

E-CATALOGUE BASED PROMOTIONAL MEDIA FOR TREE BARK PAINTING IN ASEI VILLAGE, PAPUA

**Ida Bagus Gede Surya Peradantha¹, Shinta Suryati²,
Ida Bagus Hari Kayana Putra³**

¹*Institut Seni Budaya Indonesia (ISBI) Tanah Papua
gusde029@gmail.com*

²*Institut Seni Budaya Indonesia (ISBI) Tanah Papua
Shintasuryati885@gmail.com*

³*Institut Seni Indonesia (ISI) Denpasar
harikayana@gmail.com*

ABSTRACT

The promotion of bark paintings produced by the community in Asei Village, East Sentani District, Papua is currently carried out conventionally. In this digital age, ease and speed of access is very important for product promotion in order to compete. The lack of information about the results of bark paintings in Asei Village has made the promotion of various local community products less than optimal. Even though the quality of the results of bark paintings from the Asei Village community can be said to be competitive because they have an identity, especially on unique product motifs. This research was conducted with the aim of creating digital media promotion in the form of a web-based e-catalogue to maximize the marketing potential of local community products. The theory used in this research is innovation theory with research and development approach according to Sugiyono. The results of this study are the creation of an e-catalogue containing information about the bark painting products of the Asei Village community and a brief profile of artists based on a website that can be accessed by the global community so that promotion can be carried out more effectively and efficiently with a wider coverage area.

Key Words : Promotion media, Bark painting, Asei Village, E-catalogue

PRELIMINARY

Papua is one of the regions in Indonesia which is rich in tribal culture. Referring to the data held by the Papua Provincial Government, the total number of indigenous people who inhabit Papua is 255 groups¹. Different ethnicities have different cultures and languages that are different from each other so that what is produced is not only a variety of forms, but also is rich in value and meaning. One traditional form of Papuan society that has a unique and strong identity is painting on bark. In addition to its various forms, the motifs contained in the traditional paintings of the community reflect symbols that originate from religion, the interaction of the community with the surrounding nature and are also often seen by the journey of the ancestors of the people in the time spent inhabiting in some areas.

One ethnic group in Papua that still preserves the tradition of painting on bark is the Ethnic Sentani in Asei Village, East Sentani District, Sentani Regency, Jayapura. The village, located in the middle of Lake Sentani, has a rich tradition of distinctive bark painting (see figure 1). To get to Asei Village, it can be reached by boat via Kalkhote Pier, East Sentani District, Jayapura Regency. Painting on the

¹ Excerpted from the official website of the Provincial Government of Papua online at the address: <https://www.papua.go.id/view-detail-page-254/Sekilas-Papua-.html>. Accessed on July 4th 2020 at 15:10 Bali local time.

bark produced by Asei Village community in the past is a fulfillment of the decorative function, which is as decoration in their respective homes and painted on local traditional clothes. However, at present, the production of paintings on bark by the Asei Village community has become a commodity that is traded to tourists who come to Asei Village. The time of arrival of the tourists is uncertain, because it usually happens if there are local events such as the Lake Sentani Festival held every year and other local cultural events.

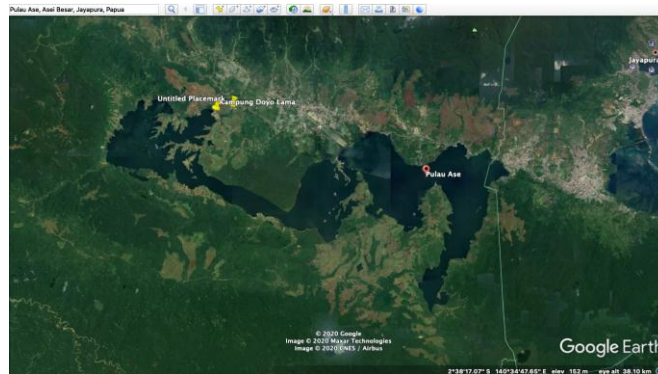


Figure 1. Lake Sentani, Papua. The red arrow indicates the location of the Asei Village, on Asei Island, East Sentani District, Jayapura Regency, Papua.

Source : *Google Earth Screen Capture* from IBG. Surya Peradantha, 2020.

The bark painting products of Asei Village community actually have the potential to become commodities at the national and even international level. There are several reasons underlying this, including: First, the number of tree bark painters in Asei Village is still large. Thus, the productivity of the community against the birth of various tree bark paintings can be relied upon. In addition, each painter has a different style so that the product is not monotonous. Second, still preserving traditional motifs inherited from ancient times by the ancestors of the typical Lake Sentani community, where some of them have links to the natural surroundings, namely Lake Sentani and Mount Cycloop. Of course, these motives have their own philosophical values that can be conveyed to visitors or prospective buyers so that they can increase the interest of buyers to transact. Third, the variety of forms of handicraft painting of wood bark that is quite functional, among others: Wall paintings, bags, hats, wallets, and traditional headbands.

Unfortunately, these potential advantages cannot be matched by effective business and promotional media. So far, the craft has traditionally been marketed to buyers by waiting for buyers to arrive, then the sellers hold their wares at their respective homes. The large quantity of products, the availability of productive artists and good quality products are conditions that are inversely proportional to marketing efforts that are still carried out conventionally by the community. Moreover, it has not yet implemented an important element that can support the marketing process of Asei Kampung community products, namely technology. Today is the era of the industrial revolution 4.0 where humans maximize everything computerized, utilizing the sophistication of multimedia to support activities in various fields.

This research about marketing of wood painting craft products in Asei Village has been done before by Suryati (2019) as a thesis material for the creation of Final Project S-1 Visual Communication Design program at the Indonesian Cultural Arts Institute (ISBI) Tanah Papua. The research is only limited to the creation of a physical catalog and has not been circulated in general. For this reason, this research is developing from previous research with the aim of maximizing the marketing process and introducing product details to the wider community that can be accessed offline throughout the world. The benefit that can be obtained from promotions through this e-catalogue is that it can open the scope of product promotion areas which are not only limited to local areas but also foreign countries

so as to increase creativity and competitiveness of the work of Asei Village artists. The results of this study explain how the development process carried out on media promotion of physical catalogs of artists' bark paintings in Asei Village became e-catalogue based promotional media.

This research is descriptive in nature using a research and development (R&D) approach. Sugiyono (2012: 409) explains that R&D is research that is used to produce certain products and test the effectiveness of these products. There are ten steps for development according to Sugiyono (ibid: 2013), including: 1. Potential and Problems, 2. Gathering information, 3. Product design, 4. Design validation, 5. Product improvement, 6. Product trial, 7. Product revisions, 8. Trial usage, 9. Product revisions, and 10. Manufacture of mass products. In this study, it was only carried out to stage (6), namely product trials. However, at least the most important thing that is expected in this research is the digitization of the list of products and artists who created these products into a site so as to complement the important information needed by the buyer.

According to the definition of the Government Goods / Services Procurement Policy Agency (LKPP) (in Suprihadi, et.al, 2015: 244), an electronic catalog or e-catalogue is an electronic information system that lists, types, specifications and prices of goods from various providers of goods / government services. While Sahara and Adriana (in Syahbandar and Handayani, 2017: 34) suggest that e-catalogue is a digital catalog for a company or product seen on a computer or electronic device. In this created e-catalogue, a photo display of the product, price, product description, and the creator of the document is displayed. This is done to maintain the originality of the work of the community so as to avoid brokering practices that harm producers.

The research data was obtained from Suryati's research (2019) in the form of a thesis of an art titled "Asei Village Bark Painting Catalogue" which was tested in September 2019. In that study, primary data was obtained through observation to Asei Village to document various forms of tree bark motif painting and the various types of products produced by the local community. Furthermore, to sharpen the understanding of the product under study, interviews were also conducted with artists Cornelis Ohee and family.

The Stages Of This Research Include:

1. Research. At this stage, a study and analysis of the potential and problems faced related to product marketing and the needs of the Asei Village community as users of the digital marketing model are carried out and adapted to the system to be designed. Information is collected from information from the public and similar scientific literacy such as research from Suryati (2019), Syahbandar and Handayani (2017) and Ilma Sifa (2017).
2. Design. The results of the analysis in the planning stage are then translated into e-catalogue designs through templates provided free of charge from the website [wix.com](https://www.wix.com)
3. Implementation. The e-catalogue design that has been designed is then published in the form of a website, but it is still offline. Design validation and product improvement are done independently by analyzing various weaknesses that still occur.
4. Testing. The published website is then tested on the user or the user, in this case is the village of Asei Village, is the e-catalogue system and design created easy to use and in line with the expected promotional needs.

Technical Steps For Creating An E-Catalogue

1. Material Collection

The creation of the e-catalogue of bark painting products in Asei Village began with the material collection stage. The materials in question include: A brief history of Asei Village as a homepage, website, product list, brief artist profile, price list and product specifications and a brief description of the motifs of tree bark paintings in the products produced. Data were collected by interviewing artists Cornelis Ohee and documenting physical works.



Figure 2. Collecting data from the informan, Cornelis Ohee.
Source : Shinta Suryati, 2020

2. Interface Design

Designing the interface in this e-catalogue begins with specifying an e-catalogue template that is available for free on the wix.com site. After the template is determined, the next step is to customize the content. Broadly speaking, interfaces that are designed include: a. Start page, b. Gallery, c. Artist Profile, and finally d. Contact Person. Research data that has been collected is then uploaded according to the content that has been prepared.

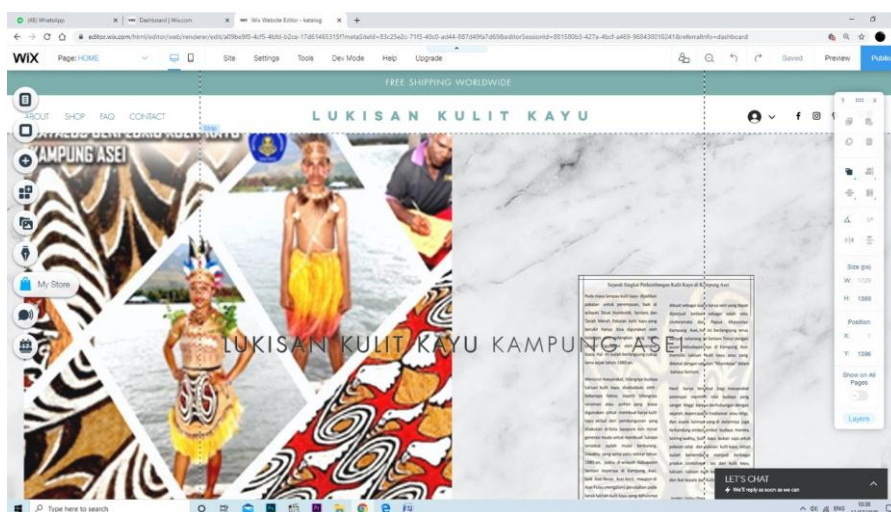


Figure 3. Adjusting the material into the website template.
Source : IB. Hari Kayana (2020)

3. Creation of E-catalogue

At this stage, the customization is arranged according to the outline that has been made such as uploading a short history of Asei Village on the start page, grouping the types of products that contain specifications and prices of goods, displaying a brief profile of the creator of the product creator as well as data about the administrator contact list, in this case is Shinta Suryati. The results of this research data customization were manifested in an e-catalogue of Asei Village community's bark painting products which can be accessed on page: <https://papuaasei.wixsite.com/katalog>.

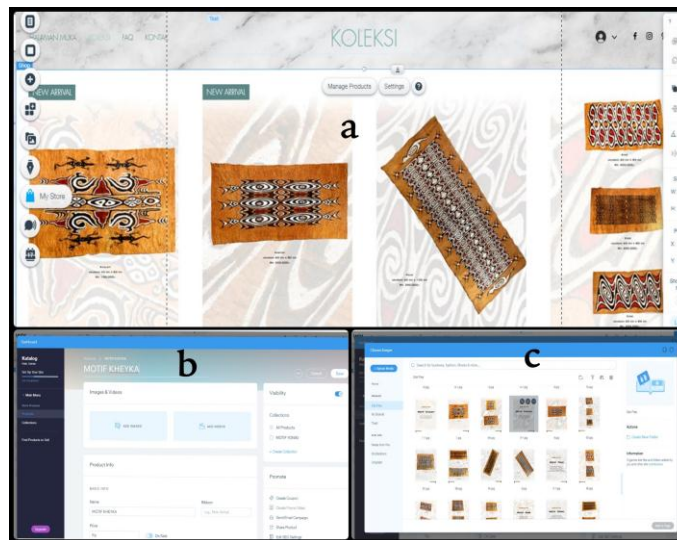


Figure 4 : a. Interface design, b. Catalogueing product, c. Product collection
Source : Capture screen by IB. Hari Kayana, 2020

The e-catalogue design that was created has a simple appearance where the thing that is put forward is the presentation of basic product information (price, name of the motif and a brief description of the motif) to consumers clearly, and how to order the product. Orders can be made by contacting the contact person listed on the e-catalogue which in this case functions as a non-profit intermediary from the consumer to the craftsman. A non-profit intermediary means that the intermediary does not take advantage of the sales process carried out as compensation for all information provided in the data mining and interviews conducted.

CONCLUSION

The electronic catalog of tree bark paintings in Asei Village was created using the Research and Development approach through the Wixit.com site as a template. The research procedure was based on the method developed by Sugiyono, carried out to the product trial stage. However, the e-catalogues created can be accepted and used smoothly by users in Asei village because of the simplicity of the user interface. Likewise, the technical ordering of goods made by consumers, deemed quite easy by the user.

This non-profit intermediary solution is carried out considering there are no mobile banking users from the local community. Upon agreement with the community, finally the contact person was temporarily given a mandate to connect potential buyers with works / products created by artists. Going forward, the design of this e-catalogue will be revised so that potential customers can directly order works from artists.

The creation of this product e-catalogue is a collaboration between researchers and artists from Asei Village to find more effective product marketing solutions. In general, the e-catalogue created through this research is felt to be more effective in marketing the works of Asei Village artists, not only in Papua but even abroad even though the design is still very simple. Thus, in the future this e-catalogue can still be developed in line with the increasing ability to master IT from the local community and it will be even better if the local government participates in facilitating this e-catalogue-based promotional media to be far more effective and attractive.

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