

Snooping Handicraft-Ecotourism in Lombok

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Abstract

Handicraft ecotourism has not become a leading sector in Lombok. Recently, the President of Indonesia has targeted to improve the performance of this sector to be ten times over the next four years. Factually, obstacles encountered with the development of handicrafts in Lombok include raw materials, facilities, and weakness in material, design, creativity, and promotion. This study addressed a theme of a sustainability, economy and development of a region. Determining the performance gap between the existing and expected, would inform them about the priority over their program. This study found four (4) points that get to improve: Firstly, the Ministry of Tourism will prioritize training for the artisans in making the new design of the new craft actively. Secondly, develop innovative and developing creative new designs and themes from crafts, adapting lessons to the needs of travelers and meeting their criteria. Thirdly, the artisans expand their distribution area to improve its business by coordinating, strengthening the standardization of craft quality. Finally, they get to substitute the material without changing the function and culture of local handicrafts.

Keywords: Economy, Handicraft-ecotourism, Sustainability, Training, Creative, Innovative-design, Substitute-material

1. Introduction

In the next two years, President of Indonesia has targeted international tourist arrivals to 20 million and domestic tourists has increased from 250 million to 275 million. So far, the handicraft tourism sector has not become a leading sector. Moreover, the Ministry of Tourism supports tourism programs were released the Indonesia World of Wonderful. It started by tidying Tourism Central Lombok, West Nusa Tenggara. He ranged from the Northern side, the middle of the South, aim to attract tourists and the welfare of society by developing the potential for the region (Palupi, 2015).

1.1 Introduce the Problem

Factually, obstacles encountered with the development of handicrafts in Lombok include raw materials, facilities, and weakness in marketing. Consequently, it has an impact on the artisans, especially the young generation. In addition, the lack of public awareness that tourism can generate high returns. However, awareness of tourism as a leading sector not well ordered, and no special attention from the government to restructure institutions in supporting this effort (Palupi, 2015; IrmanBima, 2015).

Craft is one of the supporting tourism in West Nusa-Tenggara that has various kinds of craft produced among other wooden crafts with furniture and carving, craft wicker, bamboo, pearl, ceramics, and so forth. Craft art is spread throughout the territory of Lombok has a style and distinctive characteristics such as woven Kethak, Cukli ornaments, and finishing of natural materials (Ufig, 2015).

The other craft is the art of ceramics / pottery. This craft spread almost throughout the region, West Lombok, Central Lombok and East Lombok. West Lombok concentrated on Banyumulek Village areas, in the middle Penujak Lombok and East Lombok in Masbagik. Previously, ceramic was traditional crafts that produced as fulfilling the needs of the household. Artisans made the ceramic from generation of generation. It originally did by women. They only work on ceramic items to make-ends purposes, as a complement to the kitchen and ceremonial needs, but a clay pot that serves to cook placed above the Jangkin (Angelo), pitcher, Genthong, and others (Rahardjo, 2013).

Selection of a Handicraft Ecotourism (HE) material is good for basic craft materials. This material can produce a wide range of the products. Comprehensive efforts made to improve the potential for sustainable handicraft production of environmentally friendly materials. Its production process does form an environmentally friendly byproduct covering various other handicraft products and its proper disposal (Debnath, 2017, 2015; Hengky, 2014a).

The Ministry of Labor stated that it took effort to strengthen entrepreneurship in supporting tourism in Lombok handicrafts. It is planned and to be made in coordination with the Ministry of Tourism and Creative Economics Agency (Hardum, 2015; Kamarudin & Sajilan, 2013). Therefore, it needs the observations to give the feedback or information about the gap between the existing and expected performance of handicraft ecotourism in supporting the decision on both institutions. This research is responding to the Indonesian President's target and Tourism Ministry's program by snooping handicraft ecotourism in Lombok, Indonesia.

1.2 Explore Importance of Handicraft Ecotourism

1.2.1 Ecotourism

Ecotourism has many benefits of supporting the economic development of handicrafts in remote areas. Ecotourism helps support livelihoods and boost the economies of coastal communities in the region. In addition, it had very low market entry barriers and minimized environmental impact (Das & Chatterjee, 2015; Riasi & Pourmiri, 2016). Among the different ecotourism subcategories, it has the potential for realistic growth due to its natural characteristics of crafts (Riasi & Pourmiri, 2016).

Ecotourism proven to maintain the environment naturally by increasing environmental conservation efforts. In addition, such activities increase the economic contribution to the local community through the environmental management of natural environment. The utilization of natural and environmental resources from these activities, is accompanied by programs reducing environmental impacts due to HE (Anup, 2017; Gilbert 2003; Hengky, 2017; Hornoiu, 2017).

1.2.2 Handicraft Ecotourism

From basic materials of different natural craft, obtained or taken from plants. Some important aspects of this handicraft production and its market potential. Some basic materials of natural handicraft ecotourism (HE) material is some important ingredients to support sustainable handicraft business. Furthermore, the use of such materials in craft with the concept of ecotourism (Debnath, 2017; Riasi & Pourmiri, 2016; Hengky, 2014b).

Rural craft activity became an economic activity through a labour-intensive program that received greater attention. The way it works has the potential for the development of rural handicraft producers groups. Developing rural handicrafts affected the cultural-environmental changes and policies for rural handicraft producers in terms of gaining provincial and local development support. Against this background, the growth of HE presents the findings that rural handicraft companies are in the form of small and medium-sized SMEs related to natural tourism, corporate economy, artisans groups, and designers (Bull & Willard, 1993; Bygrave, 1989; Bhawe, Gupta, & Jain, 2006; Chittithaworn, Islam, Keawchana, & Yusuf, 2001; Della-Giusta, & Phillips, 2006; Rogerson, 2013; Shane & Venkataraman, 2000).

Handicraft activities greatly affect the lives of local people and siding with their economic development in support of their lives. These craft production activities cause a positive economic impact on improving their welfare. The access to HE is relevant to help the poverty. It reduced promotion agenda with community-based economic development (Ashley, Boyd, & Goodwin, 2000; Ochanda, 2015; Scarlet, 2014; Shapero & Sokol, 1982).

The development of ecotourism handicraft and environmental conservation efforts often accompanied by training activities by establishing the division of tasks to indigenous peoples with various activities related to their economic development. The training providers tend to view local participation as an indicator of the success of the HE program. This combined tendency contributes to the economy of local communities. Capability improvement training

seen as a form of middle ground between the social wishes of local communities (Jain, 2009; Mentore, 2017; Yenn, 2013).

A number of natural materials are available in nature from plants, animals, insects, and minerals. Every fiber is different from the others, and it causes its difference in character. Thus, the material used in the design and development of handicraft products. This handicraft industry, regardless of the newer design and utilize this naturally material use for sustainable growth (Debnath, 2016; Okorie, Kwa, Olusunle, Akinyanmi, & Momoh, 2014).

The development of HE management done by collecting independent community base of an empowerment program. It done by designing craft with the creativity of cultural development, empowering local artisans based on their natural culture and controlling the development of its design. In addition, it also built economic contribution to supporting local people life by educating the artisans in utilizing original culture and characteristic of natural area. However, the activity also accompanied by efforts to reduce negative impact on environmental and maintained the authenticity of its culture (Anup, 2017; Utomo, Hamdani, Riyanto, & Awatara, 2017).

2. Method

This one-year study conducted in Lombok from October 2014 to November 2015. The data was collected purposive, stratified sampling. Base of the tabulation of content analysis of 270 respondents, which consists: Staff of the ministry of tourism and creative economy, Department of Transportation and the Department of Trade. The other respondent: Tour operator, Travel agents and the artisan crafts; Front office's officers; Taxi and Bus drivers; Local community and tourists. Each respondent was questioned three different times for the consistency other judgment (Jennings, 2001).

All questionnaires were distributed purposively by employing 20 students, which about empowering local community by designing the craft creatively (Urban & Barreira, 2007; Chen, Parker, & Lin, 2006; Wong, 2001), and controlled and developed natural culture (Gielen, Hoeve, & Nieuwenhuis, 2003; Mark, 1993). Besides, building economics contribution (Goel & Karri, 2006), and utilizing original culture (Mendoza-Ramírez & Toledo-López, 2014; Ramakrishna, 2014; Belwal, Tamiru, & Singh, 2012). However, it reduced negative impact, and maintaining HE cultured (Anup, 2017; Utomo, Hamdani, Riyanto, & Awatara, 2017).

The collected data was tabulated by using a content analysis (Cho & Lee, 2014; Gottschalk, 2013; Ello & Kyngas, 2008; Riffe, Lacy, & Fico, 1998; Hsieh & Shannon, 2005; Cohen, 1960), based on HE (Urban & Barreira, 2007; Chen et al., 2006; Wong, 2001): Exploratory analysis of its parameters; Posting each parameter of HE; Frequency counted of HE; and Result and discussions. $K = \text{Kappa value} > 0.6 = \text{significant}$, and $K < 0.6 = \text{poor}$ (Cho & Lee, 2014; Gottschalk, 2013; Riffe et al., 1998; Hsieh & Shannon, 2005; Cohen, 1960).

3. Results

Based on the entrepreneurial orientation, this study explores the existing performance of HE

in Lombok (Table 1) which was shown to be less significant ($K = 0.5814$). The indicator was expressed by the weak development of the economic contribution to HE (0.1401) and safe-guarding the HE culture (0.1529). In addition, there are still indications of weak efforts to reduce negative environmental impacts (0.1656) and control of natural cultural development (0.1720). However, local community empowerment dominates in designing and creating creative craft (0.1911).

Table 1. Existing of the handicraft ecotourism in Lombok

Attributes	Value	% Freq
Empowering local community by designing the craft creatively	30	0.1911
Controlled and developed natural culture	27	0.1720
Building economics contribution	22	0.1401
Utilizing original culture	28	0.1783
Reduced negative impact	26	0.1656
Maintaining HE cultured	24	0.1529
K= Kappa Value = 0.5814		

Furthermore, expected HE's performance in Lombok (Table 2) shown by the Kappa value ($K = 0.7296$). Natural cultural control and development are the main thing (0.1827). This can be made by strengthening community empowerment in creative HE designed (0.1777) with the use of indigenous culture (0.1675). In addition, local economic development strengthened (0.1624), accompanied by efforts to reduce negative environmental impacts due to HE activities. However, developing HE activity still needs to maintain by preserving the HE culture (0.1523).

Table 2. Expected—handicraft ecotourism in Lombok

Attributes	Value	% Freq
Empowering local community by designing the craft creatively	35	0.1777
Controlled and developed natural culture	36	0.1827
Building economics contribution	32	0.1624
Utilizing original culture	33	0.1675
Reduced negative impact	31	0.1574
Maintaining HE cultured	30	0.1523
K= Kappa Value = 0.7296		

However, performance gaps analysis indicated that there is a wide gap (Table 3) between the existing (Table 1) and expected (Table 2). In terms of Kappa coefficient, there was some distance away (0.1482 or 25.5%). It was necessary to strengthen the control and development

of natural culture (0.0108) and development of economic contribution to the local community (0.0223). The analytical gap tabulation also shows that it was necessary to adapt the local community empowerment program in designing HE creatively (-0.0134) because of natural cultural utilization (-0.0108). In addition, attention should be paid more to controlling the negative environmental impacts and conservation of the culture (-0.0006).

Table 3. Gap analysis of expected and existing performance of HE

Attributes	% Freq	% Freq	Gap
Empowering local community - designing a craft creatively	0.1911	0.1777	-0.0134
Controlled and developed natural culture	0.1720	0.1827	0.0108
Building economics contribution	0.1401	0.1624	0.0223
Utilizing original culture	0.1783	0.1675	-0.0108
Reduced negative impact	0.1656	0.1574	-0.0082
Maintaining HE cultured	0.1529	0.1523	-0.0006
K= Kappa Value	0.5814	0.7296	0.1482

The above disparity occurs and there are some problems such as existing problems of environmental hygiene, roads, curbing buildings on the beach. As for the problem of HE is raw materials, training, and selling price. Moreover, the problem of coastal renditions and cleanliness along Gili Trawangan. This location became the tourism business that tourists expect the local government clean up the former material that was still abandoned post-control of coastal buildings immediately.

4. Discussion

Referred to disparity performance, this study discussed the problem of waste in Lombok. It currently overcome by the Waste Bintang Sejahtera Bank program that was establish in July 2010 with the aim at finding solutions to waste problems (Elena, 2017). Their goals are to develop local entrepreneurship, community empowerment and local government support to manage waste and the environment. This project was a community-based waste management program. Currently there are 55 units of Trash Bank managed by Lombok in Waste Bank Bintang Sejahtera. They continue to encourage and support others to start their own Bank Trash Unit. The organization also provides training intensively for how to process organic and inorganic waste. They also conduct business incubation workshops and train them through the process. This support mean ensuring the Garbage Bank Unit was well operated and benefited as a return value of the effort to preserve the environment.

In addition, one of the improvement on the means of ring roads included drainage canals in Gili Trawangan can be settling down that during the rainy season. In addition, waste management should also be controlling professionally. This is important to clean it up immediately to overcome the problem of waste that has been critical of Gili Trawangan.

The limitation of materials becomes an important issue in HE. According to these artisans,

the demand for such goods was very high, both from within the region and from Bali. The searchers of these materials often banned or even arrested by the guard, when they were looked for raw materials in the forest. In addition, they also need the attention on relevant agencies to solve the problem. They need to get training for the artisan and help the capital.

They revealed the price of goods or webbing Ketak that has been so low. While, the price of staple households increasingly rising so many artisans that have not made craft Ketak. There is also a constraint on the artisans and collectors in the village Peresak Karang Bayan (Kardin & Zoecky, 2017).

Handicraft trade produced from Balinese bamboo materials to export markets is now very slow and less conducive. Likewise, scarce material increasingly. While, the material is difficult to obtain and in substitution with interesting bamboo from Java and Lombok. Australian businesspersons. There are still some that ask for it. Bamboo crafts formed by drawing or designing but in limited quantities at an agreed price. The problem of handicrafts Export from Bali is slowly justified from the Head of Foreign Trade, Industry and Industry Bali.

Based on the above problems, this study shown that artisans need to be more proactive responded the trend of tourists taste. In addition, it needs creations from them to create HE with different materials, and different types of finishing from handicrafts. Nevertheless, it needs standardization required handicraft products. This will adjust the needs, expectations and tourist trends. In terms of craft materials, there are Ketak, Clay, Cukli, and Yarn. Recently, this study discussed about four (4) crafts would thrive on Lombok:

Firstly, the province of West Nusa Tenggara, which is famous as agricultural area and has a variety of flourishing-plants. One of the basic ingredients of the craft is a plant called “Ketak” by local people who are in Latin called “*Lygodium Circinatum*.” These plants include ferns that run on the parent plant or anyway. Currently the material is one of the raw materials of making various forms of crafts through the process of drying, division and formulation. Raw materials, in addition to having high artistic value is also not free from everyday use. Narmada people that use it as a tool of knitting artisans in everyday life.

In development until 2011, the “Ketak” weaving craft is found in 3 (three) districts in West Lombok, Central Lombok and East Lombok, with 64 centers, Business Unit 15 004 units and can accommodate 25 631 workers and absorb investment of USD 1.116 million (Afifi, 2015). While, the raw material is abundant there. In 1988 the government of Weaving “Ketak”, which was first developed around 1986 in the village of Nyurbaya Gawah Narmada Barat, started training and intensive skills training, design development, local and national exhibitions, that this wicker product can be expanding on the West of East Lombok.

“Ketak” is one of craft that marketed by an Art Shop in Nusa Tenggara Barat and Bali tourism area. It also attaches to the function of the product, the weave is usually using as a decorative item. This craft is not only the domestic market but also to penetrate foreign market countries such as Germany, England, France and Asia as well as in some other developing countries. Both exporters—importers in Lombok and from other regions

participate actively in the sale of handicrafts abroad or domestic handicraft, which makes the demand for raw materials increased significantly.

Secondly, other handicraft materials are clay made for pottery. This craft has its own uniqueness, so do not be surprised if sometimes more expensive. There are three famous pottery-producing villages in Lombok, call it Banyumulek in West Lombok, Central Lombok and Penujak in Penakak in East Lombok, each with unmatched and distinctive characteristics (Fauzia, 2015).

Banyumulek pottery is a unique handicraft from West Nusa Tenggara used as a tool that is marketed namely Kendi Maling. Some villages produce handicrafts for generations such as the famous Banyumulek village in the pottery village, the village is famous for its traditional Sukarare woven cloth and the famous Labuapi village with its carvings. One of the best-selling pottery is a typical West Nusa Tenggara craft that inherited from a long time in the form of a round plate that serves as a clay player to make pottery (Raharjo, 2013).

Pottery, better known as “Pottery”, became one of the works and at the same time established the tradition of ancestral ancestors, and retained as the skills of locals that famous for the world. Generally, pottery used to store rice, salt and spices other than for cooking purposes. Pottery making is the work of a mother and daughter, if not selling and bringing to the market is the duty of father and son, but with the progress of time so fast that most father and son take part in making pottery work together to get maximum results and good quality (Afifi, 2015).

From above mentioned, it needs standardization required to produce and create simple pottery and did not easy about a people to think about its requirements (Afifi, 2015; Fauzia, 2015; Rahardjo, 2013; Sejati, 2015). It is complicated and divided:

a. Clay searches processed

A careful examination needs to get the best clay according to the quality standard. The good clay do not have to come from a pottery village but comes from a nearby village. Clay does not have to use it directly to take deep accuracy and ensures that the clay was not mixing with rocks and small soil.

b. Drying process

After examination, the clay is cut like a cube and shines in the sun, it takes about three (3) or four (4) days. The piece of stone dried. It has ground into a soft flour dough and stored before use as a dough. The most interesting thing to watch without the modern tools needed to support the making of pottery. The clay layer added to the amount of the original dough. While, sawmill rotated the object / tool used to form the desired object. The shape is finished that does not yet finish. There are also artisans specially assigned to be decorating after objects / pots that allowed drying in place that is not too much sun.

c. Varnish process of coconut oil

A vinyl vase is a combination of coconut oil and left to dry before scraped / rubbed with

black stone or other traditional tools. The surface dried in the sun and looks shiny. It takes a day or even rubbed to smooth in the afternoon to add fragrance.

d. Burning process

Goods / pots that ready burnt and collected into an open oven covered by rice straw. It burnt for more than four (4) hours and the surrounding production temperature 400-800°C.

e. Coloring

The last task is to choose the right color, if desired garnet granules coated into acidic liquids as desired color, and just snap the husk.

Thirdly, Cukli's crafts from Rungkang, it is the outer surface of handicrafts adorned with various pieces of pearl shells attached to various types of wooden handicrafts. They can form many motifs, such as the design of flora and fauna or various types of primitive ornaments. Initially, Rungkang villagers only make cooking utensils and household appliances that vary. The resulting product is less salable. Therefore, eventually they started looking for antiques' Sasak legacy such as ceramics, unique boxes and daggers. This will increase its demand by creating a new proactive design craft (Yustitia, 2013).

Since 1989, efforts residents started had made it. Until now, the market demand for the crafts not only from within the country. It also slowly began to enter overseas markets. Today, it embedded items are no longer confined to the box, but also various other furniture items such as cabinets, dressers and wall hangings. Various types of the souvenirs such as ashtrays - candies go on sale in the market. In addition, the collection of antiques such as masks or sculptures are not separate from the decor it either.

Therefore the beauty emitted, the ancient box had given a touch of ornament "Cukli," pieces of pearl shells attached to wooden boxes or wooden crafts. Patch motifs range from flora, fauna, to primitive ornaments. Businessperson from Bali is relentlessly requesting supplied them to overseas markets, which are slowly forming. Since then, the face to the village turned into a pot manufacturer in the village of artisans. A rowing arts shop is standing along the Rungkang Bowl road. In the village, this craft provides job opportunities for young people in Kampung Rungkang and brings many blessings to the community too. To find out how the results are, its good stop by the house residents. Almost every home produces these crafts. The process begins with cutting pearl shells, making motifs on wooden handicrafts, putting shells on wooden crafts, sand, cauldrons, varnished, and painted. Repairing colored and painted by developing a new design proactively will increase the demand for tourists to buy it as well.

Finally, West Nusa Tenggara Province has various handicrafts. Some of the attractions that are relied upon to support the activities of handicraft tourism in this region, among others, Sukarara Village as the center of handicraft weaving in the village of Bleke. Among them, there is a woven-typical of West Nusa Tenggara. The woven fabric known as "Songket" is the hallmark of Lombok Island. It is a woven fabric made by adding clothing threads, ornaments made by inserting a silver, gold or colored thread on a warp thread. Sometimes, there

decorated with beads, shells or coins too. In addition, it well knows now, there are ways to make fabrics in an elegant way (Wahyuni, 2015; Perbatasari, 2012; Saputra, 2015).

Classic woven fabrics ranging from yarn making and dye making to traditional yarn making by using swirling weights with fingers. Ballasts are shaped like the tops made of wood or terra cotta. Preparation of materials other than cotton yarn, can also bark, banana fiber, pineapple fiber, palm leaves and dyes consisting of two colors, blue and red. The color is obtained from indigo or Mirinda Citrifonela or Noni. There are also dyes from other plants, such as dark red. Motives vary: there are chicken motifs, eight florals, four flower motifs and many other designs. Based on traditional culture, creating many new designs will increase its demand as well.

5. Conclusions

Based on this discussion, this study found there is a slightly widened gap between current and expected performance of artisans. Therefore, they can actively increase to create a new competitive designs, new materials and finishing handicrafts to respond to presidential targets. Moreover, the Ministry of Tourism develops a workshop program to match the needs of tourism strengthening and the Ministry of Manpower plan (Yenn, 2013). In short, there are four (4) points that need to be to fix in the near future:

Firstly, the Ministry of Tourism will prioritize training for the artisans in making the new design of the new craft actively. It trains them in creating new craft designs with different raw materials. In addition, the Minister of Tourism improves information on design and refreshed handicraft materials by promoting handicrafts on social gathering and promotion on social media sites. These efforts strengthen local government funding to support and sustain their promotion of environmental care (Jain, 2009; Mentore, 2017).

Secondly, develop innovative business by creating new business methods of craft and exciting new learning in teamwork by developing creative new designs and themes from crafts, adapting lessons to the needs of travelers and meeting their criteria (Mendoza-Ramírez & Toledo-López, 2014).

Thirdly, the artisans can create new business to achieve competitive position, and expand the craft distribution area to improve its business by coordinating, strengthening the standardization of craft quality (Utomo et al., 2017).

Finally, crafts artisans can use substitution materials without changing the function and culture of local handicrafts to sustain and meeting the demand and expectations of tourists about the design, coloring, and quality of handicrafts.

6. Implications

In terms of materials, the Ministry of Tourism prepares and develops training for the artisans in utilizing substitution materials by reducing negative environmental impacts. The workshop trained them to make crafts with various natural materials and new designs. In addition, the Minister can accommodate the tourism trends by responding to expectations, handicrafts, and promoting traditional craft programs (Hardun, 2015).

Artisans can adapt to creating craft designs by exploring traditional skills and rural activities. They can produce new designs and a variety of materials that are easily obtainable to sustain it. They can make it with other presentations—expressions of quality standardization based on the concept of cultural heritage.

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