

# TRAINING ON WEAVING TECHNIQUES, DESIGN AND MARKETING STRATEGIES TO DEVELOP EXPORT POTENTIAL ON INDONESIA BAMBOO CRAFT

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## Abstract

Bamboo is an endemic plant in Indonesia. Of the 1620 types of bamboo in the world, 176 are in Indonesia. Bamboo has a crucial role in balancing the ecosystem. It reduces the greenhouse effect. Bamboo forests play a role in absorbing CO<sub>2</sub> and converting CO<sub>2</sub> into carbon stored in trees. Bamboo is a natural material in the craft industry with great economic potential. It doesn't damage the environment, has a fast production period, and multi-functional. Those traits make it suitable for developing green economy programs. When modern society consumes traditional bamboo crafts, earnest improvements in the design aspect, production quality related to the technology for making bamboo crafts, and aspects of publication or marketing of Indonesian bamboo are required. Sahabat Bambu Batik and Dunia Bambu Sukabumi are local bamboo craftsmen communities. The problem for the craftsmen is the need for appropriate technology, marketing and capital. For this reason, in collaboration with the craftsman communities, craft industry, government and the Beppu Bamboo Craft Tokyo Class, UPH provides training in Japanese bamboo craft techniques, design and marketing strategies. The Japanese craftman teach the craft techniques that enable precise bamboo crafts with a standardized production process to compete in the international market.

**Kata Kunci:** bamboo, craft, technique, design, marketing

## INTRODUCTION

In the context of the craft industry, bamboo is a natural material with great economic potential due to its relatively fast production period (3-5 years) and multi-functional characteristics compared to other industrial materials. However, a

challenge arises when modern society consumes bamboo crafts. In order to be in demand and used by modern society, traditional bamboo craft requires serious improvements. It should include refinement in manufacturing technology and aspects of publication and marketing of bamboo crafts.

Indonesia has a vast bamboo plant diversity as capital to develop in the arts and crafts design industry. Indonesia has 176 types of bamboo out of 1620 types of bamboo in the world, and 105 of them are plants that only grow and have a native habitat in Indonesia (endemic) (Widjaja, 2024).

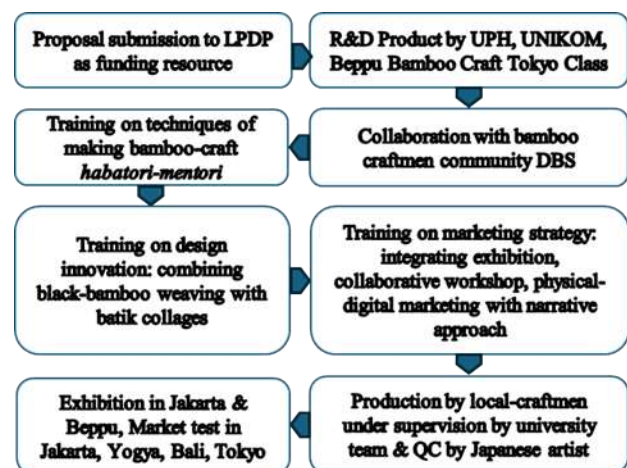
The Indonesian government has changed the forest management policy. It depicts that Indonesia's primary target of forest product management is focusing on something other than wood. Instead, it shifts toward non-wood, including bamboo (ITTO, 2021). Derived from this, we tried to observe the problems faced by the craftsman community in Banten (Rancabuaya, Jambe, Tangerang), the craftsman community in Yogyakarta (Brajan Village, Sleman and Dlingo, Bantul), the craftsman community in Sukabumi (Dunia Bambu Sukabumi), and the products of the craft industry Sahabat Bambu Yogyakarta. The observation in the fields led to the findings that the problems faced by the bamboo craftsman community are equipment technology, product quality, design innovation, and marketing.

For this reason, UPH conducts community service activities through training in bamboo craft-making techniques, design, and marketing (2019, 2022, 2023) based on the hexahelix cooperation model. The hexahelix model is a collaborative cooperation model involving 6 parties, namely: (1) government, (2) law/regulation, (3) universities, (4) private sector, (5) media, and (6) creative communities. In this context: (1) The Indonesia Endowment Fund for Education Agency (LPDP) represents the government as the funding provider, (2) LPDP and customs, which regulates the implementation of grants, exhibition permits, and the sale of goods abroad, represent the regulator, (3) Pelita Harapan University and the Indonesian Computer University represent the university, (4) Alun Alun Grand Indonesia represents the private sector in Jakarta, Wise Wise in Tokyo, and Beppu City Traditional Bamboo Craft Center, (5) The local media, Suara Sukabumi and Beppu in Japan, represent the media, (6) The Wonosobo, Sukabumi bamboo craftsmen, and Beppu Bamboo Craft Tokyo Class represent the creative community.

Takayuki Shimizu, a Japanese bamboo artist from Beppu Bamboo Craft Tokyo Class,

conferred the training for the bamboo crafts community on how to process materials and make bamboo weaving based on Japanese bamboo craft techniques. The UPH Faculty of Design and Tourism simultaneously provided online design and marketing innovation training. The training products were exhibited at Alun Alun Grand Indonesia and Beppu City Traditional Bamboo Craft Center, while market testing was conducted at the Wise Wise store in Tokyo. The training results were standardization of production stages, design innovation by combining black bamboo with batik, and marketing strategies through the integration of exhibition activities, workshops, and physical and digital marketing.

## METHODS



Picture 1. Method Diagram  
Picture Source: Hidayat, 2024

Community service is carried out through the following stages of activity: (1) submission of funding proposals to LPDP, (2) product creation experiments in collaboration with Japanese bamboo artists, (3) collaboration with the Sukabumi Bamboo World (DBS) craftsman community organization, (4) training in woven blade creation techniques and bamboo weaving methods, (5) bamboo-batik craft design training, (6) digital marketing training, (7) product creation under the supervision of the university and QC teams by Japanese artists, (8) exhibitions in Jakarta and

Beppu, market testing in Jakarta, Yogyakarta, Bali and Tokyo.

## RESULT AND DISCUSSION

### 1. Training on Weaving Techniques

Training on bamboo craft techniques using the *habatori* and *mentori* techniques aims to solve the problem of the need for quality bamboo crafts produced by local craftsmen. The lack of production quality is related to (a) the size of the bamboo blades that are not precise in a product, (b) there are no standards for production stages and product sizes, (3) the use of the inner part of the bamboo stem, which is soft, not strong, not durable, preferred by insects, more easily moldy, and has many loose threads.

Applying the *habatori-mentori* technique creates bamboo blades with precise sizes and standardized production stages. The use of materials has also changed; the inner part of the bamboo stem is no longer used, but the hard outer skin is.



Picture 2. Training on Weaving Techniques  
Picture Source: Dharmawan & Tarmawan, 2021

The bamboo-making technique training activities consist of the following stages of activity (training

documentation by Dharmawan & Tarmawan, 2021; Shimazaki, 2015; Minami, 2016): (1) cutting bamboo stems at the joints and washing wax off the bamboo stems, (2) cleaning bamboo joints, (3) splitting bamboo stems, (4) dividing bamboo stems into more small-sized strips, (5) tidying up bamboo strips to make it easier to peel the skin, (6) peeling bamboo skin, (7) *habatori*, namely adjusting the thickness of the bamboo strips so that they are one size, (8) preparing *mentori* tools, (9) *mentori*, namely smoothing the left and right sides of the bamboo strips while setting the standard width size of the strips, (10) weaving bamboo strips, (11) composing bamboo strips with bamboo strips wrapped in batik.

### 2. Training on Design Innovation

Craft is a combination of art and dexterity. Bamboo crafts are often found to be crafts only when made by a family or community of craftsmen, using design patterns passed down from one generation of craftsmen to another. In other words, the design of bamboo craft still needs to be developed. Design innovation training teaches craftsmen about the role of design in improving the quality of bamboo crafts, thereby increasing competitiveness, especially in the international market.

Improving the design quality using a hybrid strategy by combining bamboo with elements characteristic of local Indonesian culture, namely batik. With a hybrid strategy, when craftsmen combine bamboo material with batik, as well as material processing techniques, the expected change is from a condition of unawareness of the importance

of identity to the need to have a local cultural identity and the individual character of the maker (Hidayat, 2018). The technique is to make bamboo slats covered with batik, then use the bamboo batik slats as accentuations in the weaving. Another technique used is making a collage of batik paintings so that bamboo-batik crafts can obtain high art.

In hybrid art and craft, artists from different cultural spaces collaborate to create novelty. However, the important thing is not a physical or

creative form novelty at the surface level, although novelty and originality are essential for art and craft competitions. What is more important is the message conveyed through the making of hybrid artwork, which is a dialogue between differences. In the collaboration of hybrid crafts from different cultural spaces, it is a prerequisite for the artist to have the ability to respond to differences and alter works that can unite different characters to produce harmony (Hidayat, 2017).



Picture 3. Training on Design Innovation by Combining Bamboo Weaving with Bamboo-Batik Stripes and Batik Collage. Picture Source: Hidayat, 2022, Radar Sukabumi, 2022.

### 3. Training on Marketing Strategy

The experience of marketing crafts in Japan shows that marketing activities are combined with exhibitions and workshops with local bamboo crafts communities to share experiences and knowledge about bamboo material processing techniques, preservation techniques, and designs. Marketing strategies can also be obtained from the experience of the bamboo craft industry Sahabat Bambu Yogyakarta, which markets bamboo craft products through physical and digital marketing. Digital marketing is carried out through the company website and social media. To increase public appreciation of the selling value of bamboo products, as well as a promotional activity, the bamboo craft industry must also actively organize training for community groups and local and foreign tourists who are interested in learning

bamboo crafts and participating in bamboo craft exhibitions at local, national and international levels.

The UPH Tourism College team provided training on marketing strategies and creative product development. The first thing taught is to be attentive to the attraction factor so that creative products have a selling value and competitiveness or differentiating value in the market. The second thing is innovation in bamboo material processing to become various products such as construction elements, crafts, clothing, food, paper, pens, and others. The third thing is related to determining the selling price, namely calculating profit and loss, monitoring the realization of production process costs, and determining the cost of finished products and services issued (Radar Sukabumi, 2022).



Picture 4. Training on Marketing Strategy for Bamboo Craftmen Community in Sukabumi by UPH, in cooperation with Dunia Bambu Sukabumi (DBS). Picture Source: Radar Sukabumi, 2022

In addition to in-person marketing strategy learning workshops in Sukabumi, UPH also provides experience in conducting direct marketing to craftsmen through exhibitions and market tests in Jakarta, Yogyakarta, Bali, and Tokyo. Exhibitions and market-appeal tests were conducted at Alun Alun Grand Indonesia, Jakarta, in March 2023 (picture 5.4), at Lippo Plaza, Yogyakarta in April 2023 (picture 5.1), Alun Alun Sogo Nusa Dua, Bali in April 2023, Beppu City Traditional Bamboo Craft Center, Beppu, Japan in March 2023 (picture 5.3). Sales tests were conducted at the Wise Wise store in Tokyo in March 2023 (picture 5.2). By interacting directly with visitors, craftsmen can

learn to understand the needs and preferences of potential consumers.

The UPH team provided digital marketing assistance for the bamboo craftsmen community (sabatik bamboo-batik product website) during the training period (2020-2023) through the website. The digital marketing approach taught to the craftsmen is narrative marketing. It uses a storytelling approach about the background of the product creation mission (development of local Indonesian culture and commercialization of Indonesian products that have a local identity in the international market), the primary material of the product (black bamboo and batik), the meaning behind the design and aspects 'behind the scene' such as the production process and the life of the craftsmen.



Picture 5. Integrated Marketing Strategy:  
Exhibition, Workshop, Market Test  
Picture Source: Pramono, 2023 (1), Dharmawan,  
2023 (2), Juliana, 2023 (3), Hidayat, 2023 (4)

There are advantages of a strategic narrative marketing strategy, in addition to building an emotional relationship between the product brand and the client. It personalizes the marketing strategy according to the client category, builds awareness of changing trends, and helps understand consumer behavior (Murrel, 2016). The narrative marketing strategy will also provide an experience to users because it prioritizes the user's feelings when they have a product, represents the user's identity because it relates the product's

identity to the user, and develops an inclusive character in the product in the sense that the product is conditioned to be able to attract the interest of many people through a strategy of sharing stories about the product from one consumer to another (Moin, 2020).

## CONCLUSION

Hexahelix collaboration is an integrative strategy to solve the problems of the bamboo craftsman community. The government, universities, industry, and craftsmen work together in clear rules or regulations (programs with clear procedures). The media broadcast it as information, education, and publications for stakeholders and the community. Publication by domestic and foreign media has a vital role because the information provided can also be a consideration for other parties collaborating in similar fields to sustain related programs.

The cross-cultural hexahelix collaboration between Indonesia and Japan provides studies about the experiences of the Japanese bamboo craftsmen community in solving marketing problems, especially how to get new markets abroad. In this case, the local craftsmen community is taught to conduct integrative marketing activities, combining physical-digital marketing with market test exhibitions and workshops. Participatory workshops will introduce the manufacturing process to the public. When experiencing the production process directly, public appreciation and understanding of the product increases.

In addition to training on solving marketing problems related to engineering and design training to solve product quality problems, the challenges faced are related to the mentality and consistency of the craftsmen. Japanese craftsmen have a life motto of 'living to weave', while local craftsmen have a life motto of 'weaving to live'; this affects the motivation, ethic, consistency of work, and sustainability of bamboo craft development by individual craftsmen.

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