing mix strategies. The results of this study show that the marketing mix strategy is implemented to remain competitive. The Sasak woven fabric produced by artisans from Sasak Sade Hamlet continually improves the quality of its products, such as motif variations and color choices of the woven fabric. The purpose of developing the creative economy of woven fabric is to ensure that the produced woven fabric remains sustainable and develops, thereby gaining additional income and improving the economic welfare of the families of the artisans and traditional woven fabric sellers. The development of the creative economy of woven fabric in Sasak Sade Hamlet has proven to improve the welfare of the residents of Sasak Sade Hamlet and reduce the unemployment rate in Sasak Sade Hamlet.*

Keywords: *Marketing Mix, Creative Economy, Development Strategies*

I. INTRODUCTION

Economic growth is the focus of development in a country because the rate of economic growth in a region is very important. An economy that continually grows is considered an indicator of societal welfare (Aprialda, Sopwani, and Sartika 2022). The increasingly growing economy demands that society be more creative in meeting economic needs. This growth is accompanied by the emergence of a new concept known as the creative economy, which can serve as an alternative to support the sustainability of society's economy (Aswati 2022). The creative economy is understood as a domain where knowledge and technology are the main sources driving development alongside economic growth (Aulia 2021). The creative economy is a new economic concept that prioritizes creativity and information, with ideas and knowledge serving as the primary supporting factors in the production process (Haerisma 2018). From these definitions, it can be concluded that the creative economy, in its process, prioritizes creativity, knowledge, and ideas as the initial capital to achieve economic advancement. The creative economy was introduced in early 2004 and has increasingly gained attention from the government, which has addressed it seriously through supportive regulations (Aswati 2022).

Sasak Sade Hamlet is one of the villages that still preserves the original culture of the Sasak tribe, supported by the local government to continue maintaining the ancestral traditions, such as the traditional Sasak weaving (Mardiyanti 2016). The cultural richness of Sasak Sade Hamlet can be a source of creative inspiration in creating unique products. The village has developed a creative industry focusing on the production of Sasak woven fabrics using non-machine looms (ATBM), mainly operated by housewives in their spare time after completing household chores. Sasak Sade Hamlet produces woven fabrics with striped patterns and attractive colors. Although initially, the motifs were only stripes, over time, the designs have evolved. In line with this, the human resources in Sasak Sade Hamlet are required to be more creative in designing patterns and marketing the produced goods (Mardiyanti 2016). In the era of globalization, the creative industry has grown and advanced, impacting Indonesia's economic growth. This has also received special attention from the Central Lombok Regency government, which has developed the creative industry by offering tourist villages that showcase the unique aspects of their community's culture, religion, social, and economic life (Netrawati, Suastina, and Ali 2019).

Based on previous research conducted by Haerisma (2018), the marketing mix is one of the marketing strategies used to differentiate from similar businesses in terms of product design, price determined by the quality of the fabric, promotion using digital marketing through social media and the internet, and distribution/sales places that provide comfort to customers.

The second study by Aprialda et al. (2022) developed the creative economy by implementing the marketing mix through digital media such as Instagram, and applications like Gojek, Grab, and Shopee Food. Subsequent research by Netrawati et al. (2019) identified several obstacles in developing the creative economy for Sasak woven fabric products. One such obstacle is marketing, viewed from the marketing mix (4P), which causes unstable product quality due to manual and limited production processes. Other issues include higher prices of Sasak woven fabrics compared to other places, poor selection of distribution channels, and insufficient promotion.

From the background presented, the research problem formulated in this study is how the creative economy of Sasak traditional woven fabrics in Sade village can be developed through the marketing mix. This study aims to analyze the implementation of the marketing mix in developing the creative economy through marketing strategies, specifically the marketing mix.

II. THEORETICAL BACKGROUND

1.1. Creative Economy

The creative economy is fundamentally an economic activity where creativity is the main activity, aimed at producing something new or different with the hope of having value and being commercial. The economic aspect of creativity includes contributions to entrepreneurship, driving creativity, increasing productivity, and fostering economic growth (Sartika et al. 2022). Around 2001 was the beginning when the term creative industry started to be used and introduced. The creative industry is part of the creative economy. Developing the creative economy requires cooperation from various parties, including scholars, business practitioners, and the government. Without cooperation among these three, the development of the creative economy will not progress well (Hayati 2023). According to the Indonesian Ministry of Trade, the creative economy is a form of sustainable economic development through creativity that is competitive and continuously innovates (Sari and Handayani 2021). The product design resulting from the creativity in the produced product or service is the advantage of a creative industry or creative economy.

1.2. Marketing

Marketing, known as "pemasaran" in Indonesian, originates from the word "market," which translates to "pasar" in Indonesian (Alma 2018). Marketing is a management function that involves organizing and regulating the company's activities, which consist of offering goods and services with the aim of achieving profits or other predetermined objectives (Dharmmesta 2014). Another perspective states that marketing is a social and managerial process where individuals and groups obtain what they need and want by creating and exchanging products and values with others (Alma 2018).

1.3. Marketing Mix

The Marketing Mix is a marketing tool consisting of elements such as product, price, place, and promotion, combined with the aim of obtaining a response from the target market in accordance with established objectives, involving consumers in its implementation, and providing customer value (Kotler and Armstrong 2021).

The Marketing Mix is one of the marketing activities conducted in an integrated manner, meaning that each variable cannot function independently without the support of the other variables. The variables included are aspects commonly referred to as the 4Ps: product, price, place (or distribution), and promotion. The elements of the marketing mix consist of product, price, place/distribution, and promotion, described as follows:

1. Product

A product is anything offered by a producer to consumers to be noticed, purchased, and consumed by the market with the aim of meeting the needs or desires of the target market. The products offered include physical goods, services, places, ideas, and can also be tangible or intangible, all of which can fulfill the desires and satisfaction of customers (Tjiptono, 2018).

2. Price

Price is a certain amount of value that corresponds to the quality and quantity of goods that will be used by

consumers. Price is intangible, so it can serve as an indicator representing the quality of the product offered (Alma, 2018).

3. **Promotion**

Promotion is one of the factors determining the success of a marketing program. Essentially, promotion encompasses all activities aimed at conveying and communicating a product to the target market to provide information about the advantages and uses of the product. The purpose of promotion is to inform, influence, persuade, and remind consumers about the company and the marketing strategies established (Dharmmesta, 2014).

4. **Distribution**

Distribution is the activity undertaken by a company to make its products accessible to consumers, to reach the target market, the producer must decide whether to use intermediaries, also known as distribution channels (Farida, Lamsah, and Periyadi, 2019). Distribution involves activities carried out by the producer to channel, disseminate, and deliver products to consumers. The policy in determining the place and distribution channels aims to facilitate consumers in obtaining the offered products.

III. METHODOLOGY

This study was conducted in Sasak Sade Hamlet, Pujut District, Central Lombok Regency, Indonesia. Sasak Sade Hamlet was chosen as the research location because it is a tourist village that offers cultural uniqueness and produces traditional woven fabrics originating from the Sasak tribe on the island of Lombok.

This research uses a qualitative approach, aiming to understand the development strategies of the creative economy for Sasak traditional woven fabrics in Sade Hamlet. The purpose of this study is to identify the strategies employed by the woven fabric craftsmen to develop the creative economy through marketing mix. The type of research used is descriptive research, as it involves observing and describing phenomena to collect data.

Data and sources of data in this study come from two sources: primary data and secondary data. Primary data were obtained from original sources such as the weavers, fabric sellers in Sade Hamlet, and several consumers encountered during data collection. Secondary data were obtained from sources that were not directly related to the research objects, such as books and previous research journals.

Data collection techniques included observations related to the profile of the weavers and fabric sellers in Sade Hamlet, the production process of traditional Sasak woven fabrics in Sade, interviews guided by key issues to be explored, and documentation in the form of written records and videos from the research activities. In analyzing the data for this research, several steps will be undertaken as follows:

1. **Data Collection** involves gathering data through observations, surveys, interviews, and documentation with the aim of collecting accurate and relevant data for the research objectives.
2. **Data Reduction** is the process of selecting and focusing on simplifying the data, transforming the data obtained from the collection process into written data in the field, and discarding unnecessary data for the research. The data is then organized to draw conclusions (Rangkuti 2017).
3. **Data Presentation** is the arrangement of information that allows for the drawing of conclusions and decision-making. The data presentation is designed to combine the organized information into a structured form, making it easy to draw conclusions.

IV. RESULT AND DISCUSSION

1. Creative Economy of Sasak Sade Woven Fabric

Sasak Sade Hamlet is one of the hamlets located in Rembitan village, Pujut District, Central Lombok Regency, West Nusa Tenggara Province, Indonesia. Sasak Sade hamlet was designated as a tourist village based on Governor's Decree No. 2 of 1980, which identified 15 tourist areas, including Sasak Sade hamlet. Sasak Sade has become a highly popular tourist destination visited by both local and international tourists due to its well-preserved cultural heritage. The inhabitants primarily work as farmers and agricultural laborers, while women in the village are renowned for their craftsmanship in traditional Sasak woven ikat textiles (Mardiyanti, 2016).

The main livelihood of Sasak Sade residents is agriculture, employing traditional farming methods and tools. In addition to farming activities predominantly carried out by men, women in Sasak Sade engage in weaving alongside their household responsibilities. Originally used for ceremonial purposes and household items such as daily clothing, tablecloths, blankets, and mosquito nets, weaving has evolved to include the

creation of bridal gowns and wedding blankets. As Sasak Sade's tourism industry has developed, it has provided opportunities for residents to earn additional income by selling their woven products.

The woven fabrics produced by Sasak Sade residents are distinctive compared to those from other regions, characterized not only by their motifs, colors, and weaving techniques but also by their unique designs. The patterns, such as straight lines using natural yarns, feature colors derived from natural dyes made from plants, tree bark, leaves, and coconut fiber. Various woven patterns crafted by Sasak Sade women, including Selolot, Tapok Kemalo, Batang Empat, Ragi Genep, Kembang Komak, Berang, and Kodrat, are offered to tourists visiting the Sasak Sade hamlet.

To explore efforts in developing the creative economy, particularly in traditional weaving, researchers conducted interviews and observations focusing on marketing strategies related to economic development. Interviews were conducted with the village head of Sade, weavers, and traditional Sasak woven fabric sellers who have sustained and increased their incomes over the years.

The creative economy of woven fabrics produced by Sasak Sade weavers has implemented marketing strategies to remain competitive against fabrics produced elsewhere. These efforts include enhancing product quality with a variety of patterns and color choices. The goal of developing the creative economy through woven fabrics is to ensure their sustainability and growth, thereby providing additional income and improving the economic well-being of weavers and traditional fabric sellers. The development of the creative economy in Sasak Sade has indeed improved the prosperity of its residents and reduced unemployment in the hamlet.

2. Application of Marketing Mix Strategy

The marketing mix is a variable used to fulfill consumers' desires and needs. It is also a strategy employed by producers to understand and meet consumer desires through the products offered, utilizing a combination of product, price, distribution, and promotion strategies. The marketing mix serves as one of the strategies for developing creative economy implemented by Sasak Sade Hamlet towards woven fabric products, as follows:

a. Product Strategy (*Product*)

An industry must create, select, and produce products according to the desires and needs of customers. Products are defined as everything that fulfills customers' needs and desires (Kotler and Armstrong 2018). The woven fabric produced by the residents of Sasak Sade Hamlet is a traditional fabric crafted by native Sasak people residing in the village of Sade. Initially, they produced fabric for personal use and ceremonial or religious events. With the designation of Sasak Sade Hamlet as a tourist village attracting both local and international visitors, there has been a corresponding increase in the sale of woven fabric products.

The increased demand for woven fabric products has prompted villagers to become more creative in their sales strategies. Previous research by Netrawati et al. (2019) highlighted challenges in woven fabric products, particularly regarding instability due to production processes relying on makeshift tools made from wood and bamboo. However, these challenges have not deterred artisans from improving quality using non-machine looms (ATBMs), resulting in better quality products produced faster.

The product strategy employed by woven fabric artisans in Sasak Sade Hamlet focuses on maintaining the quality of their products, particularly in fabric quality. Sasak residents continually enhance quality based on consumer preferences. Originally produced manually, Sasak woven fabric yielded thick fabric unsuitable for clothing material. The first product strategy involved creating thinner fabric suitable for comfortable everyday wear. The second strategy involved using naturally dyed yarn and self-spun cotton yarn, producing strong fiber and tear-resistant woven fabric. This has become a competitive advantage, appealing to tourists during the current trend of 'back to nature'.

b. Price (*Price*)

Price becomes crucial in implementing marketing mix strategies; it represents the cost borne by consumers in exchange for offered goods and services. Setting the price for a product is highly important and should be a focal point for product-oriented organizations. If pricing is not correct in marketing, products will not sell, and business organizations won't function effectively. Handwoven cloth from the village of Sasak Sade is sold at varying prices, depending on the complexity of the design motifs and the quality of raw materials used. Prices range from tens of thousands to millions of rupiah, depending on the difficulty and quality of the product offered. The prices set by the Sasak Sade weavers for their handwoven cloth, produced over a 2-month period, range from IDR 600,000 to IDR 1,000,000, as set by the craftsmen themselves. These prices differ when the cloth enters the resale market, where handwoven cloth is sold for approximately IDR 1,500,000 to over IDR 2,000,000. Moving forward with pricing strategies, sellers of handwoven cloth in Sasak Sade village utilize

digital technology by offering payment via the Indonesian Standard Quick Response Code (known as Qris), facilitating non-cash transactions for potential buyers.

c. Distribution Channels or Outlets (*Place*)

Distribution is a way to facilitate the delivery of products and services from producers to consumers. The choice of location depends on the type of product and business conducted, with strategies considering cost factors for products, and location considerations focusing on approaching target markets. Marketing efforts have been made to market woven fabric productions through direct sales by opening outlets in the homes of residents in Sasak Sade Hamlet, waiting for tourists to visit and make purchases. Subsequently, the distribution channel strategy has evolved by utilizing local women to sell woven fabrics on the beachfront and other tourist spots likely to be visited by both domestic and international tourists. Distribution strategies have been implemented to develop the marketing of Sasak Sade woven fabrics. However, the direct distribution channel strategy is considered less effective in marketing and increasing sales of Sasak Sade woven fabrics because it relies solely on tourists visiting Sasak Sade Hamlet. For consumers who cannot visit directly, residents of Sasak Sade Hamlet collaborate with courier services such as JNT, JNE, POS Indonesia, and others to deliver orders from consumers located outside the city.

d. Promotion (*Promotion*)

Promotion is used as a strategy to communicate and introduce the products produced. Initially, the Sasak Sade traditional woven fabric marketed its products solely through word-of-mouth promotion to tourists visiting the Sasak Sade village. Additionally, the production of Sasak Sade traditional woven fabric participated in product exhibitions facilitated and supported by the Department of Industry and Tourism, which included showcasing at the Central Lombok District's flagship product exhibition. The economic development of creative products such as Sasak Sade traditional woven fabric has utilized social media promotion, specifically through the Instagram account @Grosir_oleholehlombok, established since 2019. This has proven quite effective in promoting the Sasak Sade woven craft and other handmade crafts produced by the villagers of Sasak Sade.

3. Development of Creative Economy in Sasak Sade Hamlet Weaving

Prof. Rhenald Kasali, as cited in Sartika et al. (2022), mentions that the creative economy is a sector focused on development by harnessing human creativity and ingenuity to create economic value. Several initiatives undertaken by the traditional weavers in the Sasak Sade village to develop the creative economy of woven fabrics include:

a. Utilization of Technology

Technological advancement is a key indicator of the development of the creative economy. Technology aids in producing products more efficiently. Initially, the weavers used traditional 'gendhong' looms, where the weavers sat cross-legged to control the threads manually, resulting in longer production times and inconsistent fabric quality (Sartika et al., 2022). However, the Sasak Sade weavers now employ Automatic Weaving Looms (ATBM) which allow for faster production of woven fabrics with consistent quality. Additionally, digital technology such as social media is utilized for product promotion, and financial technology serves as a payment tool.

b. Creativity

Creativity involves the ability to generate new ideas and perspectives. The weavers demonstrate creativity in producing distinct motifs such as 'songket', 'selulut', 'kembang komak', 'ragi genap', 'kemalu', and 'sabuk anteng' in Sasak woven fabrics. Originally used for religious and ceremonial events, these fabrics are now produced for clothing materials.

c. Innovation

Innovation involves applying creative ideas. Sasak Sade weavers innovate by using brighter natural dyes that strengthen the fabric and make it more durable. They also diversify their products beyond woven fabrics to include garments, wallets, bags, and other handicrafts.

V. CONCLUSION

Based on the research conducted, it can be concluded that the woven fabric produced by artisans from Sasak Sade hamlet has the potential to develop creative economy by utilizing a marketing mix strategy. The

marketing mix strategy is implemented to remain competitive. The Sasak woven fabric produced by artisans from Sasak Sade hamlet consistently enhances its product quality, such as through various patterns and color choices of the woven fabric produced. The goal of developing the creative economy of woven fabric is to ensure sustainability and growth, thereby providing additional income and improving the economic well-being of artisan families and traditional fabric sellers. The development of the creative economy of woven fabric in Sasak Sade hamlet has proven to enhance the well-being of its residents and reduce unemployment in the community.

Based on the research conducted, this study recommends several suggestions, including: (1) To enhance the development of the creative economy in the weaving industry of the Sasak Sade village, it is essential to establish cooperation between the residents of Sade village and the government. This cooperation aims to assist and encourage collaboration between Sasak Sade weavers and external parties to develop the creative industry through financial support, promotion, and training to improve the skills of human resources for the weavers. (2) Weavers and batik sellers are highly encouraged to broaden their knowledge of effective product marketing, both to tourists who visit and purchase directly and by utilizing digital media to promote their products so that they can become more widely known to consumers. (3) There is a need for socialization or counseling on managing intellectual property rights for the woven fabrics produced, as most weavers still lack of knowledge about this matter.

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