

Bunga Puspa Innovation: Indonesian Macrame Handmade for Building Human Civilization through the Indonesian National Puspa Heuristic as Handicraft Marketing Communication

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Abstract

The Jasmine flower, or 'Melati Kampung,' is deeply rooted in Indonesian culture, symbolizing purity and cultural identity. However, its significance faces threats due to declining availability. In Javanese wedding customs, these blooms sourced from Madura Island and Pekalongan play a crucial role. Embracing Indonesia's national flower, Jasminum sambac or 'Puspa Bangsa,' our handmade macrame bags from Bakalan village symbolize this cultural journey. Bunga Puspa brand embodies purity, beauty, and humility, mirroring Jasmine's attributes. Our campaign aims to preserve this heritage by inspiring white jasmine cultivation in Bakalan, empowering the local economy. Unique macrame bag designs infused with the Indonesian national flower motif attract consumers through Instagram. Supported by the Faculty of Social and Political Sciences, University of Brawijaya, Indonesia, this initiative follows a five-year plan. We use qualitative methods and interviews above the initiative the elderly empowerment called Karang Werda Hasanudin in Bakalan Village, Malang Regency, Indonesia. We employed the attribution theory and its implication in marketing communication. The Data analysis, following Miles & Huberman's approach, reveals the potential for typical Indonesian macrame bags in the international market. We find the products have attributed to Indonesian cultural, especially the Indonesian national flower called Puspa Bangsa (Melati or Jasminum sambac). Through the Indonesian National Puspa heuristic, we aim to bridge civilizations, preserving cultural identity and the essence of purity, beauty, and humility embodied by the Jasmine flower.

Keywords: Flower, Attribution, Jasmine, Innovation, Marketing, Communication

INTRODUCTION

Human civilization is necessary for the survival and progress of human society. Civilization provides a framework for organizing and governing human communities. It allows for the development of shared values, norms, and social systems that promote cooperation and stability. Civilization enables advancing knowledge, technology, and innovation, improving various aspects of human life. It facilitates the establishment of economic systems that support the production and distribution of goods and services. Civilization is crucial in shaping human identity and culture, providing a sense of belonging and shared heritage. It allows for the development of complex social structures and institutions that promote social order and progress. Civilization provides a platform for exchanging ideas, cultural practices, and intellectual pursuits, fostering intellectual,

and artistic growth. We utilize the Indonesian national flower (white jasmine) to shape human identity and culture to share Indonesian heritage. According to Nafisah et al. (2021), national flowers represent the character of the nation and state. The author makes five collections of works entitled 'Bunga Puspa' means white jasmine (*Jasminum sambac*) flowers. These national flowers have a profound philosophy about the value of purity, beauty, and humility. Jasmine flowers have the potential to be developed because they represent the identity of Indonesia (Azka, 2019). Manual bag macrame techniques can create Indonesia's national flower heuristics for craft products.

The artisans of this handicraft are Karang Werda Hasanudin's members. This elderly empowerment is the second rank of the best elderly empowerment in East Java Province, Indonesia. Karang Werda Hasanudin address is Bakalan village, Bululawang subdistrict, Malang district, East Java-Indonesia. One of the activities in Karang Werda is making knitting and macramé bag crafts. This activity is a creative economy business. One of the owners of this craft production house is Mrs. Alifah, whose address is in Bakalan village. Mrs Alifah is also the chairman of Karang Werda Hasanudin. Their productive economic enterprise has been registered with registration number 11/UEP/KaWeHa/2022. This study only focuses on developing design innovation and marketing communications for macramé bag crafts. In so doing, this paper aims to find the idea of launching Indonesia macramé or makramiyah | مكرامية to a wider market. For this reason, the author provides training on macramé design and innovation made by artisans in Karang Werda with a touch of native Indonesian cultural commodities.

The author uses the construct of 'cultural intelligence' in the relationship between marketing mix adaptation and Indonesia's performance, namely authentic souvenirs based on the authenticity of Indonesian culture. Macramé bag crafts are cultural baggage in Indonesia. We present this culture in Indonesia. In the future, Indonesia is expected to consider expanding the market for macramé crafts (macrame in spoken Polish), not only creating macrame bag crafts but also other macrame crafts such as curtains, tablecloths, and wall decorations. In Poland, makrama is made in the form of a shawl. At the same time, macramé or makramiyah (مكراميّة) in the form of bed mats and bed sheets are common in Türkiye. The macrame commodity will later be added with a mixture of Indonesian specialties. For example, a macramé tote bag will be touched with a combination of jasmine flower motifs. The national flower represents Indonesia's

characteristics. According to Presidential Decree Number 4/1993, Indonesia has three national flowers, one of which is the white jasmine flower (*Jasminum sambac*), as puspa flowers (Puspa Bangsa). So, the identity of the macramé commodity will be Indonesia Makramiyah (in the form of a tote bag) with the brand 'Bunga Puspa: Indonesia-Macrame Handmade.' The tote bag will be given a touch of Indonesian jasmine flower motif. Meanwhile, Indonesian Macramé in the form of a curtain, tablecloth, and wall decoration. In so doing, in the future, the artisans at Karang Wreda will be trained by a team to make new macramé products for a wider market. The slogan is "Greetings from the village to the world." The output target is publication, videos, SMEs (Small Medium Enterprises) legality, and feasibility studies.

Another aim of this study is for micro-entrepreneurs empowerment. Currently, Karang Werda Hasanudin has 74 members. The only person who is very skilled in macramé crafts is the leader. For this reason, basic macramé craft training is needed for other members. As a first step, 13 members will be trained in making basic macramé crafts, namely small sling bags for cell phone cases, with an estimated training time of one day. We plan to improve the design to penetrate a wider market by adding an authentic Indonesian design as a jasmine flower motif on this tote bag. Tote bag made of satin thread and other thread before being touched with Indonesian authenticity. Several steps are needed to prepare Karang Werda Hasanudin artisans to expand the market, including: a). Improvement of the interior design of the production house. Currently, the condition of the production house is not yet decorated with macramé, and only paper is attached as a sign of Karang Werda's Creative Economy Enterprise 'Hasanudin,' which has not been touched with a macramé craft interior. The Karang Werda's current situation is only producing macramé crafts based on orders from word of mouth, not yet using them platforms social media as a means of commerce.

We train Karang Werda Hasanudin with innovative production and management aspects. The opportunity of their products due to the traditional processing method, and this is its advantage because some people want to be associated with social identities within their group, such as authentic (global and authentic) identities (Riefler, 2020), social identity "past now" or the past or identity integration bicultural (Fowler, 1992); cross-identity (Crisp & Turner, 2011), or multicultural personality (Van Der Zee & Van Oudenhoven, 2001). Lee et al. (2017) shows that the personal factor of consumers'

openness to other cultures positively influences their attitudes towards traditional cultural products. This phenomenon is also the impact of migration, which can increase hybridity in a culture where family and friends transcend national boundaries (Pieterse, 1994) and strengthen cosmopolitanism (Holt, 2004), which can search for the authentic (Hannerz, 1990) such as authentic souvenirs. Macramé bags are made and sewn traditionally or handmade so that it has the potential to enter a wider market. Until now, the production has not been equipped with labels and the packaging professionals. The tote bag has no small wallet and has not been touched with the jasmine flower therapy aroma from inside the bag. Production is still underway order, which is very limited. The author proposed that this craft product could be promoted using Instagram and WhatsApp business to reach a wider market. The following are the problems faced by Karang Werda. For the community, prospective entrepreneurs do not have sufficient capital, and marketing of craft products is not yet optimal. The design and innovation of macramé crafts must continue to be developed in line with people's needs for the beauty of dynamic crafts, for example, macramé as authentic souvenirs. The potential and opportunities for Karang Werda's product can penetrate a wider market if managed well. The problem with the resource conditions face are that not all members of Karang Werda Hasanudin are skilled at making macramé crafts.

The production problem deals with the lining material of the bag, and the lining material was still considered not good. Therefore, the author has agreed with Karang Werda to look for better quality bag lining materials. The author seeks to prioritize specific, concrete problem solutions in line with partner needs. The priorities of this research are twofold: improving product quality, design, and innovation for Indonesian-made macramé craft commodities for the wider market and basic macramé training for beginners. This activity is expected to examine the authenticity of macramé crafts as a community brand (brand community). In this case, the community of authenticity product lovers will have brand authenticity as brand curators. This community can feel an authentic social identity. We hope to create a cohesive identity that marks authentic community members. Someone is called a "true member" if they can communicate an identification with their subcultural. Communicating these various activities to people outside the subculture, for example, through storytelling, to help validate various behaviors as authentic (Grayson & Martinec, 2004).

According to Nafisah et al. (2021), national flowers represent the character of the nation and state. In this study, we chose white jasmine as the national flower of Indonesia. We utilize the Indonesian national flower (white jasmine) to shape human identity and culture to share Indonesian heritage. In this study, we use some references as a literature review comprising ‘country-of-origin, authenticity, and brand positioning’, communicating authenticity through authentic advertisement, authenticity possession, and Indonesia national puspa as heuristic, and product adaptation as marketing communication. For problem-solving plans, we offer systematic priorities. First, the authors train Karang Werda Hasanudin macramé artisan with authentic Indonesian cultural designs and innovations in the form of jasmine flower motifs on macramé craft products labeled ‘Bunga Puspa: Indonesian handmade macrame.’ The authors help find better-quality bag-lining materials. Then, the authors help marketing to a wider target. The author also cadre members of Karang Werda Hasanudin to be able to make handicrafts from macramé technic that are more marketable. In the initial stage, basic macramé craft training will be carried out by making sling bags for beginners for one day.

The output of the above activities is the first new innovative tote bag product by adding a jasmine flower motif to the tote bag, which will be marketed to a wider market. The brand of this bag is "Bunga Puspa," made of handmade macrame. The authors also help artisans design curtains, tablecloths, and wall decorations from macramé and market them nationally. Beginner artisans will produce simple products in the form of cellphone sling bags, which will be marketed locally. Business management will be assisted by a more professional team, especially in terms of management and marketing communications. In the future, Karang Werda Hasanudin will become a new destination in Bakalan village, Bululawang-Malang. This destination will be called "Macrame Origin Bakalan," and in the future, it is hoped that it will have a product patent under the brand "Bunga Puspa: Indonesia-Macrame Handmade." The innovative design of macramé crafts based on Indonesian cultural commodities using strong brand authenticity positioning. According to Beverland (2005), the strategy for increasing perceptions of authenticity is through the development of sincere stories that are essential to claims of authenticity. Honesty is achieved by making connections to place and lineage, using traditional production methods, ensuring consistency of style, using culture and history as references, and rising above commercial considerations by separating their business

and production practices from the philosophy they espouse. Authenticity in marketing communications as a commodity involves a strong geographic component (Ashworth & Kavaratzis, 2009; Stepchenkova et al., 2018) with a richness of cultural authenticity that can inform unique cultural authenticity (Park et al., 2019).

Solutions are offered to solve the problems faced. Systematic with problem priorities. First, the author will train Karang Werda Hasanudin macramé artisans with authentic Indonesian cultural designs and innovations in the form of jasmine flower motifs on macramé craft products labeled "Bunga Puspa: Indonesian handmade macrame." The team will help find better-quality bag-lining materials. Then, the authors will help market these craft products to a wider market. The service team will also cadre members of Karang Werda Hasanudin to be able to make handicrafts from macramé that are more marketable. In the initial stage, basic macramé craft training will be carried out by making sling bags for beginners for one day. The output of the above activities is the first new innovative tote bag product by adding a jasmine flower motif to the tote bag, which will be marketed to a wider market. The brand of this bag is "Bunga Puspa," made of handmade macrame. The author will also help artisans design curtains, tablecloths, and wall decorations from macramé and market them nationally. Beginner artisans will produce simple products in the form of cell phone sling bags, which will be marketed locally. Business management will be assisted by a more professional team, especially in terms of management and marketing communications.

The activity objectives of this study are knowledge transfer about the Indonesian National Puspa heuristic that Karang Werda Hasanudin will implement. We employ Twibbonize as campaign media to promote typical Indonesian macrame tote bags. We plan to use WhatsApp business and Instagram. We apply high-quality bag lining material. We also use good quality satin macramé material. We plan this creative industry to be a place branding with a traditional aura of authentic Indonesian culture. We re-create the glory of the white jasmine as the Indonesian national flower. We developed the two macrame bags craft by touching the Indonesian national puspa heuristic as marketing communication.



Figure 1. (a) Bunga Puspa's Product (white jasmine blossoms); (b) Bunga Puspa's Product (jasmine green leaves aura)

LITERATURE REVIEW

Informing the Country of Origin on the Authenticity and Brand Positioning

The country-of-origin's information role in brand positioning advertisement is very important to persuade the consumer. A proper brand authenticity positioning in the advertisement will positively affect consumer evaluation. This research offers the idea of how Country-of-Origin's information on brand authenticity and its positioning influences consumers. Nowadays, postmodern consumers use the brand to create an authentic self and also to reconnect to place, time, culture, and others (Napoli et al., 2014). On the other hand, post-structuralist debates, however, do provide important insights into the interpretation of the results. Suppose authenticity is to be understood as a social construction. In that case, it is clearly questionable whether different social actors can be understood as holding less accurate, as opposed to simply different, criteria by which to define the authenticity of the experience each may be seeking (May, 1996).

The salience of authenticity itself may change over time. Halbrook & Berman (1972) argues that the concern with authenticity is the product of the rise of radical individualism. However, others have traced an increasing concern about authenticity to the process of industrialization. The experiences marketed and consumed in heritage tourism constitute only one partial and selective interpretation of the past produced by a variety of planners, entrepreneurs, marketing agents, and interpretative guides (Britton, 1979; Goss, 1993). Because authenticity meaning depends on the trader, marketers need to craft brand authenticity. Brand management should create impression management because authenticity talks about self-expression. If marketers want to communicate

Country-of-origin information on brand authenticity, they need to know the knowledge of Country-of-origin cues. (Hadjimarcou, 1999) found that the Country-of-origin cue, as a category-based heuristic, plays a significant role in the evaluation of the stimulus across all conditions, regardless of the exact nature of attribute information or task complexity. Country-of-origin cues, extrinsic attributes, such as Country-of-origin in the activation and promotion of categorization-related schemas (Hadjimarcou, 1999). Memory stored schema-triggered effect. To support that explanation, Chinese and British tea culture are two popular topics in the culture. The academia discussed that in the two countries. To overcome this problem regarding the product specificity in Country-of-origin effects and to develop a more general theory, the concept of typicality was used. "Typicality" is mostly outlined because the degree to that associate item is looked at as if it would represent a class (Loken et al., 1990). Evaluate the effectiveness of strategies. Decisions are designed to deliver an authentic brand offering to the consumer. Interaction between consumer ethnocentrism, cosmopolitanism, and authenticity on advertisement brand evaluations will influence other contingencies, such as a person's international travel experience. It is not easy to persuade consumers to recognize foreign brand authenticity because Countries are involved in international marketing. The country of origin of a product can affect its evaluations in one of four different ways, serving as a heuristic to simplify the evaluation task (Urbonavičius et al., 2010).

Authenticity in Marketing Communications

The authors helped open macramé crafts at Karang Werda Hasanudin as place branding with positioning, "Get the uniqueness of making DIY (do it yourself) macramé in an authentic place!" We plan to create a video advertisement as a brand communication guide to build a perception of authenticity by using dimensions such as heritage, consistency, and style (Beverland, 2005); Sincerity and authenticity are elements of authenticity (Fine, 2003) and are related to concepts such as being natural, honest, simple, and not distorted (Boyle, 2004).

Authenticity is an important marker of a destination's ethnic or cultural identity (Cohen, 1988). Tourists look for authentic souvenirs from ethnic destinations to keep memories of their travels and experiences because souvenirs can represent places and people (Cave & Jolliffe, 2013). Authentic souvenirs refer to objects that are based on culture, heritage, place identity, and the uniqueness of a particular event or activity in a

particular destination (Durko & Petrick, 2016) (i.e. destination ethnicity). Such a strong heritage from the destination's ethnicity helps to emphasize a sense of legitimacy and authenticity among the target group (Kates, 2004). The search for brand authenticity in ethnic destinations, such as the types of clues that tourists look for to assess authenticity, are from artefacts (workplaces), artefacts (art and stories), and socio-facts (meeting and reminiscing with residents) (Waitt, 2000). Tourists seek authentic experiences or natural, primitive experiences untouched by modernity (Cohen, 1988). Tourists seek authenticity to touch, to be moved, and to be influenced (Carter, 2009). The demand for authentic consumption is increasing because it can become self-identifying (the belief of acquiring a distinctive identity and an aura of nostalgia) (Brown, 2013; Chhabra et al., 2003; Peñaloza, 2000; Postrel, 2009). (Grayson & Martinec, 2004) present one of the limited empirical investigations into the impacts and advantages of various authenticity forms, revealing that the consumption of authenticity enables consumers to feel a perceived link to history and evidence of having distanced themselves from the insincerity, superficiality, and artificiality of contemporary life (Napoli et al., 2014).

Authenticity is part of a unique brand identity (Keller, 1993; Aaker, 1996; Kapferer, 2001). (Holt, 2004) expect that identity is crucial for existential authenticity, which is in line with the finding that the aspirations of modern tourists revolve around the question 'Who can I look up to on holiday' (Morgan et al., 2002). Authenticity explores what (or who) is and is not included in the community (Thornton, 1996). To gain self-identity, tourists pursue authenticity with a sense of history and connection with traditional culture, customs, and regions (i.e. brand authenticity (Brown, 2013; Chhabra et al., 2003; Peñaloza, 2000; Postrel, 2009). Therefore, the authors did-branding macramé craft products in Bakalan village with the name "Bunga Puspa: Indonesia-Handmade Macrame". Branding previously was "KaWeHa" (short for Karang Werda Hasanudin). "Bunga Puspa: Indonesia- Macrame Handmade" is considered more appropriate for targeting a wider market.

Materials and Method

Qualitative semi-structured interviews were conducted in this study. In semi-structured interviews, some topic lists were created. The semi-structured interviews were conducted based on an interview guide containing details questions covering the most important topics. The goal of the interview guide is to look retrospectively at how the

unique design of macrame bags was created by utilizing Indonesia's national puspa as a heuristic. The secondary data are macrame bags designed worldwide. The analytical process used in this study followed the approach proposed by Miles and Huberman (1994) consisting of three concurrent flows of activity: data reduction, data display, and verification. Data analysis conducted in this study was not seen as a discrete phase but rather as an ongoing continuous process of data collection and analysis. The method applied is a literature study analysis based on observations of macrame trends from 2022 to 2023 among handmade macrame bag crafts fans. Then, it was continued with the macrame technique to visualize the character of the Indonesian National Flower (white jasmine) in the form of leaves and jasmine flower buds using curl thread material, usually used for Scout ropes. The results of the exploration were implemented into a premium ready-to-wear bag product with extra palace jasmine (i.e., Melati keraton) aroma as a design reference based on target market analysis (cosmopolitan females from the middle class).

RESULTS AND DISCUSSION

Results

Stages or steps in implementing the solutions offered to overcome partner problems through the following: problems in the production sector. Design and innovation of macramé crafts in the form of tote bags with authentic Indonesian motifs in the form of jasmine flowers with the brand "Bunga Puspa: Indonesia-handmade macrame" for a wider market. This product is equipped with professional ones; there is a small wallet in the bag equipped with Indonesian aromatherapy, and in the future, we hope to have one certificate of origin and the "Bunga Puspa" brand patent. Designs and innovations in macramé crafts for curtain, tablecloth, and wall decoration will be marketed to the national market. The design of the sling bag cell phone is to be marketed locally. Problems in the field of management. The author helped improve the administration of the production house and interior design using a combination of Indonesian and macramé crafts. So that macramé craft products will be touched with Indonesian authenticity. In the future, Karang Werda Hasanudin artisans wish their products to be marketed locally, regionally, nationally, and internationally via social media platforms such as e-commerce.

The approach methods offered to resolve Karang Werda Hasanudin's problems that have been mutually agreed upon are in the form of training, coaching, mentoring, and

empowerment. The program to design and create innovations for the wider market. Evaluation steps implementation program and continuity. The program in the field after the activities are completed takes the form of a cooperation agreement for five years and is evaluated every six months. Innovative designs for macramé crafts based on authentic Indonesian cultural commodities. The interior design is typical of Indonesian culture in the form of dangling macramé crafts accompanied by typical Indonesian batik ropes and complemented by fresh jasmine plants and moon orchids as typical Indonesian flowers. Design place branding with a touch of nostalgia for Indonesian culture in the past. The innovative design of Indonesian jasmine flowers on macramé bags. In the future, the innovative design of the Indonesian moon orchid flower in the bed sheet design. Design packaging with an aura of authenticity covering Indonesian cultural commodities product cover, paper bags, information on how to care for the product, extra Indonesian aromatherapy so that the product always smells good, original product serial number label, and catalog. All of the efforts to support the design of marketing communications for authentic Indonesian cultural commodities.

Indonesian National Puspa Heuristic is mental shortcuts. Heuristics are mental rules of thumb that lead to a speedy decision. Relying on a product signal, which aspect of an item visibly communicates some underlying quality. Heuristics simplify choices. Consumers often simplify choices by using heuristics such as automatically choosing a favorite color or brand. Country-of-origin as a product signal. Country of origin can be an important piece of information in the decision-making process. A product's country of origin is an important piece of information in the decision-making process. Certain items are strongly associated with specific countries, and products from those countries often attempt to benefit from these linkages. In the following picture, the author put an example of a product signal, 'I love Indonesia,' as a country-of-origin cue or information. All Indonesian citizens wish for global citizens will give a good image to these products.



Figure 2. We put 'I love Indonesia' as a product signal that the brand authenticity product origin is Indonesia

Discussion

Authenticity is symbolized through physical attributes (indexically) and brand essence (iconically) (Grayson & Shulman, 2000, Grayson & Martinec, 2002; 2004) The level of authenticity assessed from consumer experiences demands absolute objective criteria in determining indexical authenticity (Mc Cannell, 1999). Perceived quality is not absolute but relative and contextually determined, and it is a constructive symbolic interpretation of specific expectations projected onto objects by consumers. We call iconic authenticity (Cohen, 1988; Bruner, 1994). Grayson & Martinec (2004) explain that signals for communicating and understanding authenticity form the basis of dialogue between marketers and consumers regarding what is genuine and not genuine. Understanding and determining these signals is a crucial step in the process of negotiating the meaning of authenticity. The color of Jasminum sambac is one of the Indonesian national flowers as a product signal or heuristic. This signal will lead to the shortcut of the mental process of using authentic advertisement as a communication strategy.

Cultural signifiers, the material culture of 'traditional' cultures, all function to signify authenticity (Harkin, 1995). Beverland (2005) states that the development of a sincere story is crucial for claims of authenticity. Sincerity is achieved through establishing connections to place, using traditional production methods, ensuring stylistic consistency, referencing culture and history, and rising above commercial considerations by separating their business practices and production from the philosophies and public they support. Furthermore, Belk & Costa, 1998) and (Kozinets, 2002) indicate rituals

associated with authentic self. Indigenous inhabitants of 'exotic' places are taught to perform authenticity for tourists (Cohen, 1988). Thus, tourists seek authentic or natural experiences, untouched by modernity (Cohen, 1988) as in creative villages. We employ place branding in Karang Werdha Hasanudin by offering macrame bags crafted touched by the Indonesian national puspa heuristic as handicraft marketing communication.

Leigh et al., (2006) state that authenticity is established through ownership and recognition, such as relevant recognition by others and subcultural capital, and takes various forms. It can be based on the aura of artistic originality (i.e., objectivism), or it can be based on natural elements of the community (i.e., practicing the given culture as a way of life). Grayson & Martinec (2004) mention that consumers experience authenticity differently and use various signals to evaluate the authenticity of an object based on their interests and knowledge of a subject. Consumers with hyper-authenticity feel more connected to the authentic context. Grayson & Martinec (2004) suggest that when consumers believe they are in the presence of something authentic, they can feel transported to a context where the object or location is authentically connected, and thus, they feel more connected to its context.

Advertising in the 'right way' can strengthen claims of authenticity, as mentioned by Beverland (2005) Consumers with a cosmopolitan orientation reflect elements of cosmopolitanism and the idea of cultural adaptation put forth by (Thompson, 2006; Cannon & Yaprak, 2002). Grayson & Martinec (2004) mention that consumers experience authenticity differently and use various signals to evaluate the authenticity of an object based on their interests and knowledge of a subject. Ultimately, although tourism may glamorize, some cosmopolitans challenge global brands (Thompson & Arsel, 2004) and seek authenticity more (Hannerz, 1990).

In this study, we analyze that the products use the heuristic of Jasminum Sambac from the Malang Raya region, Indonesia. A heuristic is a mental shortcut - mental rules that lead to quick decision-making, such as color, patterns, and country of origin. Furthermore, color also plays a pivotal role in marketing communications as it evokes emotions, shapes consumer perceptions and behavior, and assists brands in positioning themselves and distinguishing themselves from competitors (Aslam, 2006). We also use the country of origin as a product signal. Country of origin can be important information in the decision-making process. Some items are closely associated with specific countries,

and products from those countries often try to leverage this connection. Macrame crafts actually originate from Poland and Turkey. We do genuine work in Indonesia by associating these products with Indonesian authenticity, such as white jasmine as a heuristic. We rely on the product signal aspect of an item that clearly conveys some fundamental qualities. Heuristics simplify choices. Consumers often simplify choices by using heuristics, such as automatically choosing their favorite colour or brand. The following copywriting is an example, "I want everything in my gallery to be green and white. I want a white and green Jasminum sambac macrame bag. Green and white curtains, white and green tablecloth, and my wall decorations in white and green. I love greener accessories. White and green are the most beautiful colors. I want everything in my gallery to be white and green."

Due to the consumer's needs and demands, Karang Werda Hasanudin artisans also offer product adaptation. They offer the black, copper, and colorful. By promoting the jasmine flower colour into the macrame bags, these artisans also support the Indonesian cultural symbol. The social identity theory proposed by Tajfel (1978) shows that a person is motivated to achieve and maintain a positive and distinctive social identity, such as through cultural identity. Jasmine plants are categorized as shrubs, woody plants that branch out, grow close to the ground, and lack upright stems. Jasmine typically reaches a height of about 0.3-3 meters. Philosophically, jasmine flowers symbolize purity and humility. This flower is often used in various wedding ceremonies, including Javanese customs, where it signifies beauty and humility, as despite its modest height, it exudes a delightful fragrance. Jasmine carries the hope that Indonesia will remain a nation of sincerity and purity amidst its ethnic and cultural diversity. It is also closely associated with humility and the determination to uphold the nation's reputation.

The strong brand authenticity positioning of these macrame bags is purity, beauty, and humility. We support craftsmanship by associating it with the Indonesian national symbol, Puspa, as a heuristic. Tourism activities constitute 17% of the total activities listed in the creative cities' reports, primarily concentrated in the crafts and folk art fields (Arcos-Pumarola et al., 2023). In so doing, to get legal protection, this product brand name is registered as intellectual property.

CONCLUSION

Karang Werda Hasanudin artisans can make macrame bags by touching with Indonesian national puspa as a heuristic. The strategy is successful due to some potential consumers willing to order these authentic souvenirs from Indonesia. We highlight although the macrame technique is cultural baggage in Indonesia, Karang Werda Hasanudin can perform this technique well in the unique and luxury macrame bag design. In the future, we expect the Karang Werda Hasanudin artisans to develop this product by giving white jasmine aroma therapy as an additional benefit. We also can create a product bundling by adding this product with curtains, tablecloths, wall decorations, embroidered or painted veils, scented candles, white jasmine oud, and accessories. The products face some barriers due to the limited number of artisans. The strengths of these products are durability and preserved heritage by persuading people to plant the white jasmine, both star jasmine and village jasmine (Melati kampung). The opportunity of this product to globalized world due to the complexity of cosmopolitan. The macrame bag threat is from the popular culture of other bag techniques as the competitor. We should note that Karang Werda Hasanudin reminds us to be more creative, productive, and innovative in designing the products if we want to be the winners as the true artisans of handmade. Future research is expected to use another research method, such as conjoint analysis, to get consumer preferences insight. Based on this insight, the marketing communication manager can develop new authentic Indonesian products that fit consumers' needs and demands. Developing these macrame bags handmade by touching them with other Indonesian national flowers such as 'Puspa Pesona' (moon orchid or Phalaenopsis amabilis) is also possible. The macrame bag products have challenges and opportunities to the development of science, technology, and human civilization in the 6.0 era.

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