

This article was downloaded by:
Publisher: KKG Publications



Key Knowledge Generation

Publication details, including instructions for authors:

<http://kkgpublications.com/business/>

Developing the “Classic” Image Branding of Madura Batik Center as an Effort to Face AEC (ASEAN Economic Community) 2016

ARYO BAYU WIBISONO ¹, ADITYA RAHMAN YANI ²,
AMINATUL MUHLISYAH ³

^{1, 2, 3} University of Pembangunan Nasional Veteran, Surabaya,
Indonesia

Published online: 13 December 2016

To cite this article: Wibisono, A. B., Yani, A. R., & Muhlisyah, A. (2016). Developing the “classic” image branding of Madura Batik center as an effort to face AEC (ASEAN Economic Community) 2016. *International Journal of Business and Administrative Studies*, 2(6), 174-178.

DOI: <https://dx.doi.org/10.20469/ijbas.2.10002-6>

To link to this article: <http://kkgpublications.com/wp-content/uploads/2016/2/Volume2/IJBAS-10002-6.pdf>

PLEASE SCROLL DOWN FOR ARTICLE

KKG Publications makes every effort to ascertain the precision of all the information (the “Content”) contained in the publications on our platform. However, KKG Publications, our agents, and our licensors make no representations or warranties whatsoever as to the accuracy, completeness, or suitability for any purpose of the content. All opinions and views stated in this publication are not endorsed by KKG Publications. These are purely the opinions and views of authors. The accuracy of the content should not be relied upon and primary sources of information should be considered for any verification. KKG Publications shall not be liable for any costs, expenses, proceedings, loss, actions, demands, damages, expenses and other liabilities directly or indirectly caused in connection with given content.

This article may be utilized for research, edifying, and private study purposes. Any substantial or systematic reproduction, redistribution, reselling, loan, sub-licensing, systematic supply, or distribution in any form to anyone is expressly verboten.

DEVELOPING THE “CLASSIC” IMAGE BRANDING OF MADURA BATIK CENTER AS AN EFFORT TO FACE AEC (ASEAN ECONOMIC COMMUNITY) 2016

ARYO BAYU WIBISONO ^{1*}, ADITYA RAHMAN YANI ², AMINATUL MUHLISYAH ³

^{1,2,3} University of Pembangunan Nasional Veteran, Surabaya, Indonesia

Keywords:

International Merger
Branding
Klampar Batik Center
Classic BrandingAEC
2016

Abstract. This paper aims to contribute to the local batik products, in a way to describe the steps in branding on the local batik centers, in order to compete AEC 2016. It takes a case study in batik center in Klampar village, Madura, because Klampar is representation of Madura batik which has strength as a local product. The stages in this branding are conducting research, analyzing the results of research, conceptualizing the branding strategy and visualizing the branding identity. Methods of data collection in this research are through questionnaires, deep interviews, observation, and collecting books and journal literature. In general, this paper will explain how to explore visual characteristic that is in batik which can be implemented in a brand visual elements, either in the form of the potential that exists in the environment of Klampar Village, the products, as well as socio-cultural conditions in Madura.

©2016 KKG Publications. All rights reserved.

Received: 17 August 2016

Accepted: 8 October 2016

Published: 13 December 2016

INTRODUCTION

By 2016 the ASEAN community will have a new trade regulation called AEC (ASEAN Economic Community) in Southeast Asia. It consists of policies towards mutually supportive trade and cooperation between ASEAN countries (Malau, 2014). AEC's policy in 2016 between the ASEAN countries makes most local products to make improvements in their brand sector, and it means that every commodity should have a relevant product classification and strong branding, in order to compete at the level of ASEAN (Musman & Ambar, 2011).

Batik Madura is one of Indonesia's local products with strong cultural and historical aspect. The shape of Madura's batik ornament represents plants, architectures and the social conditions of Madura island coastal society (Febrianti & Dorra, 2015). The distinct characteristic of Batik Madura is their brighter and colorful products. To compete at the level of ASEAN, Batik Madura's product will need a brand identity system, which comprehensively thinks of the Batik as a product brand, organization, people and symbols.

To design the Batik Madura product branding, a case study of this research will take one specific region of Klampar Batik centers located in Pamekasan, Proppo, Madura Island, as the

initial reference to create the branding design for other Batik Madura centers. Klampar village is one of the leading centers in the Batik Madura Island (Akhyat, 2010). Furthermore Klampar village has five centers of Batik as their mainstay, and has 1200 units of Batik crafter with 24 billion rupiah as their annual production value (Akhyat, 2010). With such production value, Batik Klampar is capable to have wider market in sales. But like the other local Batik centers in Indonesia, Klampar Batik centers still don't have product's identity that can compete on the level of AEC 2016. The result from this research model is expected in turn to be used as a reference in designing the branding for Batik centers throughout Indonesia (Selvina, 2016).

LITERATURE REVIEW

Batik has many factors to be explored, one of them is the design (Margried, 2015). Because Batik has a strong character of the product and the surrounding culture. According to Haake, when carefully noted, the ornament illustration on Madura's Klampar Batik has a shape that can be explored and developed (Haake, 1989). Exploration on the ornament design will create stronger image building of the Klampar Batik center. Image building

*Corresponding author: Aryo Bayu Wibisono

†Email: aryobayuw@gmail.com



of Klampar Batik center is the initial stage in order to achieve brand awareness and knowledge to consumers (Ladjar, 2013). Image building on Batik products can be developed from the ornament, architecture, and craftsmen in Klampar Batik centers to form the classic branding (Haake, 1989). Element in the design is letter mark (typography) (Strizver, 2006) and picture mark as a visual (Wheeler, 2009). Both are the elements of the logo to reinforce the classic branding identity which has existed within the Batik center (Tjiptono, 2014). The factors that must be considered when designing a branding later by "Wheeler"

are, vision, meaning, authenticity, differentiation, durability, coherence, flexibility, commitment and value (Wheeler, 2009). Nine of the above factors will be referred to unravel the potential that exists in the Klampar Batik center, to be developed into the classic branding (Kertajaya, 2009). According to Kertajaya, image is essential for a product positioning. It means the potency of the classic image possessed by Batik Klampar that can be developed into the tourism potential in the Klampar Village area (Rukayah, Wibowo & Wahyuningrum, 2015) and to improve the society's economy (Rusnani & Andini, 2014).

TABLE 1
Stage of Design Branding

A	Data Collecting	At this stage the study will collect data from Klampar Batik center by means of Kriyantono, (2012): 1. In-depth interview of Mr. Badrus (Headman of Klampar Village), Mr. Harun (Entrepreneur of Klampar Batik center) and Mr. Ahmadi (Chairman of the Association of Craftsmen Batik Pamekasan). 2. Observations of 22 batik entrepreneurs of the Klampar Village, Madura, to collect physical data of Klampar Batik products and environmental data around the areas of Klampar village's Batik center (ornament, architectural, and human interest). 3. AIO Questionnaire (Activity, Interest, Opinion) to find out habits of Batik Klampar audience, so that the implementation can be made with appropriate media. Demographics: Age 20-40 years (Unisex). Occupation: Government Employees, Students, Employees, Entrepreneurs. Geography: living in big cities in Indonesia such as Jakarta, Semarang, Yogyakarta, Bandung and Surabaya. Psychographics: Consumer shopper. Behavior: Likes to collect local products. 4. Literature data sourced from books and scientific journals to support the background of this research.
B	Formulating the Design Concept	At this stage the data collection acquired through interviews, observation and questionnaires will be analyzed to be made into ideas and design concept.
C	Establishing the Design Criteria	At this stage, the study of icon and visual of Klampar Batik center is conducted to establish the design stages.
D	Designing Alternatives	At this stage the best design alternative will be chosen as the model of Klampar Batik center's branding.
E	Designing Implementation	In the final stages the model design will be implemented to the appropriate media, and further discussions with the relevant stakeholders of the research at the Klampar Batik center have already been done.

RESULTS

The main concept design of the classic branding identity of Klampar Batik center is represented by the keyword "Classic and Innovative", as "classic" can be inferred from the Klampar Batik center, and "Innovative" to represent the capability to compete in the era of AEC 2016. In designing the branding identity of Klampar Batik center both keywords will be combined. From the keywords of the Klampar Batik center the design and implementation will be conducted as follows:

Unique Selling Point

1) Klampar Batik Ornament is a product that is still being retained from the beginning until today. Classic Batik Ornament of Klampar village are the Sekar Jagat ornament (world flowers), Sesse (fish scales), kembhang testes (droplet of flower), mo'-ramo (wood fibers), tanah or rema'an (soil), and beras utah (spilled rice)

FIGURE 1

(From Left to Right) Sekar Jagat Ornament (World Flowers), Sesse (Fish Scales), Kembhang Testes (Droplet of Flower), Mo'-Ramo (Wood Fibers), Tanah or Rema'an (Soil), and Beras Utah (Spilled Rice)



2) Architecture in the Klampar village still retains the style of Madura kingdom era. Such architecture was named as “Tanean Lanjhang”, which represents the structure of the social community in Madura. Tanean lanjhang have conical roofs called “Pacenanana” that comes from the word pa-china-an that means the style was derived from Chinese culture. Not only applied on

houses, the Tanean Lanjhang typical architecture is also being applied by the Klampar village on the buildings they use to make Batik ornaments. Additionally the “Pacenanana” roof style was also developed for the gate and the building’s Architecture of Klampar village’s traditional market.

FIGURE 2
Architecture of the Klampar Village



FIGURE 3
Klampar Village’s Gates and the Traditional Market in Klampar Village Pamekasan



3) The majority of people in Klampar village, are doing Batik product processing for living. The product processing activities are divided into drawing the batik with wax, drying the batik cloth results and distributing the products to traditional markets or Batik Boutique. There are two kinds of methods that can be applied in batik drawing process, the first is to draw the

motifs by hands with a tool called canting (mencanting), and the product output is referred to as Batik tulis. The second method is Batik cap, in which Batik motifs are repeatedly copied all over the cloth with a pre-made, stamp-like tool dipped into liquid wax.

FIGURE 4
Canting of the Batik Tulis, Batik Drawing Activity (batik Tulis & Cap) and the Processed Product



Mapping Visual

At this stage the observation results will be analyzed, and after that creating an icon which will visually represent the Klampar village that may represent the “image processing” in the

Klampar Village Batik center. The icon will be developed as the letter mark and picture marks designed to form the logo and typography.

FIGURE 5
Icon in the Ornaments of Klampar Village Batik Center and Architecture



FIGURE 6
Illustration of the Socio-cultural Village Klampar

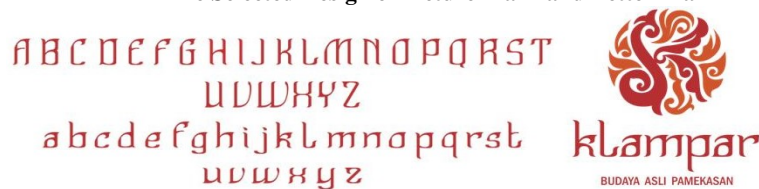


Letter Mark and Picture Mark Design

The design of the typography / letter mark was developed from "Canting" tool used to draw batik motifs. While the picture

shape on the logo's picture mark and letter mark, comes from the batik ornament and architecture of the Klampar Batik center.

FIGURE 7
The Selected Design of Picture Mark and Letter Mark



The Branding Media Strategy

The Branding media strategy of Klampar Batik center will be made based on the conclusion of the audience's lifestyle

questionnaire. The media strategy will also consider the design output's material which can be produced accurately and affordably by Klampar Batik centers.

TABLE 2
Branding Media Strategy

No.	Media	Explanation	Material
1	Packaging Design	Batik packaging is designed as bag, so that the customers who shop at the Klampar Batik center can easily use it to carry their stuff.	Samson Paper 210 gram, & Matte Paper 210 gram
2	Stationary	Will be provided for the needs of legal and formal correspondence with the distributors and other instances related to the Klampar village Batik center	Option text Paper, 80 gram
3	Name Card	Name card will be a useful medium to connect the buyer/customer to the batik crafters of Klampar village.	Samson Paper 210 gram
4	Brochure	Brochure will be used to provide the product information of Klampar village, especially on events such as UKM or regional specialty product exhibition.	Rives tradition Paper 250 gram.
5	Website	The website will have wider range and further reach for audience and potential buyer outside the country. It will also provide the information about Klampar village and its product.	-

FIGURE 8
Packaging Design, Stationery, Name Card and Brochure



FIGURE 9
Website Design



DISCUSSION AND CONCLUSION

Some points to be considered in designing a local batik products branding identity to be able to compete in 2016's AEC era are:

- Artifacts that can be acquired from the batik product's ornament, tools used to create batik, the visual, and the architectural style within the batik center's area proximity.
- Mentifact, which means the human who has the role around the Batik and culture sector (Koentjoroningrat, 1998). Which refers to the batik crafters doing their ac-

tivity around the Batik center, from the batik motif's drawing process to the final drying process. Human activity around the batik center is an essential aspect in designing a branding identity, because the data required can be obtained and discussed in real-time.

- Sosiofact, socio-cultural and local tradition of the batik center preserved by the people from one generation to the next generation.

REFERENCES

- Akhyat, A. (2010). *Encyclopedia of Pamekasan*. Yogyakarta, Indonesia: PT Intan Sejati.
- Febrianti, R. A., & Dorra, Y. M. (2015). *The effect of costumer values inspires vividly coloured and vascinating madura written batik with respect to market performance*. Retrieved from <https://goo.gl/kIM9ST>
- Haake, A. (1989). The role of symmetry in Javanese batik patterns. *Computers & Mathematics with Applications*, 17(4-6), 815-826.
- Kertajaya, H. (2009). *Brand operation*. Jakarta, Indonesia: Esensi Erlangga Group.
- Koentjoroningrat. (1998). *People and culture in Indonesia*. Jakarta, Indonesia: Djambatan Press.
- Kriyantono, R. (2012). *Practical technique: Research communication*. Jakarta, Indonesia: Kencana Prenada Media Group.
- Ladjar, A. M. (2013). *Masih kesampingkan image building dari sales?* Retrieved from <https://goo.gl/7kF6qy>
- Malau, M. T. (2014). Legal aspect of Indonesian government regulation against regional economic liberalization: ASEAN economic community 2015. *Jurnal Rechts Vinding Media Pembinaan Hukum Nasional*, 3(2), 163-182.
- Margried, N. (2015). Batik fractal community: Creative engagement through technology. *Procedia-Social and Behavioral Sciences*, 184, 214-222.
- Musman, A. & Ambar B. A. (2011). *Batik Heritage valuable in the archipelago*. Yogyakarta, Indonesia: G-Media.
- Rukayah, R. S., Wibowo, A. A., & Wahyuningrum, S. H. (2015). Public participation in branding road corridor as shopping window or Batik industry at Pekalongan. *Procedia-Social and Behavioral Sciences*, 168, 76-86.
- Rusnani, R., & Andini, I. Y. (2014). Marketing strategy Batik Madura facing global marketing. *Journal "PERFORMANCE" Bisnis & Akuntansi*, 4(2), 14-25.
- Selvina, M. (2016). Indonesian accountant vs foreign accountant in Indonesian job competition as an effect of Asean economic community 2015. *International Journal of Business and Administrative Studies*, 2(1), 16-19.
- Strizver, I. (2006). *Type rules! The designer's guide to for professional typography* (2nd ed.). New Jersey, NJ: John Willey & Sons, Inc.
- Tjijptono, F. (2014). *Branding & brand longevity in Indonesia*. Jakarta, Indonesia: Periplus Online Bookstore.
- Wheeler, A. (2009). *Designing Brand Identity: An Essential Guide for the Whole Branding Team* (4th ed.). New Jersey, NJ: John Wiley & Sons, Inc., Hoboken.