



DEVELOPING KAMPURUI MOTIFS AS A TOURISM PRODUCT TO IMPROVE CREATIVE INDUSTRY MSMEs IN SULAA WEAVING VILLAGE

Yusman Sutoyo*, Evi Trisetyasi

Faculty of Economic and Business, Muslim Buton University, Baubau, Indonesia

*Corresponding author: yusmansutoyo89@gmail.com

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ABSTRACT

This research aims to examine the development of Kampurui motifs as tourism products to enhance creative MSMEs in the Sulaa weaving village, addressing the research gap between traditional textile preservation and sustainable tourism development. Employing a qualitative descriptive methodology with 30 purposively selected MSME participants, the study demonstrates that Kampurui from Sulaa possesses distinctive characteristics due to its unique weaving process, confirming its viability as a tourism product development opportunity. The research contributes to existing literature by establishing connections between cultural heritage preservation and sustainable tourism through traditional textiles, identifying three distinct types of Kampurui (padamalala/samasili, bhewe Patawala, and Paporoki) and documenting their historical significance as royal attire within the Buton Sultanate along with their two-stage production process. These findings offer practical implications for both policymakers and MSME practitioners, suggesting that investment in traditional craft development can yield sustainable tourism opportunities while maintaining cultural authenticity, thereby creating market differentiation and supporting economic development strategies that integrate heritage preservation with commercial viability.

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1. INTRODUCTION

Tourism is one of the regional potentials as a source of wealth owned by the local area and managed as a place visited by the community (Indriani et al., 2019). Tourism in Baubau City is an important sector in development in a region, because it can increase sources of income and welfare of the community and business actors, especially craftsmen in the Sulaa Weaving Village.

Tourism represents a significant regional potential as a source of wealth owned by local areas and managed as destinations visited by communities (Wijijayanti et al., 2020). In Baubau City, tourism constitutes a crucial sector for regional development, as it can increase income sources and improve the welfare of both communities and business actors, particularly craftsmen in the Sulaa Weaving Village (Trianus & Giriwati, 2020).

According to Tadjuddin & Mayasari (2019) and Supian & Hukom (2023), economic activities based on creativity are increasing sharply in response to changing conditions and increasingly complex consumer lifestyles. Consequently, Micro, Small, and Medium Enterprises (MSMEs) play a strategic role in national economic development. The MSME sector serves as a driving force for economic growth due to its capacity to absorb a large workforce (Jefri & Ibrohim, 2021). However, MSME actors face numerous challenges, including low human resource capacity, limited working capital, minimal mastery of science and technology, and restricted marketing reach. In addition, a study revealed that the digitalization of MSMEs provides various benefits, such as expanding market reach, increasing income, and reducing various costs. However, there are obstacles in the digitalization process, including limited skills and digital literacy of MSME actors (Suhayati, 2024).

As Hastuti (2022) observes, the weaknesses confronting MSME actors in enhancing their business capabilities encompass various interrelated indicators. Innovation is therefore essential for MSME actors to sustain development. According to Maldonado-Eraza et al. (2024), the development of weaving with attention to economic, ecological, and social aspects can transform an area into a tourist village attractive to diverse groups. This necessitates innovation in weaving products, specifically through preserving Buton's distinctive characteristics within the tourism environment. Such potential represents an opportunity to strengthen the economy of Baubau City.

The textile industry substantially contributes to the national economic growth by employing 3.58 million workers, or 21.2% of the total labour force in the manufacturing industry. The textile business has been growing over the previous decade. Based on the Bank of Indonesia report, this industry significantly contributes to the Gross Domestic Product (GDP) of Indonesia (Prihandono & Religi, 2019). Buton weaving communities contribute to the development of innovative products, marketing, and tourism promotion, while strengthening community involvement and empowering the local economy based on local wisdom (Trisetyasi et al., 2023)

Woven cloth produced by the people of Sulaa Village represents typical Buton weaving that is not merely aesthetic but carries profound meaning. According to Sabariah et al. (2021), Buton's typical woven cloth results from cultural collaboration in the artistic realm, serving as an aesthetic reflection of Buton people's identity. Art as a cultural system has bound and unified the various differences within Buton society to form designs that are both acceptable and valuable. As a form of cultural wisdom, Kampurui is intimately connected to the Buton Sultanate. Kampurui, a male headband, traditionally indicated a person's social strata—whether from the Kaomu class, Walaka class, or Papara class. Currently, Kampurui is worn not only by traditional figures but also by young people attending various significant events. This evolution suggests Kampurui needs continued preservation as a local tourism product that can serve as souvenirs and regional gifts. A study by Sanufi et al. (2021) explores the symbolic meanings in traditional Buton wedding attire. His research examines various symbols in the groom's and bride's clothing, such as the kampurui (headband), lipi-lipi (crown), sulepe (belt), tobo (kris), tipolo (head cover), jao-jaonga (necklace), and others. The findings highlight that these symbols represent preparations for marriage, emphasizing balance in rights and responsibilities. The study also suggests strategies for preserving Buton's wedding traditions and raising collective awareness of their cultural significance.

Telagawathi et al. (2021) note that woven craft MSMEs represent a promising home business sector requiring innovation for development. These businesses have significant potential to stimulate the local economy by establishing alternative partnership models for sustainable future development. Meylinda et al. (2023) further explain that woven products as tourism offerings positively impact economic growth and sustainable development while maintaining focus on sustainability aspects and the preservation of culture and environment. Currently, Kampurui is gaining recognition nationally and internationally among Buton woven crafts. Therefore, creative MSMEs in the Sulaa weaving village need to develop innovative Kampurui designs and position Kampurui as a tourism product to ensure continued demand from various groups both nationally and internationally.

Based on the background presented, this study addresses the following research questions which are: 1) What are the current challenges faced by Kampurui producers in the Sulaa weaving village?; 2) How can Kampurui motifs be developed to enhance their appeal as tourism products? The primary objective of this research is to determine effective strategies for developing Kampurui motifs as tourism products to strengthen creative MSMEs in the Sulaa weaving village. This study fills an important gap in the literature by examining how traditional textile motifs can be adapted for tourism markets while preserving cultural integrity—a challenge faced by many traditional craft communities throughout Indonesia and Southeast Asia.

2. RESEARCH METHODS

This research employs a qualitative descriptive research method. According to Creswell & Creswell (2018), qualitative descriptive research is defined as a research and understanding process based on a methodology that investigates social phenomena and human problems, producing descriptive data in the form of narratives from people and observed behavior.

The subjects of the study were 30 MSME actors in the Sulaa Weaving Village. These participants were selected using purposive sampling technique based on specific criteria: 1) having been in operation for at least three years; 2) actively producing Kampurui products; and 3) willingness to participate in the entire research process. This sampling approach ensured that participants had sufficient experience and knowledge about Kampurui production and marketing challenges.

To determine the potential development strategy and feasibility of Kampurui tourism products in the Sulaa weaving village, data collection was carried out through in-depth interviews, observation activities, and documentation. The instruments used were: 1) observation sheets containing questions related to the strategy for developing Kampurui motifs as tourism products; 2) semi-structured interview guidelines containing questions given to informants that could be developed based on informant answers. In addition, researchers held FGD activities, seminars, training sessions, and FGDs with stakeholders according to the needs of creative MSMEs in the Sulaa weaving village.

To mitigate researcher bias, a team of three researchers was involved in data collection and analysis, allowing for investigator triangulation. Additionally, methodological triangulation was implemented by comparing data obtained from different sources (interviews, observations, and documentation) to ensure validity and reliability of findings. Prior to data collection, all participants provided written informed consent after being informed about the research purpose, confidentiality measures, and their right to withdraw from the study at any time.

3. RESULTS AND DISCUSSION

Supporting Power of Kampurui Motif

Kampurui motifs as tourism products have support from various groups in their development, namely from the government, UMKM, Dekranasda of Baubau City and the local community. The Baubau City Government through the Mayor of Baubau and stakeholders of the related Baubau City Offices have high hopes for tourism products such as Kampurui and other Woven materials, to be used as superior products of Baubau City, especially in the Sulaa weaving village, because Kampurui is a cultural heritage that needs to be maintained and preserved by the Buton community in general.

Dekranasda of Baubau City, Cooperatives and SMEs Office, and Industry and Trade Office of Baubau City and Tourism Office always provide participatory support in helping weaving craftsmen in terms of increasing capacity through various training and building production houses in the form of Weaving Halls consisting of 12 Weaving Halls and Weaving Galleries located in the Sulaa Weaving Tourism Village, in each Sulaa Weaving Hall there is stock to be seen and used as a collection of purchases for visitors who want to buy or learn in order to be able to see directly in the weaving gallery.

In addition, the Baubau City Government assists weaving craftsmen in terms of procuring non-machine looms or ATBM and also small industrial sewing machines. These tools can produce woven fabrics and are processed into Kampurui motifs in the production process in a day depending on the motifs made. Woven fabrics produced from non-machine looms are intended for making clothes, Sarung, while woven products from gedokan tools are intended for complementary ornaments for traditional clothing, Kampurui, Scarves, Bags and others.

Woven fabrics produced by ATBM are being intensively developed to be used as Kampurui motifs for sarung and Syal. There are points that require employees or civil servants and the community in general to usually wear clothes with a typical Buton woven nuance and wear Kampurui as a men's headband for every cultural activity, traditional party, formal or non-formal event, which are processed by Sulaa UMKM actors are prioritized.

From the marketing strategy, the Baubau City Government invites all employees and the wider community to always include Kampurui Motif woven cloth in various events such as exhibitions and festivals both in and outside the region, such as participating in the National and International Cultural Week. The Youth, Sports and Tourism Office also promotes Kampurui motif woven cloth, such as directing tourists who want to buy Buton souvenirs such as Kampurui.

In addition to the government, the community in general provides support for the development of the Kampurui Motif. For the Baubau community, the Kampurui Motif has developed, lived and grown until now because Kampurui is used for traditional ceremonies, performances, cultural festivals, tourism festivals, and all types of traditional life cycle ceremonies such as weddings, circumcisions, and so on. Buton people, especially those in Baubau city wear their Kampurui.

Development of Kampurui Motif

Development that has been carried out with innovation in tourism product diversification. According to Amar et al. (2022), tourism product diversification is one of the marketing strategies by developing tourism products to have more diverse motifs. Product diversification is carried out so that businesses do not depend on one thing or a particular product but have various motifs to develop, because so far it has not been maximized in the Kampurui motif, especially in Sulaa as a tourism product. The Kampurui motif will be produced continuously in the Sulaa weaving village as an inseparable part of the materials made, namely woven fabrics that are sourced mostly in the Sulaa tourist weaving village. Therefore, there needs to be a breakthrough to help MSME actors, this is as weaving craftsmen developing weaving businesses with Kampurui motifs as tourism products. According to Kotler & Armstrong, product development is a strategy for company growth by offering modified products or new products to existing market segments (Sandi et al., 2024). Development of new tourism products that can be done on woven fabrics such as bags, wallets, brooches, earrings and other accessories.

Applying Ansoff's Product-Market Growth Matrix (Meldrum & McDonald, 1995) to the Kampurui market reveals that current development efforts are primarily focused on product development—introducing new products for existing markets—rather than market expansion or diversification. A comparative analysis with similar cultural textile products, such as Indonesian batik, highlights a key distinction in that successful cases like batik have advanced further along the matrix by penetrating international markets and expanding into lifestyle product categories. This progression reflects a strategic balance between preserving traditional elements and integrating modern aspects to appeal to diverse consumer segments. Notably, batik brands targeting international markets tend to adopt a more universal and minimalist visual style, whereas those focusing on domestic consumers emphasize local uniqueness in their designs. This contrast underscores the role of visual identity in shaping market positioning and growth strategies within cultural textile industries (Chidtian et al., 2024).

So far, tourists visiting the Sulaa weaving village have minimal impact on the local economy. Tourists often only come to observe then leave without purchasing Kampurui products because the price is quite expensive and also the stock is not yet widely available.

With product diversification or development into more diverse products, it can increase sales of Kampurui motif woven products so that they can be purchased by tourists at affordable prices. Innovation of the Kampurui Product can be done by creating new motifs. Currently, the development of new motifs on Kampurui woven fabric products has not experienced significant development, but when viewed based on the aspect of stylization or development of existing motifs, the development is quite rapid. Motifs that are considered new motifs, namely the Padamalala or Samasili Kampurui Motifs, can be worn by all groups. These motifs are developments of previously existing motifs.

Innovation can be done on the tools and materials used, there are gedokan looms and Non-Machine Weaving Tools or ATBM which can produce weaving and electric weaving machines to facilitate Kampurui sewing. This technological adaptation represents what Barney's (1991) resource-based view theory would classify as capability development—enhancing competitive advantage through process improvements while maintaining product distinctiveness (Komakecha et al., 2025). Technological advancements have had a major impact on both production and marketing innovation. In production, technology enables batik artisans to create various motifs and designs more quickly, enhancing efficiency and effectiveness. In marketing, the use of the internet and social media has expanded market reach, making it easier for consumers to shop online. However, further efforts are needed to enhance innovation through technology, as challenges remain in terms of capital, human resources, and technological knowledge (Sulaiman et al., 2023).

The Philosophical Value of the Kampurui Motif

Kampurui has the aesthetic value of Buton culture and the uniqueness of the philosophical value of local wisdom that continues to be preserved. Kampurui is a type of headband from Buton that is worn during cultural and religious events, Kampurui is made of batik cloth, plain cloth and two-colored cloth such as red and yellow, green and pink, from Kampurui also shows a person's strata whether he is a "Lalaki"/ Koumu class, "Walaka" class and "papara" class have different forms and philosophies of each form worn, the form of Kampurui or "Bewe" in the Buton language does not consist of various types of several groups have their respective uses whether he is holding office or has finished, such as "Bewe Poporoki" and "Bewe Patawala" and other types that are spread across the former Buton Sultanate area which is divided into 72 Kadie.

There are three types of Kampurui that are often used in Baubau city. First, Kampurui type padamalala or samasili. This type of Kampurui is made of woven fabric with various lines and mixed with silk thread or silver material with various colors that are increasingly developing with various motifs and are usually worn by elementary school children to adults, but Kampurui is worn by people in general at various events or activities such as festivals, student organization activities, government organizations and also traditional parties and weddings. Second, Kampurui type bhewe patawala. This type of Kampurui motif uses materials, gold silk thread and silver silk thread/bhoka, the processing time is 1-2 days, sewn using a machine and sewing using a hand needle or manually. This Kampurui motif is worn specifically by traditional figures during cultural festivals, palace traditional events, state guests of honor and also the groom at weddings. Third, Kampurui type Paporoki. The motif of this Kampurui product uses extra woven fabric and is circled with a typical Buton songkok that stands out above, the processing time is approximately one day. This motif is specifically for the Sultan to wear or for the descendants of the nobility and the imam of the Keraton Buton mosque.

From the perspective of Bourdieu's (1986) cultural capital theory, Kampurui represents both tangible and intangible cultural assets that can generate economic and social returns through appropriate development. The three distinct types of Kampurui maintain cultural authenticity while offering differentiated market positioning—mass market (padamalala), premium (bhewe patawala), and exclusive heritage (paporoki) segments (Kotler & Keller, 2012).

4. CONCLUSION

The results and analysis that follow suggest that Kampurui is strongly interwoven with the Buton Sultanate's history, acting as a decorative ornament in the nobles' and powerful individuals' attire. Used particularly by men, Kampurui acts as a headband. This product is a tourism product made in the Sulaa weaving village. Three types of Kampurui are used by the Baubau community mainly: the Kampurui padamalala, which is identified as the samasili type; the Kampurui bhewe Patawala type; and the Kampurui Paporoki. The manufacture of Kampurui at the Sulaa Tenun Gallery involves two different processes: the first stage uses a sewing machine, which is followed by a hand-sewing process, acting as the final stage before it is ready for use.

The economic potential of Kampurui as a tourist product is evidenced by the increase in sales recorded among MSMEs covered by the study, although this is still modest and requires further improvement. For MSMEs located in the Sulaa weaving village, several practical implications emanate from this study. First, the use of better marketing strategies that highlight the cultural significance of Kampurui could help differentiate these products in the tourism industry. Second, the adoption of standardized production processes that maintain traditional elements could improve product consistency and overall quality. Finally, collaboration with local tourism groups to include Kampurui in cultural tourism packages could expand market reach.

This research points to policymakers the need to introduce specific support programs that address the particular challenges faced by Kampurui producers. These include accessing funds, being trained in the incorporation of contemporary design methods, and developing market linkages beyond Baubau City. In addition, investors can identify the potential that lies with Kampurui production as a sustainable cultural business that balances economic sustainability with the preservation of cultural heritage.

The current research is limited in various respects, particularly because it focused on a single weaving community and a relatively small sample, and these may limit the external validity of its findings. Further, the analysis of economic impacts was largely qualitative and did not involve a comprehensive market analysis. Future research may delve into the broader market opportunities for Kampurui at the national and international levels, study consumers' attitudes and willingness to pay for authentic cultural products, and determine plausible supply chain arrangements that would be viable for small-scale producers and also maintain product authenticity.

In conclusion, while Kampurui holds promise as a cultural tourism product for the Sulaa weaving village, its successful development will require coordinated efforts from MSMEs, government agencies, and tourism stakeholders to address existing challenges and capitalize on emerging opportunities in cultural tourism markets.

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