

## **Development of Fabric Hand Weaving Product Standardization Policy: Model of Cluster Empowerment in Ibum Majalaya**

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### **ABSTRACT**

The policy-making research on the development of the Ibum Majalaya ATBM weaving industry through product standardization has the aim of creating uniformity and policy for ATBM Ibum woven products in Majalaya. This research will produce a draft policy regarding the production of ATBM Ibum weaving in Majalaya. The type of research that will be used in this research is a qualitative method that is inductive analysis, namely collecting, compiling and describing various data, documents, and actual information. The material obtained will be interpreted in the form of exposure and analysis so that the objectives of this study can be achieved. This study focuses on case studies which are detailed research on an object during a specified period that is carried out entirely, thoroughly and profoundly using various data sources. Data collection techniques in this study used 4 (four) methods, namely observation, interviews, questionnaires, and document review. The data analysis technique uses a SWOT analysis which functions to formulate qualitatively and holistically both the internal and external environment of the object being observed. In addition to the SWOT analysis, this study also uses Diamond Model analysis techniques introduced by Porter consisting of four determinants of National Competitive Advantage (NCA). Furthermore, this study uses data analysis techniques Focus Group Discussion (FGD), FGD can be defined merely as a discussion conducted systematically and directed about a particular issue or problem. The locations in this study include (1) Bandung Regency Industry and Energy Agency (2) Creative Economy Agency (BEKRAF), (3) Bandung Regency Cooperative, MSME and Trade Office, and (4) Creative Industries in Bandung Regency.

**Keywords:** Policy, Standardization, Traditional, Woven, Ibum Majalaya.

### **BACKGROUND**

The vision of the National Industrial Development as stated in Presidential Regulation No. 28 of 2008 concerning National Industrial Policy is that Indonesia becomes a Tangguh Industrial Country by 2025, with a vision between 2020 as a New Advanced Industrial Country, because it is in accordance with the Bogor Declaration between heads APEC countries in that year liberalization in APEC countries had to be realized. As a new emerging industrial country, the Indonesian industrial sector must be able to meet several basic criteria, among others: 1) Have a high role and contribution to the national economy, 2) IKM has a balanced ability with Large Industries, 3) Has a strong industrial structure (Industrial Tree complete and in-depth), 4) Advanced technology has become the spearhead of market development and creation, 5) Has strong industrial services that

support the international competitiveness of the industry, and 6) Has competitiveness capable of facing full liberalization with countries APEC.

It is expected that in 2020 the contribution of the non-oil and gas industry to GDP has been able to reach 30%, where small industry contributions (IK) plus medium industries (IM) equal or approach large industrial contributions (IB). During the period of 2010, 2020 the industry must grow by an average of 9.43% with the growth of IK, IM, and IB at a minimum of 10.00%, 17.47%, and 6.34%. In order to realize these targets, a structured and measurable effort is needed, which must be translated into a strategy map that accommodates the wishes of stakeholders in the form of strategic outcomes which consist of: 1) Increasing industrial value added, 2) Increasing market control at home and abroad, 3) Sturdy supporting factors for industrial development, 4) Increased innovation capacity and mastery of energy-saving and environmentally friendly industrial technology, 5) Strengthening and complete industrial structure, 6) Increasing distribution of industrial development, and 7) Increasing the role of small industries and medium to GDP.

In attempt to achieve the nation objective, The Ministry of Industry has established two approaches to build national industry competitiveness that are synergized and integrated between the center and the regions. First, through a top-down approach with the development of 35 priority industrial clusters planned from the Center (by design) and followed by selected regional participation based on international competitiveness and potential possessed by the Indonesian people. Second, through a bottom-up approach with the determination of core regional industry competencies which are regional excellence, where the center also builds its development, so that regions have competitiveness. Development of core competencies at the provincial level is called Industry Provincial superiority and at the district / city level are called Regency / City Core Industry Competencies. This second approach is an approach based on the spirit of Regional Autonomy. Determination of industrial development through the establishment of priority industrial clusters and regional core industry competencies is very needed to provide certainty and get support from all sectors in the economic sector including banking support.

Currently there are 35 Roadmap for Priority Industrial Cluster Development, namely:

1. Agro Industry, consisting of: (1) Oil palm processing industry; (2) Manufacture of rubber and rubber goods; (3) Cocoa industry; (4) Coconut processing industry; (5) Coffee processing industry; (6) Sugar industry; (7) Tobacco products industry; (8) Fruit processing industry; (9) Furniture industry; (10) Fish processing industry; (11) Paper industry; (12) Dairy processing industry.
2. Transportation Equipment Industry, including: (13) Motorized vehicle industry; (14) Shipping industry; (15) Aerospace industry; (16) Railway industry.
3. Electronics and Telematics Industry: (17) The electronics industry; (18) the telecommunications industry; (19) Manufacture of computers and equipment
4. Manufacturing Industry Base, including:
  - a. Basic Material Industry: (20) Iron and steel industry; (21) Cement Industry; (22) Petrochemical industry; (23) Ceramics Industry
  - b. Machinery Industry: (24) Manufacture of electrical and electrical machinery; (25) General machinery and equipment industry.
  - c. Solid Labor Manufacturing Industry: (26) Textile and textile product industries; (27) Footwear industry;
5. Specific Creative and Creative Industry Supporting Industries: (28) Industrial software and multimedia content; (29) The fashion industry; (30) Manufacture of crafts and art items.

6. Certain Small and Medium Industries: (31) Industries of precious stones and jewelry; (32) The people's salt industry; (33) Pottery and decorative ceramics industry; (34) Essential oil industry; (35) Snack industry.

In accordance with the above directives, Bandung Regency currently has abundant creative potential which is supported by substantial raw materials. In addition, the regional unity with the city of Bandung and the City of Bekasi, and the Sumedang Regency in Metropolitan Bandung, put Bandung Regency as an area with the largest creative economy and base in Indonesia. The growth of creative people in Bandung Regency also has special support, because there are many potential tourism areas as a place for the development of future creative industries in Bandung Regency.

The expected level of development of the creative economy in Bandung Regency is achieving stability, so that creative economy becomes the driving force of the Bandung Regency economy, especially in cities that carry out the functions of the National Activity Center (PKN), Regional Activity Centers (PKW), and supply areas PKN and PKW as well as areas with tourism potential. Achieving the establishment stage of the creative economy requires a vision and strategy followed by concrete steps by all parties involved. Accelerating the achievement of the stage of the establishment of the creative economy can be done by preparing all needs and stimulating the workings of the system and the path of the development of the creative economy. The condition of the achievement of the level of the development of the creative economy today is a benchmark for the effort of the development approach and the preparations that will be made. The level of achievement of the creative economy in the position of developing will require considerable time and money to achieve stability, but the level of achievement that has reached takeoff is approaching the level of establishment so that the effort required and the time required is not too large.

Shifting the position of Bandung Regency's creative economy from its current position, requires a good planning system, which is based on strategic planning and on existing problems, and can be measured properly the achievements of development that have been carried out. Five-year mid-term planning, it may not be enough to deliver all the existing creative economic commodities to reach the established stage, so that there will be priority commodities that must achieve stability in five years of planning. Therefore, it is necessary to arrange the creative economic planning of Bandung Regency as a guideline for the implementation and development of creative economy in Bandung Regency. At present the Bandung Regency plans to develop the Creative Economy in Bandung Regency in 2014-2019 explained about the support framework for the development of creative industries namely (CREATIVE INDUSTRIAL RENSTRA 2014-2019). In the 90s the production of woven fabrics in Majalaya, Ibum and Paseh Districts, Bandung Regency, developed rapidly. Now the glory of Majalaya textiles is dimming (detikfinance, 2018).

The results show the potential of Majalaya weaving as follows (Rismayanti, 2015): Until now there are still weaving industry players who still maintain the existence of traditional Majalaya weaving in the modern era even though they have experienced a tidal historical process. The results of the study show that first, the uniqueness possessed includes: a) the results of quality woven fabrics and aesthetic values in terms of color patterns and image motifs; b) looms that are still traditionally made from wood and operated with human power; c) weaver's expertise and creativity are needed to operate looms; second, the industry is able to meet social and economic needs. thirdly, the system of activities in the industry consists of a woven fabric production process that is still thick with traditionalism and the social structure in it is functional, besides that there is also a

process of distributing products to consumers. In line with these conditions we need to conduct research related to how Majalaya woven conditions are related to the development needs of the creative industry.

## LITERATURE REVIEW

### 2.1 Creative Industries.

Creative industries are defined as industries that originate from the use of creativity, skills and individual talents to create prosperity and employment through the creation and utilization of the individual's creative and creative power (Disperindag, 2008). Creative industries can also be understood as industries that provide creative business services, such as advertising, public relations (PR) and sales. The high multiplier created by the creative industry encourages the Bandung city government to continue to support the creative industry, supported by significant market opportunities because of the ease of access to Bandung and the role of financial institutions (Herawaty and Raharja, 2018). So, the substance of the creative industry is the ability to create in the arts and crafts. The aspect of aesthetics is very highlighted. If other industries are supported more by capital and labor, the creative industry relies on work. This is in accordance with the character of the creative industry that comes from the use of creativity, skills and individual talents to create prosperity and employment by generating and exploiting the individual's creative and creative power.

There are three main actors in the development of creative economics, namely: government, business and scholars. Harmonization and integration of these three actors will be a huge "energy" in accelerating the development of creative industries in Indonesia in particular. Based on the picture, it can be seen the factors that will encourage the development of the creative economy in Indonesia, namely:

1. From the government side: educative direction, creative and conservation human appreciation, and incentives
2. From the business side: entrepreneurship, business coaching and mentoring, financing schemes, marketing and business matching, creative communities.
3. From the intellectual side: creative and entrepreneurship oriented curriculum, press and academic freedom, multidisciplinary innovative research, educational institutions and training.

### 2.2. Standardization

Standards actually have become part of our daily lives, although often we do not realize it, without ever thinking about how these standards are created or the benefits that can be obtained.

The standard word comes from "standard" English, it can be a translation from French "norme" and "etalon". The term "norme" can be defined as a standard in the form of a document, while "etalon" is a physical standard or standard of measurement. To distinguish the definition of the standard term, the term "standard" is given the meaning as "norme", while 'etalon" in English is interpreted as "measurement standard".

In the Indonesian language the standard word is basically a document that contains certain requirements which are prepared by consensus by interested parties and approved by an institution that has been jointly recognized. The standard definition and standardization used by BSN (National Standardization Agency) is referred to as PP. 102 of 2000 are as follows:

1. Standards are technical specifications or something standardized including procedures and methods compiled based on the consensus of all parties concerned by observing the requirements of safety, security, health, the environment, the development of

science and technology, as well as experience, present and future developments. will come to get the maximum benefit.

2. Standardization is the process of formulating, stipulating, implementing and revising standards, which is carried out in an orderly manner through collaboration with all interested parties

### 2.3 Previous Research

1. Johannisson and Senneseth (1993) state that entrepreneurs are strongly associated with economic wealth creation, both for themselves and for society, thus emphasizing entrepreneurial contributions to the wider economy. The social benefits of entrepreneurship are also recognized by Venkataram (1997) who add that entrepreneurship is especially productive from a social welfare perspective when in the process of pursuing personal goals, entrepreneurs also increase social wealth by creating new markets, new industries, new forms of institutions, new jobs and increase in productivity. To build this framework, community entrepreneurship is presented as an example of entrepreneurial activities by groups with social and economic benefits for the community.
2. According to Schumpeter (1934), Peterson (1981, p.64) defines entrepreneurship as an innovative recombination of elements of pre-existing activities. The traditional perspective of business formation is based on the initiative of one or two entrepreneurs (Lotz, 1989) but Peterson's definition emphasizes that entrepreneurship is a process, different from entrepreneurship as a person. In defining entrepreneurship as a process, this term does not have to be limited to individual behavior and therefore can be applied to a group. A community is defined as a small administrative area or basic statistics (Cunningham and Bollman, 1997). The definition uses the area as a criterion. However Barr (1995) states that within each defined geographical location there may be many different interests. Homogeneity of interests in a community implies similarity and in this case it may be useful to consider that community is a sense of enthusiasm and cannot be defined by geography, environment or activity (Pardy, 1994).
3. Resista Vikaliana (2016) in the study of the Creative Industry Community Development Model A Solution to Improve Global Competitiveness concludes models of coaching that can be developed by MSMEs in the creative industry, to seek value-added opportunities that can be developed for commercial purposes. The Nine Added Value Creation Models are: Model Creation and Ideas, Models Through Production, Models Through Distribution, Models Through Marketing, Models Through Innovation, Creative Entrepreneur Models, Models of Work, Models of Opportunity Creation through Supply and Demand, Climate Creation Models Creative Economy.
4. Cristian Samuel Sianturi (2018) in research on the Creative Industry Development Strategy for Distro Clothing to Increase the Competitiveness of Creative Industry Distro Clothing for Sidikalang City. To concludes there are several obstacles that affect the development of the Creative Industry Distro of the city of Sidiakalang namely:
  1. Lack of guidance from the government to develop micro unit businesses in this sector
  2. Limited capital with the ability to access weak sources of capital
  3. Managerial capability in managing businesses and managing centers is limited
  4. Availability of raw materials
  5. Old production process

6. There are similar products in other regions that can become competitors
7. Weakening the purchasing power of the local people themselves
8. The business climate is unstable
9. The level of society to support local products is still lacking
10. Counterfeit or imitated products that are cheaper

Based on the SWOT Analysis, the strategy that can be done to develop the Distro Clothing Creative Industry is to use the power to take advantage of long-term opportunities by means of a diversified strategy.

5. Rosmawaty Sidauruk (2013) in the study of Increasing the Role of Regional Governments in the Framework of Creative Economic Development in West Java Province concluded: The West Java Provincial Government strongly supports the development of creative economy in its region. The role of government is not in the development of creativity but creates conditions for how creative efforts can continue and develop. The condition of the creative economy in West Java has developed from generation to generation and is supported by conditions of excellence / creative potential that are different from other provinces. Based on its great potential, in addition to having 14 sub-sectors of the creative industry base proclaimed by the Ministry of Trade, West Java stipulates 1 (one) sub-sector for additional creative industries, namely culinary. However, West Java Province determines 3 (three) superior sub-sectors that will be developed, namely culinary, fashion and handicrafts because these three seeds contribute to GDP and employment. From the data available, creative businesses are dominated by micro-enterprises. The market share of creative industries in West Java is mostly enjoyed by the local market. Some raw materials are obtained from the scope of West Java Province. Most creative businesses are not incorporated. Most of the brands / products of the creative industry are not registered. Based on the origin of the source of capital, the capital used in creative industries is mostly from personal savings / family loans. Based on the support needed by creative industries, what is needed is marketing, finance, employees, IPR, public infrastructure, and others. This should be the focus of providing assistance to creative entrepreneurs.
6. Achmad Sani Alhusain (2012). In his research on the Role of Local Government in the Development of Creative Economics concludes the results of research in the Province of D.I. Yogyakarta and West Nusa Tenggara show that the creative economy in these two provinces comes from the creative industry which is also the leading industry in the two regions. Besides that, the creative industries that exist mostly support the tourism of this region. In order to develop this creative industry both local governments have given their support. There has even been a lot of collaboration with the central government in development and promotion programs. This is done in order to increase the market for this creative industrial product. In terms of guidance, both local governments have tried to provide training to small and medium creative industry so that they can improve their skills. industry in the criteria of regional superior industry. It is realized that this training is still far from enough to be able to provide an opportunity for every industry in the area to get the opportunity.
7. Siti Nurjanah (2013). In her study of the Analysis of the Development of Creative Industrial Business Programs Its Application Through Higher Education concluded
  1. Creative Industry Resources that have competencies in the fields of art, management, science and technology are needed.
  2. It is necessary to improve the competence of creative industry players because creative industries currently do not have the competence to create new ideas, new technologies and new content. Creative industries need human resources in the

- management sector whose work relies on thinking power in problem solving and decision making
3. Educational institutions that produce graduates in the creative industry are needed. Because there are very few universities in Indonesia that have majors in the creative industry.
  4. It takes a higher education curriculum that in Indonesia is not memorizing, so that it will have an impact on the fighting skills of students in real life. Fighting power is actually a matter of creativity, because fighting power challenges humans to solve a problem, if he is not creative enough, the problem is not finished and he will be eliminated.
  5. A policy is needed that takes into account the aspects of natural resource management policies needed in the industry. In addition, government policies from various agencies that touch the four different dominant aspects in the creative industry (Arts & Culture, Media, Design and IpTek) will also have an impact on the creative industry sub-sector concerned.
  8. Akbar Gunawan, Putiri Bhuana Katili, Mukti Lestari (2017). In the study of **MAPPING LEADING CREATIVE INDUSTRY POTENTIAL TO INCREASE ECONOMIC GROWTH** (Case study of creative industries in Cilegon city) concluded From the results of the discussion above it can be concluded that the development of the craft industry in Batu City, carried out by the Department of Cooperatives and Cooperatives is in line with the existing RENSTRA. This reflects that the Koperindag Batu Office as a technical agency that has basic tasks and functions in the industrial sector in Batu City is very competent in responding to and addressing issues directly related to industrial problems, especially for the development of this creative industry. While the handicraft industry players themselves try to further develop their production business by increasing the quality of their products. Either by using quality raw materials or by increasing the creativity of Human Resources Industry Players to create more innovative products. Factors that support the development of the craft industry's creative industries in Batu City include: the Office of Cooperatives, SMEs, Industry and Trade of Batu City, the quality of human resources from the industry itself, and then from the potential available in Batu City. While the inhibiting factors include: Lack of access to capital, limited quality raw materials used by industry players and the lack of existing marketing infrastructure.
  9. Agung Prio Utomo (2016). In the research on the Development Strategy of the Indonesian Creative Industry in Facing the Asean Economic Community concluded that the strategy of developing creative industries in the fashion sector is considered unable to compete within the ASEAN economic community because there are still many weaknesses in the internal aspects, but the creative industry in the fashion subsector is able to give a significant role both in employment or regional income and even in Indonesia's economic growth, this indicates that the creative industry of the fashion sub-sector can be one solution in overcoming unemployment and poverty in Indonesia in the long run. The results of the creative industry strategy research in dealing with MEA are looking at internal and external aspects that produce various strategies namely, Aggressive Strategy (Strength - Opportunity), Turn-Around Strategy (Weakness - Opportunity), Diversification Strategy (Strength - Threat), and Strategy Defensive (Weakness - Threat).
  10. Nurchayati and Andalan Tri Ratnawati in the study of the Strategy for the Development of Creative Industries as Drivers of Tourism Destinations in Semarang Regency concluded the results of the study showed that Semarang Regency had enormous potential in the creative industries and tourist destinations, even the creative

industries in the craft sub sector contributed the most in terms of foreign exchange and employment in Semarang Regency. The potential for developing the creative industry as a driving force for tourism in Indonesia still cannot be implemented optimally. It even tends to run separately. The lack of linkage between the creative industry and the tourism sector can be seen even though there are many tourist destinations that are packaged in the form of tour packages, but there are still many tourist destinations that do not provide local souvenirs. Even if there are, souvenirs that are sold seem ordinary, and can be easily found in other areas. Ordinary and easy-to-replicate product design and lack of promotion are projects that fail to bring in more tourists ... And in order for a linkage to occur both of them need a creative industrial development strategy to support tourist destinations, with creative knowledge, through managing something to see, something to do and something to buy.

## **METHODOLOGY**

### **3.1 Research Methods**

The type of research that will be used in this study is a qualitative method that is inductive analysis by collecting, compiling and describing various actual data, documents and information. The material obtained will be interpreted in the form of exposure and analysis so that the objectives of this study can be achieved. According to Sugiyono (2012: 9) argues that qualitative research is a research method based on a postpositivism philosophy that views social reality as something intact, complex, dynamic, full of meaning, and symptomatic relationships that are interactive (reciprocal).

The research process begins by compiling the basic assumptions and rules of thought that will be used in the research (Malik, 2011). The assumptions and rules of thought are then applied systematically in data collection and processing to provide explanations and arguments. In qualitative research information that is collected and processed must remain objective and not be influenced by the opinions of researchers themselves (Umar, 1999).

### **3.2 Research Design**

This study focuses on case studies which are detailed research on an object over a period of time that is carried out completely, thoroughly and deeply using various data sources (Hancock & Algozzine, 2006). In relation to time and place, objects that are appointed as case studies are contemporary, ie those that are ongoing or have taken place but still leave a broad, strong or special impact and influence at the time the research is being carried out (Yin, 2003). Yin also said that studies the case most suitable for use in research that does not require control of events.

### **3.3 Data Collection Techniques**

The equipment that will be used in this research are interview guidelines and questionnaires which contain the history of the business or business being run, business market share, production process, problems in running a business, and future development prospects.

#### **A. Observation**

Observation is a way of collecting data by direct observation and systematic recording of the object to be studied. Observation is carried out by researchers by observing and recording a phenomenon that occurs in accordance with real conditions. is one of the data collection techniques that not only measures the attitudes of respondents (interviews and questionnaires) but can also be used to record various phenomena that occur (situations, conditions). This technique is used when research is intended to study human behavior, work processes and is done on small number of respondents. According to Spradley (1980)



the purpose of observation is to understand patterns, norms and meanings of observed behavior, and researchers learn from informants and those who are observed. Furthermore, Spradley stated that what was observed was a social situation consisting of place, actor and activity.

#### B. Interview

Is a technique of data collection carried out through face-to-face and direct question and answer between data collectors and researchers on resource persons or data sources. As stated by Sugiyono (2006) who said that in qualitative research, it often combines techniques of participatory observation with in-depth interviews. During observations, researchers also conducted interviews with people involved in the process.

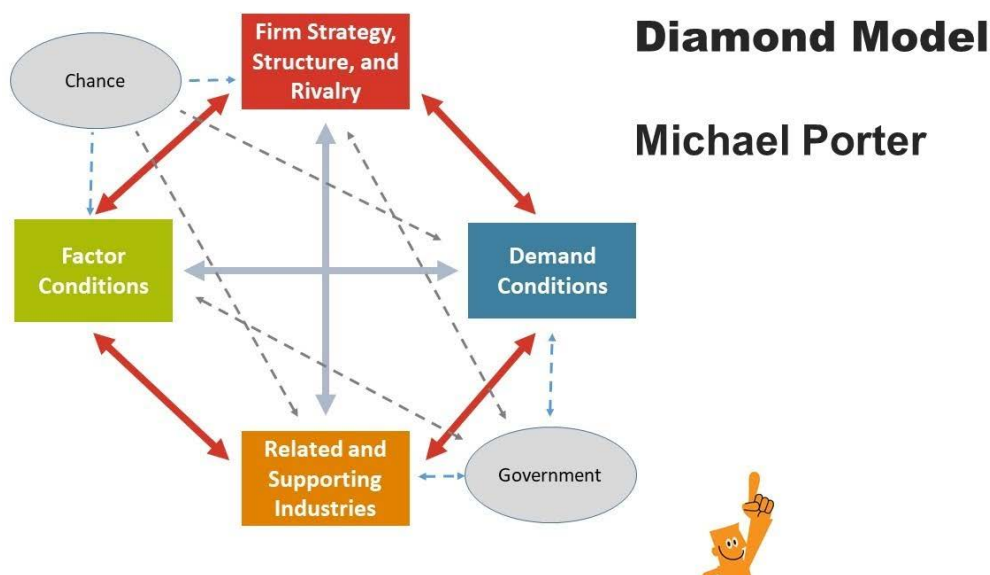
#### C. Questionnaire / Questionnaire

A list that contains specific questions that allow the analyst to collect data about the attitudes, beliefs, behaviors and characteristics of the main people in the organization and the opinions of the selected respondents

#### D. Document Review

Other non-human resources include documents, photos and statistical materials. Documents are interpreted as a written record / picture stored about something that has happened. Documents are facts and data stored in various materials in the form of documentation. Documents consist of diaries, meeting notes, periodic reports, activity schedules, government regulations, articles of association, student report cards, official papers and so on. Document review is done by investigating data obtained from documents, records, files, and other things that have been documented.

### 3.4 Five Diamond Model



The Diamond model introduced by Porter consists of four determinants (factors that determine) National Competitive Advantage (NCA). These four attributes can be described as follows:

1. Factor conditions refer to inputs used as factors of production, such as labor, natural resources, capital and infrastructure
2. Demand conditions, referring to the availability of a domestic market that is ready to play an important element in generating competitiveness. Such markets are

characterized by the ability to sell superior products, this is driven by the demand for quality goods and services and the closeness of the relationship between the company and the customer.

3. **Related and Supporting Industries**, referring to the availability of a series and strong linkages between supporting industries and companies, this relationship and support is positive which leads to the improvement of the company's competitiveness.
4. **Firm strategy, Structure and Rivalry**, refers to the strategies and structures that exist in most companies and the intensity of competition in certain industries. Strategy factors can consist of at least two aspects: capital markets and individual career choices. Domestic capital markets influence corporate strategy, while individuals often make career decisions based on opportunities and prestige. A country will have competitiveness in an industry where key personnel are considered prestigious. Structure follows strategy. The structure is built to run the strategy. High competition intensity drives innovation.

In addition to these four dominant factors, Porter also added other factors: the role of government and chance, which is said to have an important role in creating the NCA. The role is intended, not as a player in the industry, but through the authority possessed to provide facilitation, catalysts, and challenges for the industry. The government advocates and encourages the industry to reach a certain level of competitiveness. These things can be done by the government through incentive policies in the form of subsidies, taxation, education, focusing on creating and strengthening factor conditions, as well as enforcing industry standards.

### **3.5 Focus Group Discussion (FGD)**

Focus group discussion which is more famous with its abbreviation FGD is one of the most well-known qualitative research methods besides interview techniques. FGD is a focused discussion of a group to discuss a particular problem, in an informal and relaxed atmosphere. The number of participants varies between 8-12 people, implemented with a moderator's guide. FGD can be simply defined as a discussion conducted systematically and directed about a particular issue or problem. Irwanto (2006: 1-2) defines FGD is a process of collecting data and information systematically about a specific problem that is very specific through group discussions.

As a research method, the FGD is a systematic effort to collect data and information. As the meaning of Focused Group Discussion, there are 3 keywords, namely:

1. Discussion - not interview or chat
2. Non-individual groups
3. Focused - not free

The issues discussed in the FGD are very specific because to fulfill the clear objectives. Therefore, the questions prepared and submitted to the FGD participants are clear and specific. Many people think that the FGD was done to solve the problem. That is, the discussion was aimed at achieving a certain agreement regarding a problem faced by the participants. The results of the FGD cannot be used to generalize because the FGD does not aim to describe (represent) the voice of the community. However, the importance of FGD is not in the representation of the population, but in the depth of information. Through FGD, researchers can find out the reasons, motivations, arguments or basis of a person's or group's opinions. In other words, the results of the FGD cannot be used as a benchmark in drawing conclusions from the results of the research. This must be added with other supporting data or conducting advanced surveys (quantitative)

### 3.6 Research Setting

As for the location in this study, including (1) Department of Industry and Energy of the Regency of Bandung Province (2) Creative Economy Agency (BEKRAF), (3) Office of Cooperatives, MSMEs and Trade in Bandung Regency, and (4) Creative Industries in Bandung Regency

## RESEARCH FINDING

### A. Creative Industry Conditions

When viewed based on 99 census cities in Indonesia, the highest percentage of creative economy start-up businesses is found in cities outside Java. In more detail can be described as follows.

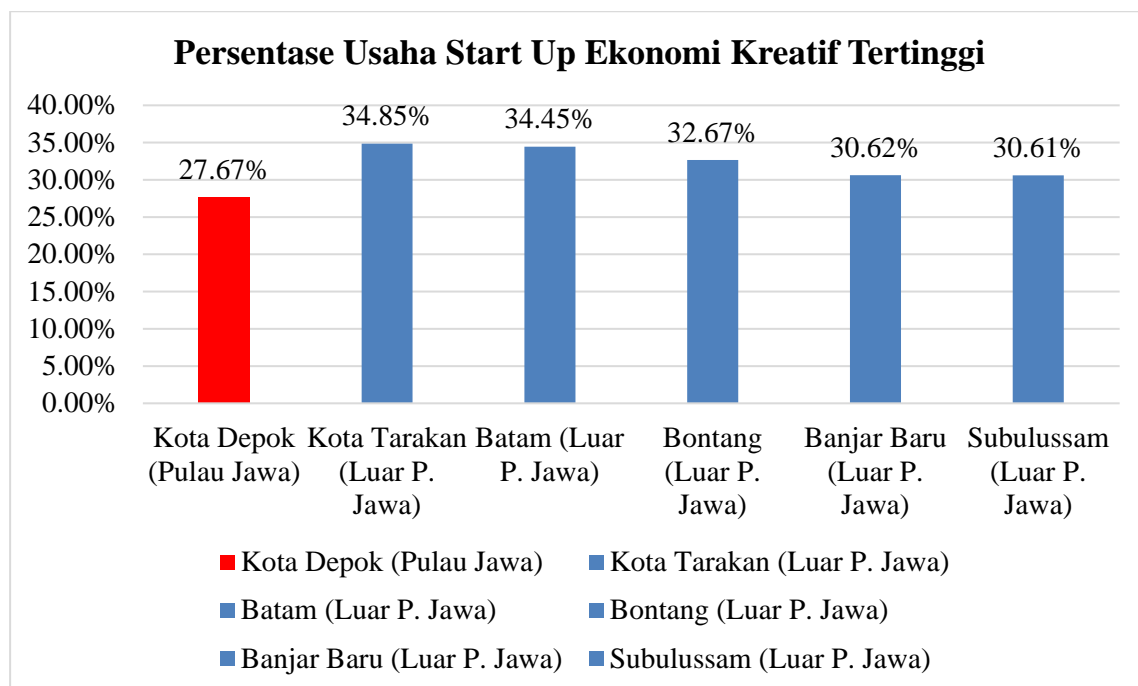


Figure 4.5 Percentage of Regions with the Highest Creative Economy Start Up Percentage

The description of the Regency / City with the majority of business / creative economic companies that are not business entities can be described as follows.

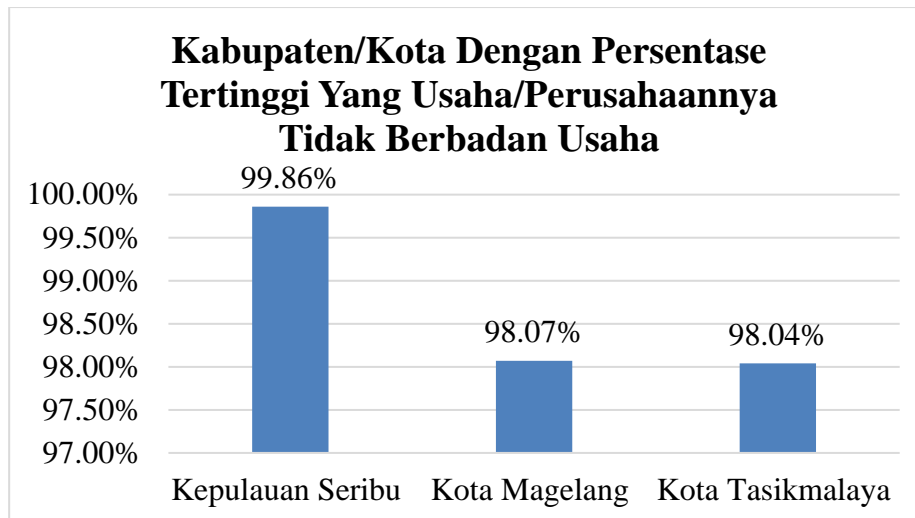


Figure 4.6 Percentage of Regencies / Cities with the Highest Percentage of Businesses with No Licence

The use of the internet by the business / creative economy companies is the most based on the city, can be described as follows.

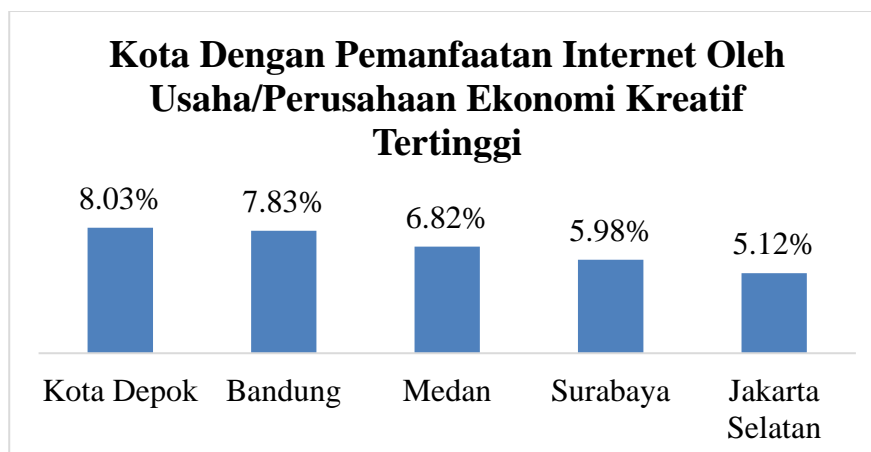


Figure 4.10 Percentage of Cities with the Most Use of the Internet by Creative Economy

Enterprises / Companies sales and purchases of goods / services with the internet are usually called e-commerce. If viewed by province, the percentage of businesses / creative economy companies that implement e-commerce can be seen in the following figure.

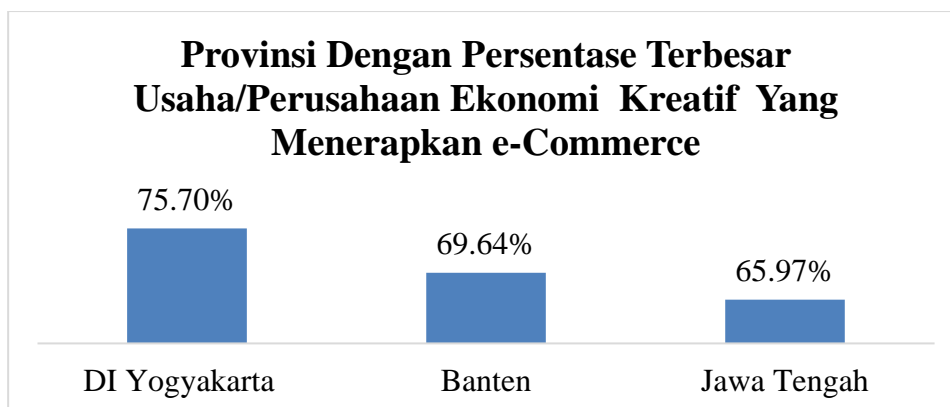


Figure 4.11 Percentage of Provinces With the Largest Percentage of Business / Company

Thus for Bandung Regency, it is not included in the condition of superior creative industries.

The results of the above research in the beginning of March 2019 were conducted a visit to PKBM An Nur Ibum Majalaya to directly observe the condition of weaving production in PKBM An Nur under the guidance of Ms. Yanti. Some of the findings are as follows:

1. The quality of the product is very good but does not yet have a standalone design typical of Majalaya, so far many have followed market trends and weaving designs from other regions
2. Production facilities and infrastructure are still very limited. The work environment is not standardized including the machines and tools
3. Production based on makloon (to order) and not yet marketed through outlets independently. The buyer will send orders to Medan which are labeled as North Sumatra weaving. This has caused weaving products not yet widely known.
4. Based on the above conditions, capital is highly dependent on the buyer being paid in stages.
5. The number of ATBM weavers is around 11 people who are generally local youth who drop out of school (junior high school)
6. There has been no direct intervention from the Bandung Regency government regarding product development and marketing.
7. The role of research partners in this matter is to assist marketing by bringing weaving products to various exhibitions. Mitra felt very interested in participating in developing the ATMB woven products typical of Ibum Majalaya, so it needed to be developed towards standardization, especially the creation of typical Ibum motifs and production standards.

In addition to the above, based on the results of interviews that are very much needed are capital related to machine rejuvenation and guidance to penetrate the export market more intensively



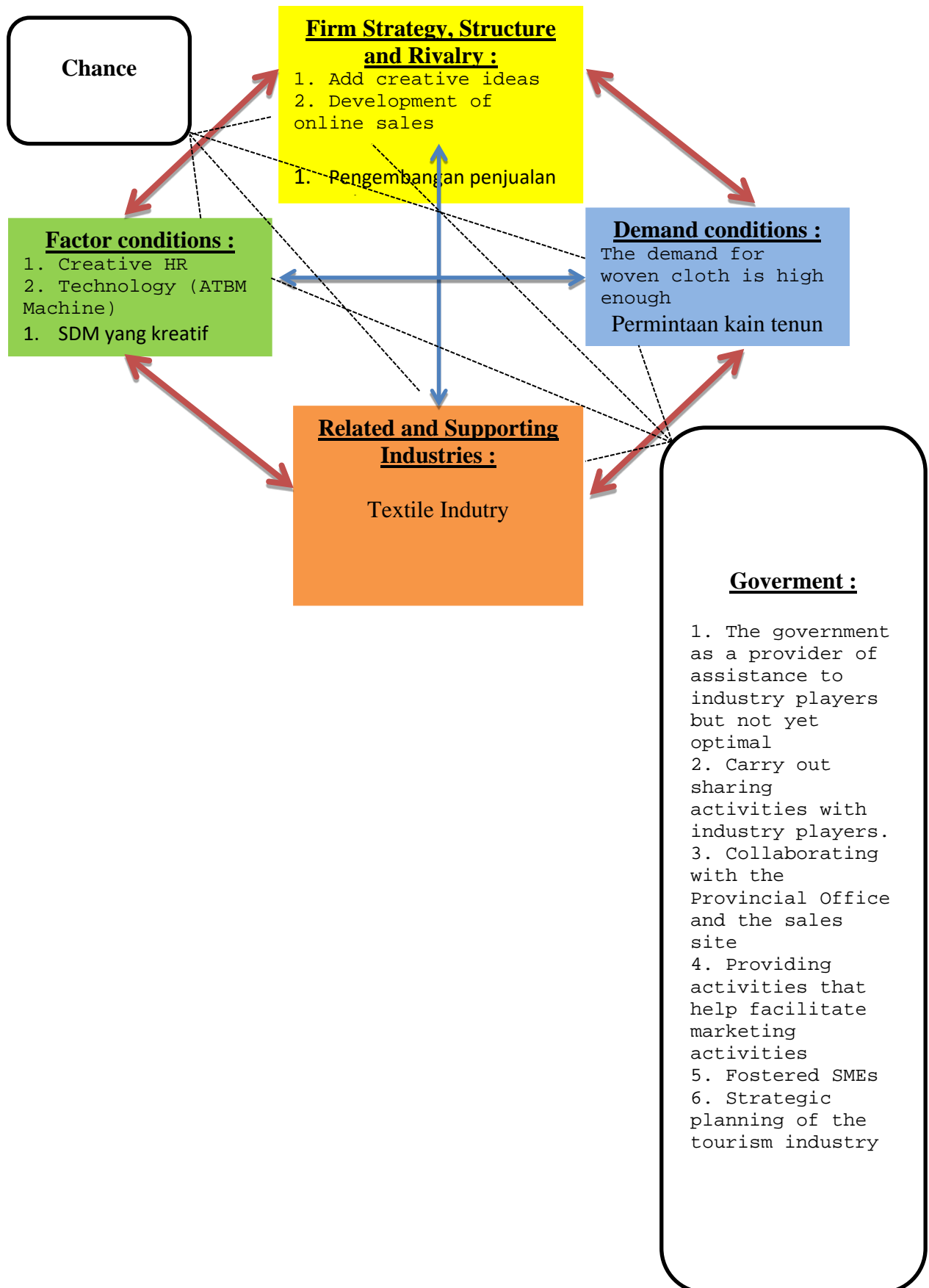
Figure 1.1 Woven Mechine



Figure 1.2 Woven Mechine

In an effort to encourage the tourism industry and creative industries in Bandung Regency, the development of Bandung Regency's industrial and tourism policies is certainly very important. One effort to encourage product quality improvement is by providing support for efforts to standardize and certify Ibum Majalaya's ATBM woven products.

Results of analysis of five diamonds



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