

Integrated Marketing Communication Using Social Media in Promoting Embroidery Craft of Tasikmalaya

Santi Susanti, Sukaesih and Wahyu Gunawan

***Abstract---** Embroidery is one of the handicraft products by people in Tasikmalaya. Embroidery entrepreneurs in Tasikmalaya are divided into two categories, those who use traditional sewing machines that moved with feet and known as *kejek* machines, as well as embroidery produced by computerized embroidery machines. The presence of computerized machines that were able to produce embroidery with more quantities did not eliminate the entrepreneurs who were still undergoing the embroidery business using traditional sewing machines. This study aims to reveal the construction of meaning of traditional embroidery entrepreneurs in maintaining their business among the entrepreneurs of computerized embroidery, as well as using the integrated marketing communication to promote their products to be accepted by their consumers. Using qualitative methods with a phenomenological approach, the results of the study show that the entrepreneurs interpreted their business as an effort to maintain the authenticity of the embroidery while maintaining the characteristics of Tasikmalaya as a city of crafts, especially embroidery. The IMC which includes direct promotion and sales, public relations and advertising, is carried out with social media, exhibitions, and collaborating with capital owners as fostered partners. The quality of the product is well maintained so that consumers remain loyal. With such IMC, traditional embroidery entrepreneurs can survive and develop until today.*

***Keywords---** Embroidery, Marketing Communication, Social Media.*

I. INTRODUCTION

The craft industry is an integral part of Tasikmalaya's people. The number of craft industries makes Tasikmalaya one of the traditional craft center in West Java. One of the famous handicrafts is embroidery. According to Indonesian Dictionary (Ministry of National Education, 2008), embroidery is an ornament of yarn threaded on cloth. Tasikmalaya embroidery is known domestically and has been exported to various countries, such as Malaysia, Brunei, Saudi Arabia, Dubai, and the United States. Although it has been exported, most of the embroidery processing is home industry scale management.

Yus Darusman in his research on Tasikmalaya embroidery craftsmen, revealed that the management of Tasikmalaya handicraft industry was traditionally institutionalized, through the production institutions by reliable craftsmen, institutional distribution by intercity traders and between regions and marketing institutions, both through centers and local markets, national, inter-island markets and exports. [2]. This pattern of trading system can elevate the economy of people in Tasikmalaya and the products are as interesting as modern products made by machine.

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In the beginning, production of embroidery use manual sewing machine that moved by feet and known as *kejek* machine. This kind of sewing machine known as Juki machine or Juki brand sewing machine, which is estimated entering Indonesia around 1920 after a visit from Japan and provide assistance in the form of Juki brand sewing machine. Along with the development of technology, Juki machines were eliminated by embroidery machines with computer technology that was more effective and efficient because they were able to produce more quantity with the same quality.

The presence of computerized embroidery machine does not totally turn down the embroidery industry with manual sewing machine. Although the amount of products is not as much as the embroidery produced by a computerized machine, manual embroidery craftsmen still continue producing, because they believe the market share is still exist and the fortune is already set up.

Based on the background, this study aims to explore the reason why craftsmen maintain embroidery using *kejek* sewing machines and the marketing communication mix used in promoting manual embroidery.

This research uses descriptive qualitative studies, to deeply explore the meaning of the embroidery entrepreneurs in Tasikmalaya to maintain their business continuity amid competition with embroidery produced by machines. This research explores the meaning of embroidery business that informants lived with.

II. LITERATURE REVIEW

Previous research on Tasikmalaya traditional crafts is the Local Wisdom of Tasikmalaya Embroidery Crafts as an Open Creative Economy for Modern, conducted by Yus Darusman from Siliwangi University [2]. Using qualitative methods, this study finds that Tasikmalaya embroidery craft is a skill for women who fill their leisure time, which turned into local wisdom that is characterized by a creative economy and it is adaptive to the development of modern times.

Embroidery is economic commodities that can boost Tasikmalaya people's economic growth. The trade management in embroidery is unique and difficult to imitate by outsider, because it occurs along with indigenous education in families and communities of craftsmen who have been hereditary.

This research uses phenomenological theory, to explore the experience of embroidery craftsmen in marketing their products to the public as potential consumers. Polkinghorne (in Creswell, 1998), states that phenomenological research explains or reveals the meaning of experiences realized by a number of individuals regarding concepts or phenomena. The meaning of something is constructed according to the perspective of each informant [4]

The Social Action Theory from Max Weber was also used to find out the motives of embroidery craftsmen in maintaining traditional embroidery based on the meaning of embroidery crafts. According to Weber, actions are socially meaningful based on subjective meanings given by individuals and are shown in their performance.

Marketing Communication

Wise defines marketing communication as all strategies, tactics, and activities in getting the desired marketing message for the intended target market, regardless of using the media [5]. Marketing communication is use to

inform, influence and increase customers directly and indirectly. Marketing communication will run well if the message content understand easily.

The basic forms of marketing communications include traditional mass media advertising, online advertising, sales promotions, place labels, brochures through direct mail, event sponsorships, presentations by the sales department. Collectively, these various means and media of communication are things that have traditionally been termed promotions in the marketing mix component [6]

David J. Rahman states that the principle of commercial marketing are the process of planning and pricing, promotion and dissemination of ideas of goods and services to create exchanges to meet individual satisfaction and organizational goals [7]. On this basis, marketing must be driven by four basic elements, namely 1) Product 2) Place; is used to distribute or display goods produced to attract buyers' attention. 3) Price is value of the goods or services offered. 4) Promotion is an effort to attract buyers attention through communication techniques. Combination of these four elements can be called the marketing mix.

Integrated marketing communication model tries to integrate all existing promotional mix elements with the assumption that there is no single element separate in achieving effective marketing goals [8]. Integrated Marketing Communication (IMC) is a communication process that requires planning, creation, integration, and implementation of various forms of marketing communication delivered from time to time to their target customers and prospective customers (Shimp, 2014). The main objective of IMC is to choose the optimal combination of elements of integrated marketing communication, most effective in transferring information that will be needed for the target audience.

III. RESEARCH METHOD

This research uses phenomenological qualitative research methods, to gather and express the experiences of informants in interpreting the business of manual embroidery and marketing communication mix made to promote the manual embroidery products they produce. Interviews, observation, literature, and documentation study occupied in collecting data. Informants of this study is Tasikmalaya residents who still actively running the embroidery business.

Data validity test is done through triangulation, adequacy of references, and checking through discussion with various groups who understand research problems. (Bungin, 2011: 266). In this discussion, researchers will discuss with colleagues (fellow lecturers) who understand the concepts of local wisdom and culture. Data were processed using phenomenological data analysis from Miles and Huberman, which was carried out in stages.

IV. RESULT AND DISCUSSION

Tasikmalaya embroidery industry began to grow and develop in 1925 in Tanjung Village, Kawalu District, Tasikmalaya City. The business was initiated by Hj. Umayah, who had worked at an American embroidery company, Singer. After mastering embroidery skills while working at Singer, she returned to Tanjung Village and opened a small business by receiving embroidery order from Tasikmalaya and outside the region. Seeing promising business prospects, then Hj. Umayah shared her knowledge of embroidery by training her family, neighbors, and close relatives in an embroidery business.

After Hj. Umayah passed away, the business was continued by her family, including H. Rosyad, H. Sarbeni, H. Sarhasih and H. Zarkasy. The embroidery business developed rapidly not only in Tanjung Village, Kawalu District, but also spread to other areas, such as District Sukaraja, Tanjungjaya, Singaparna, Sukarame, Cibalong, Cikatomas and other regions.

In 1955, craftsmen tried only to meet the needs of local market around Tasikmalaya and Ciamis, but after a conflict between residents and DI/TII which forced the Tasikmalayan youth to become Islamic soldiers, many of them escaped to Jakarta. In order to survive, they sold their embroidery skills product to Chinese entrepreneurs in Jakarta. They are H. Rosyad, H. Zarkasy and H. Sarhasih. After DI / TII surrendered to the Indonesian Armed Forces in 1966, the situation in Tasikmalaya was back in safe. The young men in Jakarta returned to Tasikmalaya with orders for embroidery from Chinese entrepreneurs in Jakarta. Since then, embroidery production has been strived on a large scale by the community with labor-intensive models. The produce was accommodated by CV Kernasio, the people's economic institution formed by H. Rosyad and his friends.

The Process of Spreading Embroidery

Embroidery become the featured product of Tasikmalaya traditional handicraft. The embroidery is an absorption from Chinese culture, which is adapted into Indonesian clothing and accessories with local taste. Floral is typical motif of Tasikmalaya embroidery that applied to veils, kebaya (Indonesian traditional clothes/brocade fabric), mukena (Moslem prayer clothes for women), tunics, scarves, skirts, bed sheets, pillowcases, tablecloths, robes, koko clothes, hajj caps, and daily wear.

Good quality with relatively affordable prices makes Tasikmalaya embroidery acceptable and expand the market share. Tasikmalaya embroidery products have been marketed overseas. Domestic marketing includes Bandung, Cirebon, Surabaya, Bali, Manado, Makassar, Batam, Pontianak, and others. Foreign markets are Malaysia, Singapore, Africa, Egypt, Middle East countries, and others (Tasikmalaya City Industry and Trade Service, 2014). Especially in the country, the City of Tasikmalaya helps marketing the embroidery products by providing a special place, namely Pusat Penjualan Bordir Khas Tasikmalaya (Tasikmalaya Embroidery Center) in Pasar Tanah Abang, Jakarta. Based on the production process, embroidery craftsmen in Tasikmalaya City consist of three categories, namely 1) manual embroidery craftsmen who still using manual sewing machines. 2) computerized embroidery machines craftsmen. 3) the craftsment who use both of manual sewing machines and computerized machines.

The amount of manual sewing machines production is less because the process to produce one embroidery is between three days to one week for one piece of cloth. Meanwhile, one computerized embroidery machine can produce up to 12 appliques at once. Human power is needed as a machine operator. Applique is done by the machine after the embroidery design is inserted into the embroidery machine computer. Machine engraving is generally applied to bags, *koko* clothes, *mukena*, etc.

The Meaning of Embroidery Craft

Informants has been interpret the craft business based on thinking process with experience and knowledge about crafts as their processed material. Based on the stimuli from the environment, each individual embodies the meaning

of embroidery differently into various forms of work that can be seen and enjoyed in results. These works are realized according to their personal interests and abilities. The more diverse the meaning is, the more diverse the results of the work would be.

The culture in their neighborhood influences the perspective on embroidery they are engaged in. As entrepreneurs, there are certain meanings inherent related to the embroidery.

Hj. Nazmia (56) owner of Mia Bordir, said that the embroidery business she practiced was part of worship to Allah *Subhanahuwataa'la* in fulfilling the needs of people who want to wear clothes with beautiful applique, while lifting embroidery as the quality work of Indonesian people.

In order to meet these needs, the manufacturing process is also carried out using a manual sewing machine by skilled embroidery tailors.

"I'm not made a mass product. I mean my capacity is not much. With such capacity, I really pay attention to the quality. Of course people will search a good quality product. I am not a market segment person who goes everywhere." (Nazmia interview, July 16, 2018)



Figure 1: Embroidered Blazer, a Collection of Mia Bordir made with a Manual Sewing Machine

(Source: Research Documentation)

The same thing was expressed by Iman (42), the manager of Ariesta Bordir. The business managed by his mother was interpreted as an effort to raise the name of the City of Tasikmalaya as a city of embroidery crafts.

"Uplifting Tasik City, of course. When you see embroidery, it's sure, 'oh it must be from Tasik'. That's, it, nothing else. Firstly, nationalism in Tasik City is elevated; secondly, the government is proud of SMEs for marketing their products overseas." (Iman interview, April 21, 2018).

Integrated Marketing Communication of Embroidery Crafts

Manual embroidery entrepreneurs in Tasikmalaya are not as many as computerized embroidery machines entrepreneurs. In addition, the location of manual embroidery craftsmen is generally spread, not focused in one area. Meanwhile, the computerized embroidery machines craftsmen, almost took place in one area, namely Kawalu, as the center of embroidery crafts. Quantity of production by manual embroidery craftsmen is less compared to

computerized machines. One fashion product can be produced in a range of three weeks to one month, while using a machine can produce 12 pieces in one time production. In dealing with a limited products, the craftsmen usually emphasize the quality of products to obtain the market share and maintain the loyal customers. Manual embroidery craftsmen had fulfilled the elements of marketing communication by marketed the products at a certain place, such as a gallery, which generally merges with their home. The entrepreneurs also carried out several promotions to introduce the products to public to be known and purchased.

In marketing products, they use social media, such as WhatsApp, Facebook and Instagram. In social media, prices are generally not displayed. The reason is, the price of the product can change at any time, depending on the price of the material as well as the wages of sewing provided. Then, goods displayed on social media, some are taken to exhibitions to be marketed at prices that are usually relatively higher than sold outside the exhibition. In addition, communication that is interwoven with prospective buyers who ask about prices and the product, is part of an effort to instill product knowledge in hoping that prospective buyers are expected to be interested buying the products.

Direct sales are carried out at the location of the gallery and in an exhibition or event related to fashion, for example Jakarta Fashion Week or Creativity Exhibition. Through the exhibition, there are several benefits that can be obtained, among others, capturing potential buyers who interested in the products offered. Get contact from potential buyers, which can be followed up later. Can communicate directly with prospective buyers who often come up with ideas for products that are produced, and get substantial profits compared to direct sales at home, because the price of the exhibition is usually adjusted first. Relationships become an important element when participating in a fashion exhibition or festival. To gain access to major exhibitions, usually manual embroidery craftsmen collaborate with capital owners and the local government as foster partners. The capital owner means bank or State-owned enterprises. By becoming a fostered partner, artisans will get benefit from accessing exhibitions and marketing their products there.

V. CONCLUSION

Marketing embroidery products using Integrated Marketing Communication is basically a more effort to be able to introduce their products to be seen, liked and desired by prospective buyers. It takes extra effort and more funds and adequate human resources to be able to run the IMC properly and correctly. The success of the IMC is not just left to the market but is based on integrated efforts from the components contained in the IMC.

VI. LIMITATIONS AND STUDY FORWARD

This study is limited to examining the meaning and marketing communications mix carried out by embroidery entrepreneurs. There are still many other handicrafts produced by Tasikmalaya people to be explored through further research from different perspectives and research techniques.

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