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DAFTAR ISI (TABLE OF CONTENT)

The Government Communication Strategy through Social Media to Increase Public Awareness — Jamalullail, Fidan Safira, Hamdi —	131 – 146
Interpreting Meaning in Social Criticism through Murals in Indonesia — Rizaldi Parani, Samuel Aditya Darmawan, Herman Purba —	147 – 165
Public Controversy in Viewing Covid-19 Information on Instagram — Oktaviana Purnamasari, Puri Kusuma Dwi Putri, Riza Darmaputra, Norhayati Rafida Abdul Rahim —	167 – 187
Constructing Engagement Method of Attracting Viewers' Attention to Digital Advertisement — Agung Budi Kurniawan, Sri Wulandari —	189 – 220
Communication Strategy Through Traditional and Weaving Villages to Increase Cultural Promotion in East Sumba — Laely Indah Lestari, Evi Novianti, Yustikasari —	221 – 237
Social Media Instagram as a Tool to Build a Reputation for Disaster Care (Study on The PT Pertamina Disaster Management CSR Program) — Riski Apriliani, Adhianty Nurjanah —	239 – 256
Determinant Factors on Audience to Watch TV Station in Indonesia — Rendra Widyatama, Habil Polereczki Zsolt —	257 – 273

Semiotic Analysis of the Commodification of Islamic Teachings in
Sharia Bank Advertisements in Indonesia 275 – 296
—**Lazuardi El Ghiffary, Gusti Oka Widana**—

Are Audience Preferences for Electronic Cinema Affected by
Preferences in Indonesian Movie Choices? 297 – 320
—**Endik Hidayat, Daniel Susilo, Mujiono**—

Communication Strategy Through Traditional and Weaving Villages to Increase Cultural Promotion in East Sumba

Laely Indah Lestari¹, Evi Novianti², Yustikasari³
^{1,2,3} Padjadjaran University, Indonesia

Email: ¹laelylestari427@gmail.com, ²evi.novianti@unpad.ac.id, ³yustikasari@unpd.ac.id

ABSTRACT

This study discussed the communication process carried out by the people of East Sumba in an effort increase the promotion of their culture. This study was motivated by the existence of dynamics in cultural development owned by East Sumba, especially related to customs and Ikat Weaving as a cultural heritage in the form of wastra. This study used qualitative research methods with data collection techniques in the form of observation, interviews with six informants spread throughout East Sumba, namely the King of Prailiu Village, Ratu of Praiyawang Rindi Village, Craftsmen from Kambera, Pau, Kanatang and Kaliuda as well as conducting literature studies. The results of the research showed that in the process, communication strategies were carried out in various ways. In terms of the communication strategy carried out by traditional villages, there are efforts to display all the potential that can attract tourists, for example by welcoming tourists using a traditional welcome, developing traditional village areas to be more comfortable, and establishing communication with institutions and individuals. The communication strategy carried out by weaving craftsmen was to cooperate and participate in various events so that Ikat weaving and East Sumba culture in general can be further developed.

Keywords: Traditional village, promotion, East Sumba, ikat weaving

ABSTRAK

Penelitian ini membahas mengenai proses komunikasi yang dilakukan oleh masyarakat Sumba Timur dalam upaya meningkatkan promosi budaya yang dimiliki. Penelitian ini dilatarbelakangi oleh adanya dinamika dalam pengembangan kebudayaan yang dimiliki oleh Sumba Timur, terutama berkaitan dengan adat istiadat serta Tenun Ikat sebagai warisan budaya berupa wastra. Penelitian ini menggunakan metode penelitian kualitatif dengan teknik pengumpulan data berupa observasi, wawancara terhadap enam narasumber yang tersebar di seluruh Sumba Timur, yaitu Raja Kampung Prailiu, Ratu Kampung Praiyawang Rindi, Pengrajin dari Kambera, Pau, Kanatang serta Kaliuda serta melakukan studi literatur. Hasil penelitian menunjukkan bahwa dalam prosesnya, strategi komunikasi dilakukan dengan berbagai cara. Dalam segi strategi komunikasi yang dilakukan oleh kampung adat, terdapat upaya untuk menampilkan seluruh potensi yang dapat menarik wisatawan misalnya dengan menyambut wisatawan menggunakan penyambutan adat, mengembangkan kawasan kampung adat menjadi lebih nyaman, serta menjalin komunikasi dengan lembaga maupun individu. Adapun strategi komunikasi yang dilakukan oleh pengrajin tenun ialah dengan melakukan kerjasama serta mengikuti berbagai event agar tenun ikat dan budaya Sumba Timur secara umum dapat lebih berkembang.

Kata Kunci: Kampung adat, promosi, Sumba Timur, tenun ikat

INTRODUCTION

East Sumba is an regency located in The Province of East Nusa Tenggara, Indonesia. This area has very diverse cultural and literary riches. East Sumba traditional culture is dominated by strong rituals and beliefs rooted in the long-standing traditions of their ancestors. East Sumba traditional culture has great potential to be developed and used as a sustainable economic and tourism resource. One of the traditional cultural potentials of East Sumba is traditional Sumban literature. Traditional Sumba wastra is woven cloth produced from traditional weaving that has existed since ancient times. Traditional Sumbanese weaving is very unique and beautiful, where every motif produced has a deep meaning and tells stories from Sumbanese culture (Rambu Babang & Rachmad Rinata, 2019). Sumba's traditional waste can become a sustainable economic resource if it is developed well and managed professionally. Several types of East Sumba weaving include Kambera Weaving, Rende Weaving, Kanatang Weaving, Kaliuda Weaving and Pahikung Pau.

One of the main problems faced by East Sumba is related to the preservation of cultural and literary heritage. Currently, much of East Sumba's cultural and literary heritage has begun to be forgotten and ignored by the local community. This occurs due to changes in values and lifestyles that continue to develop in society, as well as a lack of attention and support from the government and society in preserving cultural and literary heritage. Apart from that, another problem faced by East Sumba is related to the production and marketing of traditional literature. Traditional literature production in East Sumba is still done manually and uses traditional techniques that have been passed down from generation to generation. However, with the increasing difficulty of obtaining raw materials, as well as the decreasing number of experts and skilled craftsmen, the production of traditional wastera in East Sumba is increasingly threatened. Another problem related to East Sumba literature and culture is the lack of effective marketing. Most traditional wastera in East Sumba is only sold in local or small markets, so wider market access is very limited. This has resulted in a lack of profits for traditional handicraft craftsmen, as well as a lack of interest from the younger generation to engage in the traditional handicraft industry in East Sumba (Eky et al., 2021).

Communication is an inseparable part of human life. Communication can influence various conditions experienced by humans, such as getting information, establishing cooperation, explaining something, and maintaining status and position. Successful communication between communities does not just happen, there are steps that must be taken. This step is known as a communication strategy (West & Turner, 2009). Specifically, communication strategy is a process carried out by individuals or groups through a design or process that

aims to facilitate the communication process. Usually, communication strategy is closely related to management and marketing (Starykh, 2018).

The basic assumption of communication strategy is that there is an urgency that humans as individuals and groups have in trying to convey intentions and solve problems consciously through design and delivery plans so that they are easily accepted by the interlocutor, or even make it difficult for the interlocutor to understand it (Novinger, 2001). Communication strategies are usually characterized by specific movements or words that can only be understood with a certain focus. Based on this, basically communication strategies are classified into two types of approaches, namely Psycholinguistic Communication Strategies which emphasize understanding language and psychological conditions and Interactive Communication Strategies which emphasize physical interactions between communicating humans (Kasper & Kellerman, 1997).

As a theory, communication strategy has also experienced significant development, both in form, process and media used. The communication strategy that is commonly used and is still very effective to this day is a narrative communication strategy that relies on the process of telling stories (Story Telling). This communication strategy emphasizes the verbal aspect of communication by telling or explaining the information conveyed in detail and interestingly. The essence of a communication strategy based on story telling is the emphasis that the process of conveying information narratively involves two things, namely narrative as a message from the sender of the information and narrative as a message to the recipient of the information (Dudo & Kahlor, 2016). Apart from verbal, communication strategies have also evolved along with the development of the digital world which makes virtual communication possible. The existence of social media, which began with the emergence of media discussion forums, blogs, and social media such as Facebook, Instagram, Twitter, Social media influenced the world of communication. The communication strategy that can be implemented then adapts to the media used. Communication strategies in the virtual world can occur dynamically, such as creating closeness through discussions of current issues, using language that is easy to understand and in accordance with current trends, and providing opportunities for recipients of information to provide feedback (Cambie & Yang-May, 2009).

Based on this theoretical basis, researchers used communication strategy theory in analyzing the East Sumba cultural strategy process which was carried out through the development of traditional villages and the development of Ikat Weaving. In principle, communication strategy theory can describe the process of thinking and planning the strategy

that will be used, determine the target group of people who will receive the communication process, determine the media used and execute the plan with a communication process that can attract the attention of the target group and is able to provide a clear understanding. (Holtzhusen et al., 2021).

Problems that occur in the cultural promotion process carried out include the lack of optimization of the promotion process which is currently only carried out by certain traditional villages and the lack of involvement in the digital cultural promotion process. The optimal promotion process, which so far has only been carried out by certain traditional villages, has resulted in a lack of awareness of East Sumba culture among the general public. Apart from that, in efforts to spread cultural products such as ikat weaving, the cultural promotion process carried out still does not utilize digital technology optimally. Even in all research locations, when pre-observation was carried out, the form of marketing and promotion strategy for their culture still relied heavily on direct promotion with a limited reach. So, a communication strategy process is needed to increase cultural promotion that can take advantage of the existence of TRADITIONAL VILLAGES and ikat weaving which is the greatest potential that East Sumba has.

The approach that will be used in this research is phenomenology, which emphasizes that research can be based on symptoms that occur in society which can be seen and felt directly/actually experienced (Hasbiansyah, 2008). The paradigm that will be used in this research is the constructivism paradigm, which is related to this research is that the facts or realities known to society are formed based on collective knowledge and are symbolic structures (socioculturally influenced) (Hanitzsch, 2001). The use of communication strategy theory will dissect structured phenomena regarding the process of spreading and promoting East Sumba culture through the development of traditional villages as Tourism Villages as well as in the development of East Sumba Ikat Weaving which is encouraged to maintain traditional manufacturing processes using raw materials directly from nature.

Several studies have touched on the strategic process for developing tourist areas for traditional villages and Sumba ikat weaving. Research from Flaviana (2019) who conducted research on the Bena Traditional Village in Ngada stated that after analyzing internal and external strategic factors in the Bena Traditional Village as a tourist attraction, it can be concluded that the internal environment is in an average position with a score of 2.75, while the external environment is in a high position with a score of 3.12. After combining the two EFAS and IFAS matrices, a general strategy (grand strategy) for developing the Bena Traditional Village tourist attraction can be produced and plotted on the Nine Cell diagram. The meeting

position between the total EFAS and IFAS scores is in the second cell (II), namely growth (concentration with horizontal integrity). Cell II is included in the growth strategy which can be achieved by increasing wider market access, developing new products, and improving the services offered. Therefore, the strategy that can be adopted in an effort develop new products is to utilize and manage existing potential so that it can become a new tourist attraction or attraction.

In an effort show reality as a potential to increase its competitiveness. One of the efforts made is to use symbolic forms of interaction. In understanding human interaction, there is a theory that is commonly used in research, namely Symbolic Interaction Theory. Ralph LaRossa and Donald C. Reitzes (1993) in (West & Turner, 2021) state that symbolic interaction is basically a frame of reference for understanding how humans and other humans achieve their goals of creating symbolic words, and from these words shape human behavior. Humans are special in their ability to symbolically mark every reality (Ahmadi, 2008). The symbol with the term 'agreement' is a term that is very concise, simple, and easy to understand.

Symbolic Interaction Theory is based on ideas about the self and its relationship to society. Symbolic interaction focuses on the 'interpretation' of the subjective meaning of one person's interactions with other people in their environment (Ahmadi, 2008). Symbolic interaction emphasizes the close exchange of relationships between symbols and interactions. According to Mulyana (2006), symbolic interaction theory is a characteristic of humans in their activities, namely communication or the exchange of symbols that are given meaning. According to Susanne K. Langer, humans are called animal symbolicum because of their ability to use symbols (Hikmah, 2017).

The basic idea of symbolic interaction theory is as follows: 1) self is the self's ability to reflect the judgments, points of view or opinions of others; 2) mind, each individual develops their thoughts through interaction with other individuals, mind is the ability to use symbols that have the same social meaning; 3) society, namely each individual in society will build social relationships, every behavior they choose will make them involved in society which ultimately makes the individual take a role (Yudhi, 2019).

Based on this theoretical basis, researchers used communication strategy theory in analyzing the East Sumba cultural strategy process which was carried out through the development of traditional villages and the development of Ikat Weaving. In principle, communication strategy theory can describe the process of thinking and planning the strategy that will be used, determine the target group of people who will receive the communication process, determine the media used and execute the plan with a communication process

that can attract the attention of the target group and is able to provide a clear understanding. full (Holtzhusen et al., 2021).

Other research from Eky, Saragi, & Turupaita (2021) stated that in research conducted at Kampung Raja Prailiu, it was found that there were five indicators of tourism potential in Kampung Raja Prailiu, namely 1) Traditional ceremonies, including death ceremonies, 2) Community lifestyle. local area with dominant Kambera culture, 3) Historical remains such as ancient buildings, art, ikat weaving, weaving patterns and customs, 4) Arts such as Kandingan dance and Tabokang dance, and 5) Community crafts which include typical East Sumba woven fabrics. After carrying out a SWOT analysis, a strategy for developing the tourist attraction of Kampung Raja Prailiu was produced which consisted of 13 points, namely: 1) Increasing promotional activities, 2) Developing tourism potential that has not yet been developed, 3) Building mediation between the Matoalang and Praikaraha tribes, 4) Forming tourism management unit, 5) Designing a master plan for developing the Prailiu Traditional Village tourist attraction, 6) Increasing human resource capacity through community empowerment, 7) Revitalizing the planting of dye plants, 8) Establishing a tourism management unit, 9) Increasing the capacity of two groups of ikat craftsmen, 10) Increasing understanding of customs and culture in the younger generation, 11) Increasing knowledge about the tourism industry, 12) Facilitating cooperation and partnerships, and 13) Opening green open areas in the surrounding environment and the location of the Rihi Eti stadium.

Regarding cultural promotion, this happens internationally. Promotion of culture is one of the urgencies carried out by many cultural actors in various parts of the world. The urgency of cultural promotion carried out internationally is, among other things, an effort to elevate their identity. In fact, it can further strengthen the position and improve the economic level. One form of cultural promotion carried out to create identity is cultural promotion through arts such as films carried out by China. The existence of actor Jackie Chan who sells well in the international market with distribution regulations regulated in such a way by the government can effectively increase promotion and introduce Chinese culture. In fact, this cultural promotion process can lift the economy and strengthen Chinese culture in competing with western cultures (Mi & Ding, 2020).

Apart from that, the process of international cultural promotion can change trends significantly. The development and promotion of traditional culture in the context of the fashion industry in South Korea has become one of the main focuses in efforts to maintain and respect its rich cultural heritage. In an effort integrate traditional cultural elements into the rapidly growing fashion industry, sustainable marketing approaches have become one

of the key strategies. One important step in promoting traditional culture in fashion is through collaboration between fashion designers and local craftsmen. This allows the unification of designers' creativity with craftsmen's expertise in creating fashion products that combine elements of traditional Korean culture. Another important aspect of sustainable marketing is ensuring sustainability in production. This involves the use of environmentally friendly materials, responsible manufacturing practices and a sustainable approach to the supply chain. By taking these steps, the fashion industry can ensure that the products produced not only promote traditional culture, but also protect the environment and have a positive impact on local communities (Jung et al., 2020).

This is then deemed necessary to develop a communication strategy that occurs. What then is the communication strategy process that occurs through the development of traditional villages as tourist areas and the cooperation that exists in marketing Sumba ikat weaving as a product of community culture? The aim of this research is to see how the communication strategy process is carried out by managers and the community through traditional village tourist areas and Sumba ikat weaving centers. Apart from that, this research also aims to see the extent of the impact of the communication strategy process in promoting culture.

RESEARCH METHOD

The research was conducted using descriptive qualitative methods. Descriptive qualitative research focuses on efforts to reconstruct reality and understand the meaning of the object being studied, then explain it specifically and carry out it in detail (Somantri, 2005). Descriptive qualitative research will encourage the emergence of various information related to the discussion of various cultural strategies. The research locations taken by researchers were several traditional village locations and weaving centers that have become tourist areas, such as Prailiu Traditional Village, Pau Traditional Village, Praiyawang Rindi Traditional Village, Atmalakanatang Weaving Center, and Kaliuda Weaving Center. The location was chosen because it is an area that still has a traditional community organizational structure in the form of a kingdom and is still strong in relation to holding Sumbanese customs. Apart from that, the locations of Sumba weaving centers were chosen because they illustrate the diversity of Sumba woven fabrics and are an effort to improve the image of Sumba weaving in the eyes of Indonesian society in general (Ningsih, 2019; Sari et al., 2021).



Figure 1. Map of Research Locations in Kabupaten Sumba Timur

In this research, the process of cultural development and communication strategies carried out by various traditional villages related to efforts to promote and introduce East Sumba culture to the community. These forms of communication strategies are then used as material for analysis to see to what extent the process and effectiveness can elevate the image of East Sumba culture. In this research, the author used at least three techniques in the data collection process. These three techniques are passive observation, namely a form of observation that emphasizes positioning oneself outside the subject. Then conduct in-depth interviews, which is the process of asking research subjects to find clear and in-depth information. The interview process was carried out with each traditional head, both in the Prailiu Traditional Village, Pau Traditional Village, Praiyawang Rindi Traditional Village, and interviews were carried out with weaving craftsmen, both Kambera Weaving, Rende Weaving, Kanatang Weaving, Kaliuda Weaving and Pahikung Pau. As well as conducting a literature study which is used as a preliminary study which aims to collect initial data and knowledge about the object to be researched (Darmalaksana, 2020). These three techniques are used to obtain more complete data regarding information regarding the communication strategy process that is carried out well. by traditional villages and. The data analysis process is carried out using data triangulation in which there is a process of data reduction, data presentation and drawing conclusions (Dwiyanto, 2002).

DISCUSSION

Conditions and Communication Strategy for The development of East Sumba Traditional Villages

The research results show that there is dynamic cultural development, especially in traditional villages as one of the institutions that inherit and promote East Sumba culture. Based on the results of an interview with Raja Prailiu, Guest of Umbu Pinggi Ai, Prailiu Culture experienced development and shifts as a result of the contradictory relationship between progress of the times and technology, but because of the adaptation process, inevitably society and traditions were affected. For example, several technological advances such as electricity were finally allowed even though there were one or two houses that still had to maintain their condition. He stated that this adjustment does not apply broadly to all aspects of culture as an effort to maintain the authenticity and purity of culture and traditions that have existed since ancient times.

The traditions and forms of life rules of the people of Kampung Raja Prailiu have been established since their ancestors. As related to marriage, men from Prailiu must take wives from four nearby traditional villages such as Rende, Kanatang, Kapunduk, Pau. On the other hand, women from Prailiu can also be taken by men from the same four traditional villages. This is done as an effort to purify the blood specifically for the Sumba tribe. This is also a sign of the traditional ties between the acculturation and adjustments that occur which inevitably have to be faced by the Prailiu indigenous community, but the most important thing is how their resilience means that the community is still dominant in maintaining its traditions without turning a blind eye to the technological advances that are occurring. Especially considering the geographical position which is very close to the city center where changes occur very quickly. So, the position of traditions and culture is very vulnerable to extinction. The Prailiu community group has the view that progress in society must be able to be adapted to adopt good values and not conflict with their culture.

In line with what was conveyed by the King of Prailiu Traditional Village, cultural shifts, and developments as a result of the emergence of various technological advances were felt by Raja Pau Village and Praiyawang Rindi Traditional Village. Guest Rambu Hamu Eti, queen of Praiyawang, stated that the conditions for cultural development in the Rindi Traditional Village itself were also experiencing various adjustments. One of them is that the cultural process that appears in various traditional ceremonies is no longer interpreted only as a ceremony with a sacred process, but has also begun to shift into a cultural attraction that can attract tourist interest. Likewise, what was said by Guest Rambu Tobu, one of the Queens of Raja Pau Village. Currently in Raja Pau village, when there is a traditional agenda, it is

not only attended by the local community, but there are tourists from Sumba, domestic tourists from other areas and even foreign tourists who come and watch the agenda. This is one of the dynamics that occurs as well as an opportunity for the cultural promotion process to take place through strategies that can be used to attract tourist interest, introduce culture to a wider realm and elevate culture to provide significant benefits for cultural actors in the Kampung area. Customs in East Sumba (Eky et al., 2021; Rohi, 2022).

The cultural strategy process carried out in Prailiu Traditional Village, Raja Pau Village and Rindi Traditional Village was carried out in various ways. Guest Umbu states as a host whose customs and traditions are still maintained. When tourists or tourists visit, it is the obligation of the king and the people there to welcome and treat the guests as they should. Such as welcoming with traditional dances, traditional food, and a full welcoming ceremony. This welcome, especially for those who come to the Raja village for the first time or to the Adat village, is carried out as a symbol of welcoming relatives who have not been home for a long time and to meet the people of the village. This is shown as a form of recognition and good treatment by the community. This also shows the happiness and excitement of the community because they were visited by guests from far away. Seeing this, the cultural potential of East Sumba through traditional ceremonies has become one of the strategies for exploring culture through communication because there are efforts to convey messages from the management to tourists who come and see the cultural procession (Eky et al., 2021).

Apart from that, the presence of welcoming attractions and various other traditional activities as an effort to promote culture can encourage the development of symbolic interactions. Various forms of traditional activities carried out are signs which have meaning not only as routine activities owned by the community, but also have noble values to be conveyed. Signs in symbolic interaction are something that can produce meaning (Ahmadi, 2008). This meaning then became one of the cultural values that the people in the three traditional villages tried to develop. To strengthen the delivery of meaning in the cultural promotion process, traditional village communities then carry out various traditional activities regularly and become symbolic actions to promote their culture as a process of conveying meaning that has been formed to wider community groups (Rambu Babang & Rachmad Rinata, 2019). This effort is also a way to introduce the cultural traditions of East Sumba so that they are better known to tourists and encourage other tourists to visit the three traditional villages after enjoying and being treated well by the community. Another form of community service to tourists is serving traditional food, performing traditional dance and music, and demonstrating the community's weaving skills. Over time, these various activities can

strengthen the interaction process carried out by the community in the three traditional villages with tourists, which will later form a shared meaning and self-concept as an effect of the interaction process carried out in an effort to promote and introduce wider community culture (Aksan et al., 2009; Hikmah, 2017)

Prailiu Village is open to visiting tourists, both those who want to be welcomed in a traditional manner and just visiting normally. The same thing was also done in Raja Pau village and Praiyawang Traditional Village. Visitors can freely visit traditional village locations without making a reservation in advance and Indigenous people will openly interact with tourists. The form of appreciation carried out by the community does not look at who comes, but also remains selective in nature and is adapted to conditions and situations without any attempt to discriminate between guests who come. Prailiu Village, Raja Pau Village and Praiyawang Traditional Village, especially the king and queen as holders of the highest authority, welcomed the cultural exploration carried out by the culture-loving community. Because apart from introducing East Sumba culture to a wide audience, it is also a form of awareness effort for all Sumbanese people outside the Traditional Village community to equally care about the surrounding culture. This effort can also indirectly influence the surrounding community, especially the younger generation, to care more about traditional processions that have been carried out since the Marapu influence was still very strong around the three traditional villages (Mbulur & Hary, 2013).

Conditions and Communication Strategy for The development of East Sumba Ikat Weaving

Compared to traditional villages, the development process of Sumba ikat weaving has experienced significant developments. Several interviews conducted with weaving craftsmen in Kambera, Rindi (Rende), Pahikung Pau, Kanatang and Kaliuda show that communication strategies in promoting woven fabrics have progressed very rapidly. In Kambera itself, based on the explanation from Guest Uumbu Pinggi Ai, all craftsmen have been placed in Weaving Centers in order to receive guarantees for the sale of their products. Apart from that, the existence of a weaving center encourages the promotion process and introduction of ikat weaving to be communicated well to tourists. Collaboration with Bank Indonesia in building weaving centers is also a form of communication strategy through collaboration with external parties, expanding communication channels that can be utilized and used by craftsmen to market their results (Rambu Babang & Rachmad Rinata, 2019).

Similar conditions also occurred at the Weaving Center owned by Pandua Lama Hamu. One of the Kambera weaving maestros, Kornelis Ndapakamang, stated that the promotion process and marketing strategy through external communication was very intensively developed. Efforts to introduce the weaving process were carried out by creating a book containing types of weaving, weaving production areas and 42 stages of making woven cloth (Wulandari & Nuhamara, 2020). The creation of this book is the result of research assistance provided by the Ministry of Education. One other effort to introduce and market Kambera weaving is by participating in various literary exhibitions held in various regions such as Jakarta, Yogyakarta, Surabaya, even overseas such as England, Australia, Malaysia, etc. The exhibition also brought equipment, dyeing and weaving processes on site and received appreciation from outside parties.

The communication strategy regarding Kambera weaving is also carried out by frequently holding woven cloth making workshops for people outside Sumba and within Sumba who want to learn. In fact, most of those who took part in the workshop were people from abroad, such as from France. They learn the whole process and even experience the weaving process themselves. This aims to ensure that people see firsthand and are convinced that the weaving process carried out by Mr. Cornelis and the craftsmen at his weaving center uses natural and high-quality materials. Workshops on weaving are also held in various regions in Indonesia such as Sumatra, Kalimantan, and other areas. Apart from being carried out directly, the promotion process is also carried out online via the Facebook and Instagram accounts of the Kambera weaving center and Mr. Cornelis personally. This is also a new channel that can reach a wider community (Artis, 2011).

Similar things also happen in other areas. In the development of Rende and Pahikung Pau weaving, for example. According to Guest Rambu Ratu Rende, the communication process carried out to develop ikat weaving was by accepting the creation of combination and modification motifs such as modern flowers, the Pancasila symbol, as well as motifs according to orders from prospective buyers. One way to promote Rende weaving is through television broadcasts that cover many locations. This method also applies to parties who want to immortalize the beauty of both Rende weaving and Pau pahikung through photography. Through exploration of coverage and photography, it not only increases exposure of Rende and Pahikung weaving, but also becomes a means of information for tourists who want to visit these weaving centers (Rohi, 2022). Apart from that, there have been many studies carried out at the location, especially those discussing rende weaving. This promotes the culture of weaving and buying these weaves. There is also word of mouth communication to spread the cloth. And there is collaboration with a foundation located in Ubud, Bali which

really cares and is aware of the importance of increasing the value and name of Sumba weaving, especially Rende weaving. This collaboration has been established for 20 years. The form of cooperation is carried out by making cloth which is then taken by them and sold overseas.

Another form of strategy that occurs in two weaving centers, namely Tenut Atmalakanatang which comes from the Kanatang area, and Kaliuda Weaving Center carries out a communication process through external parties in the form of individuals. For example, at the Atmalakanatang weaving center, there is communication between craftsmen and weaving lovers and craftsmen from Jakarta. The communication process that was established started with the wishes of Kanatang weaving craftsmen who wanted a weaving center to be built because usually, Kanatang people carry out the weaving process in their yard. This effort was successful after craftsmen from Jakarta received an injection of funds to build the gallery. As one of the attractions for tourists and those who want to buy fabric, they can order combination motifs that can be adjusted to the customer's wishes. Apart from that, the efforts made are to make weaving with traditional motifs but with the best quality (Rada & Pradana, 2017). Even if it is not with a typical Sumba motif, marketing has reached all of Indonesia through the relationships that have been built. The existence of relationships with weaving lovers then encourages further development of the Kanatang Weaving promotion process. Usually, promotions are carried out by participating in various fashion shows/ Indonesian literature exhibitions. Apart from that, promotions are also carried out online through the Atmala kanatang weaving gallery website, there are also social media and e-commerce accounts. The breadth of the marketing reach of Sumba Kanatang Weaving.

The communication strategy used by Kaliuda weaving craftsmen is also more or less similar to that in Kanatang. The Kaliuda craftsmen have opened communication with the Rumah Asuh Foundation to build a weaving house that can gather all the craftsmen from Kaliuda. This then attracted the interest of Mrs. Lisa Tirto Utomo to provide funding and development for Kaliuda woven fabric. The initial contact with Mrs. Lisa Tirto Utomo started with Kaliuda craftsmen who took part in an exhibition in Jakarta. Because Kaliuda ikat weaving has high cultural value and the process used is still very traditional, he provide assist in the form of making weaving houses for the Kaliuda community. Apart from that, the result of the communication strategy carried out by the craftsmen was the provision of a shop/boutique to market their work in Sarinah, Jakarta by Mrs. Lisa Tirto Utomo. The communication carried out is by offering high quality fabrics both when visitors come directly, through social media and e-commerce, or in other forms. The craftsmen also accept motif modifications according to buyers' requests. Several fabric marketing strategies include selling and marketing them

to Waingapu and offering them to tourists who are visiting there. The Kaliuda weaving house is also open to researchers and culture lovers to view and carry out photo and video shoots. This is one strategy to gain promotional profits without having to spend a lot of money. Contact with regional governments is mostly in the form of promotions and invitations to take part in exhibitions in various regions in Indonesia. Apart from that, the head of the tourism department also gave a speech and was present at the inauguration of the Kaliuda weaving house

CONCLUSION

To develop and promote culture, there needs to be various efforts and strategies carried out by the community, especially those who are the inheritors of that culture. In the case of East Sumba culture, the efforts made include developing external communication strategies through the development of traditional villages. Several traditional village areas that have implemented this strategy include the Prailiu traditional village and the Preiyawang, Rindi (Rende) traditional village. The communication strategy process carried out to introduce and increase cultural promotion includes receiving tourist visits and in the process, tourists are given the opportunity to receive a welcome in accordance with traditional rituals. This process can even be witnessed from the prayer ceremony one day before the welcoming ceremony begins. Another communication strategy process is to arrange the traditional village area to be neater and make tourists feel more at home, as well as by showing various activities that are still related to customs, such as eating betel nut and weaving. As for the communication strategies carried out by weavers, usually through several methods, including collaborating with both individuals and institutions in building and developing weaving centers. Then carry out various promotional activities such as participating in various exhibitions, holding workshops, and opening visits for tourists who want to see the weaving stages, up to immortalizing it in book form. These are various strategies and efforts to maintain East Sumba culture so that it becomes more sustainable.

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Interview

Kornelis Ndapakamang, interviewed by Laely Indah Lestari. Februari 2023, Private Interview Archive.

Rambu Yuliana, interviewed by Laely Indah Lestari. Februari 2023, Private Interview Archive.

Tamu Rambu Patin & Tamu Rambu Tobu, interviewed by Laely Indah Lestari. Februari 2023. Private Interview Archive.

Tamu Rambu Ratu Praiyawang, interviewed by Laely Indah Lestari. Februari 2023. Private Interview Archive.

Tamu Uumbu Pinggi Ai, interviewed by Laely Indah Lestari. Februari 2023. Private Interview Archive.

Yohannes Budi, interviewed by Laely Indah Lestari. Februari 2023. Private Interview Archive.

