

# Batik Cultural Preservation through Collective Branding and Intellectual Property Right (Case: Hand Drawn Batik Cluster in Banyuripan, Bayat, Central Java)

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**Abstract-** Creative industries have given many contributions not only to the economic growth of the countries but also to some areas of life. Batik craft is one of the sub-division of Indonesia's creative industry, which dominantly participated by women. Original Batik can be made by hand drawn Batik, stamped Batik and combination of hand drawn and stamped. The current flow of imported Batik printing as well as the growth of tourism should make Batik industry operates in a more competitive way. This paper reports some activities for community empowerment in Banyuripan Batik cluster, Bayat, Central Java, Indonesia. Banyuripan Batik is Batik clusters producing natural color hand drawn Batik. Faced with many challenges and difficulties, women Batik entrepreneurs in Bayat remain survived. After field analysis and focus group discussions, three main priority actions were taken. 1) supporting organization good governance, 2) supporting quality standard in the production processes, and 3) supporting the collective trademark registration. These three priority actions were expected to be a good starting point to assist the women Batik Cluster to become more competitive while also preserving the Batik legacy for Javanese women.

**Keywords-** *Batik Indonesia, Women Entrepreneurs, Quality Standard, Collective Trademark and Intellectual Property Right*

## I. INTRODUCTION

In all countries, creative industries have shown significant growth. The attractiveness of creative industry is because of its contribution which not only on the economic growth but also to some areas of life [5][10]. This industry is seen to also capable of improving country's image, national identity, community's knowledge and talents and other social impacts. Creative industry depends on social relationships and informal interactions, which makes it easier to generate economic value from creative processes [3]. Indonesia creative economy also contributes substantially to the country's economy. The government of Indonesia has arranged creative industry into 14 groups. Among them are fashion, design, performing arts, music, film, crafts, etc. According to Indonesia Central Bureau of Statistics, Indonesia creative industry has contributed 7.8% of GDP in 2010 -2013. Creative industry is an industry that

heavily emphasized on the creation and exploitation of product creativity, services and intellectual property.

One type of well-known Indonesian creative industry is the batik industry. Batik is classified as subsector of craft in the Indonesia's creative industry. Craft or handicraft refers to a product which is commonly produced manually (hand made) by the artists/artisan [17]. Like other creative industries, batik industry faces a number of problems in the production as well as in the intellectual property right. The problems commonly related to the business climate like marketing and the capital limit of producers, the skills and talents, reward/appreciation, and property right protection. Due to the small nature of the business size among the batik producers, they commonly face these problems: 1) limited funding support from the banking institutions, 2) lack of marketing capabilities to enter wider market, 3) very vulnerable due to no protection of property right and 4) unstandardized quality production. This project found that commonly, Batik industry in Indonesia encounter those four problems. If were not overcome, this may weaken the competitiveness of the Batik industry particularly when competition intensify.

The objectives of this project can be divided in to two main areas, which are first to analyze the common problems encounter by Batik producers, secondly to provide and discuss solutions according to the quality standard for production and protecting intellectual property with collective branding/trademark. This project was conducted in the Banyuripan Batik clusters located in Bayat, Klaten, Central Java Indonesia. The center is a rural village, where Batik tradition has been maintained since the last two generation. Banyuripan Batik is a special Hand-waxed (hand-drawn) Batik with natural coloring. All the Batik producers /artisan are women. The use of natural color is the uniqueness and the strength of Banyuripan, Batik, thus the surrounding environment remains pollution free from Batik production.

## II. LITERATURE REVIEW

### A. Indonesia Batik History

Batik is Indonesian art and craft that has been known since the 4<sup>th</sup> or 5<sup>th</sup> century. Initially it is art and craft written in a piece

of cotton fabrics. The development of batik is influenced by Hindu, China and European cultures. Batik had emerged from local cultures long before the foreign influence came to Indonesia. Culture can be a strategic development factor that helps economic growth, social capital and local quality of life. For the Javanese, batik has a special philosophy that is maintained since hundreds of years ago. The design of Batik has many symbols representing the importance of human cycle that is the birth, marriage and the death. Although thousands of batik designs have created, the majority of motifs have commonly taken from the nature such as the animals, leaves, flowers, clouds, etc. [15].

Batik as a word came from the Javanese word 'amba'. Amba means 'to write'. Indonesia is the only country that has the best development of the design and technique to make Batik, particularly in Java. There are three kinds of batik techniques, which are 1) hand-waxed (hand-drawn) batik, 2) hand-stamped batik, and 3) a combination of hand drawn and hand stamped. Batik is produced in different size of businesses, whether Individual entities, firms and/or industries [12]. As a cultural product, the work on Batik emphasize on the authenticity through social distinctiveness and cultural characteristics [12]. When shopping for Batik, consumer seek for authenticity. Authenticity can be valued in terms of production methods, place of origin and firm's values [1]. Batik has designs and dye techniques that are different from islands to islands, villages to villages and among different ethnic groups. The batik productions are mainly found in Java particularly centered around Surakarta, Yogyakarta, Pekalongan, Cirebon, Tuban, Lasem and Madura. The spread of Batik overseas was initially brought by the Dutch colony. Batik has been exported to the U.S., Netherland, France, Germany and Arab Emirates [9]. There are around 3,400 batik designs in Solo Central Java and until 2008 Batik Solo has patented about 900 batik designs [9]. In the 2<sup>nd</sup> of October 2009, Indonesian Batik has been designated by UNESCO as a Masterpiece of Oral and Intangible Heritage of Humanity. Since then, the 2<sup>nd</sup> of October has been officially declared as Batik day. All Indonesians are encouraged to wear Batik every October 2<sup>nd</sup>.

### B. Collective Branding

Brand is a name, term, design, or symbol that is used by manufacturer or producers to differentiate their products from others [6]. Brand is graphical sign, logo, name, letter, number, or colors in two or three dimensions, to differentiate from other products or services in the trading of product or services [17]. Brand has many benefits for both customers and producers. For producers, it provides identity and protections. For customers, it shows quality, reduce risks and offer some degree of social status. The legal protection for a firm (producer) is necessary to sustain its competitiveness in the global and national market, while consumer is also protected from activities caused by irresponsible and illegal branding practices [16]. Brand used to be the domain for big manufacturers or belong to private company. But the current highly market competition requires that all products and services should be branded. Recognizing that building a brand is costly, governments in some countries have developed collective brand particularly to help their local and small industries.

Collective branding has become a common brand particularly for agricultural products such as wine, fruits, coffee, cheese, etc. Collective brand is often attached with the name of the region or sub-region. This region-based brand is protected by designation of origin (PDO) and geographical indication (PGI) status. This kind of branding program usually restricts the use of the geographical identification. Rural resources allow the region to develop their specific regional marketing strategies aligned with their distinctive identity [8].

Collective brand encourages the member to maintain quality since the standard quality should be agreed by all members [7]. Further, for the arrangement of standard operating procedures for SMEs as quality standard guidance [7]. In collective branding, consumers generally do not aware of the identities of each member (producers) who comprise the brand. In order to maintain the sustainability of the collective branding, there should be quality control among the member's products. These are the challenge for managing collective branding. However, despite the quality standard, collective branding is believed to enable a group of small business to enter and run the business more competitively.

### C. Intellectual property right

After Batik was being listed as cultural heritage by UNESCO in 2009, the popularity is increasing sharply. The market becomes very attractive. The market appreciate authenticity and consumers are willing to pay high price for original or authentic products [11]. However, the popularity of this market has caused the "Batik printing" flooding Indonesia's textile market. Majority of the batik printing comes from China and Malaysia [14]. While export batik is increasing, import batik also increasing from USD 28 million in 2014 to USD 34 million in 2015 [2]. According to Indonesia's Center of Statistic Agency (BadanPusat Statistik - BPS), there have been as many as 1.037 tons of imported Batik entering Indonesia's textile market from China in 2012. The price of batik printing is far cheaper than the local handmade Batik (hand drawn and Batik stamp). This phenomenon certainly worries many Batik producers since consumers/buyers often do not regard the level of difficulty in making hand drawn as well as stamp batik. Besides, many consumers could not differentiate between hand drawn, Batik stamp and Batik printing. Consumer only consider the cheap price and beautiful design. Batik local and imported Batik are certainly different in the uniqueness and cultural values. This imported Batik is certainly destructive to the selling values of the local Batik. Government need to take action to protect the local Batik.

While the local designs can be easily be copied, the hand drawn and stamp Batik are more unique, far more expensive and hardly to produce massively. One of the solutions for the traditional and creative Batik is by giving them legal protection. The design and the motifs are rich with intellectual properties. The utilization of trademarks or brand could be one solution to protect the local Batik from imported Batik. The use of brand or trademark for Batik small Medium enterprises (SMEs) would lead to some functional as follows: (1) Brand/trademark can work as identity to distinguish between local Batik and imported Batik. 2) Brand/trademark

provides identity of one producer to other Batik producers. 3) As a distinguishing mark, it represents the quality of the product. 4) Brand/trademark helps SMEs to promote and market their local Batik. 5) Provide legal protection. In order to get brand name / trademark, the producers should register their brand/mark to the Directorate General of Intellectual Property Rights of Indonesia (DGIPR Indonesia).

In the case of SMEs where private brand/trademark might be too expensive, the solution is by organizing collective mark/collective brand. Collective mark/collective brand is a name for certain products and/or services which is traded by group or individual. SMEs as part of a community of crafts products could develop their collective brand. The collective trademarks can be used by the members of the group or association for their trading activities. All member in collective brand should agree the terms and conditions, obey the rules and maintaining the group quality standard. Depending on the terms and condition, if any member cannot comply with the rules, they can be placed in quality training. If one cannot comply the rules after being given the chance to maintain quality, the membership can be revoked.

### III. PROGRAM ACTIVITIES

#### A. Program Activities

The field survey was conducted to have a real experience on what challenges and potential the Batik women entrepreneurs faced. The location chosen for this empowerment program is in Banyuripan village, Klaten Central Java Indonesia. This Batik cluster has so far produced the Batik hand drawn activities since 2012. There are four active clusters which every cluster has around 25 to 45 women as members. Four Batik workshops were visited so that the team can see first-hand how they do production which include the shopping for raw materials, design, waxing, soaking, coordinating among members, administrative recording, networking, training and marketing. Mostly are family business even though some of them have already managed the production more seriously than others. Some of the women Batik producers have a corner in their home for Batik display. Majority of the Batik producer placed their Batiks in the group center where they usually have regular meeting. Here, the team can get many information not only on production processes, but also the administrative procedures, property right, trademark potential, market potential and local industry support opportunities.

From the field survey, the team classified the strength, weaknesses, opportunity and threats faced by Batik Banyuripan Cluster. This SWOT analysis is then used to determine activities to be taken in order to increase competitiveness, reduce weaknesses as well as occupy possible opportunities. The field service was accompanied by the chair, the treasurer and one member of Bayuripan Batik cluster.

#### B. Focus Group Discussions

A week after the field survey, the first Focus Group Discussions (FGD) was conducted and attended by almost 50 members. The first FGD was about sharing the challenges and

problems among cluster members in Batik natural color productions. A more complete information were collected than the previous field survey. Other than sharing information through group discussions, the team also socialize on the importance of maintaining quality standard when competing on wider market. To sustain the competitiveness, Batik producers need to have quality standard. While sharing information and discussing the quality standard for natural color Batik, the team arranged the most suitable standard operating procedures (SOP), that in the future, all members of Banyuripan Batik cluster should stick with. This SOP should in the future be the guidance for maintaing quality standard as well as maintaing health and safety standard.



Figure 1. First Round FGD

The second focus group discussions was held in the following week. This FGD was emphasized on the:

- *Good governance of the organisation.* This means that there should be a job division if were production capacities are increasing. The group must agree for the member who handle specific responsibility such as the chair, the treasurer, the secretary, the workshop keeper and the marketing person.
- *Handling financial report.* The complete and well managed financial report will make the cluster management more credible thus it will help the cluster more easily to get the funding support. Usually the investors will ask for financial report such as cash flow to see the activities of the production.
- *Importance of intelectual property and collective branding.* These areas are very important and very urgent to be introduced since increasing printed Batik flooding the market with the similar local designs. The price of Batik printing is much cheaper and this product can occupy the segment who cannot appreciate the skill difficulties of making Batik. Batik printing is popular among those who prefer cheap Batik.



### C. Collective Branding Registration

#### 1) Traditional Batik Design

As previously explained, for the Javanese, Batik has very deep philosophy and symbolic meanings. Batik design symbolizes human life from birth to death. In addition to symbolic meanings, Batik also used in many ritualistic celebrations. Natural objects commonly taken for Batik motifs are: trees, flowers, leaves, plants, butterflies, birds, insects, fish, sun, moon, clouds and geometric forms. Despite thousands have created, particular designs have traditionally been associated with the royal domain and the ritualistic ceremonies. For some design, only those coming from royal families can wear it, such as *parangrusak* or the broken Keris. The early Javanese beliefs and Hinduism have strong influence on Batik designs. The traditional Batik designs commonly are very strict with rules such as the motifs, the color as well as the way of wearing Batik.

When Islam came to Indonesia and led some areas in Java, Batik designs have significantly changes. Islamic belief prohibits showing human figures and animals. At the same time, certain traditional motifs were still preserved by the royal families. The majority of traditional Batik collections, the history and the meaning have been preserved by the royal families. After Islam gave big influences for Javanese culture, then western culture started invading Indonesia. This is the time when Batik was started to be introduced outside Indonesia. The designs and the rules of making Batik were no longer as strict as the traditional rules. There were more freedoms in designing Batik and even the general public can enjoy using the royal Batik design.



Figure 2. Women Batik Entrepreneurs - Banyuripan Cluster

#### 2) Modernization of Batik

The Modern batik, which evolved from the traditional art, utilizes linear representations of leaves, flowers and birds. The modern designs have followed less traditional guidelines and more to follow the creations of the designers/artisan. Besides the motifs, the use of color also changes. There is more freedom in using chemical coloring instead of traditional

(natural) coloring. This modern Batik colors perhaps have brighter and bolder colors, but there is certainly the cost of environmental pollution due to chemical coloring. Nevertheless, majority of Batik producers utilize canting for hand drawn Batik and stamped method using cooper stamp.

As the coloring technology improving, Batik is no longer drawn or stamped merely in fabrics. Nowadays, batik is also drawn in varieties of medium, such as in bamboo, wood, glasses, metal, etc. Batik products also creatively expanding such as for mobile phone and laptop covers, bowl, statues, table napkins, sheets, curtains, t-shirts, bags, stationary items, etc. The authenticity of Batik creative products needed to be protected. Once the design or the idea is introduced to the market, it will soon be copied by others in the industry. In the creative industry, due to many intellectual properties, those who play in this sector must understand how to protect their talents, their creativity and their products.

In the context of small business sector such as Batik producers in Banyuripan, Bayat, Klaten, the rural women who majority contribute to Batik products were not aware on the importance of protecting their products and their designs. If government or any institutions were not taken care these women talents, they could not survive with intense competition in Batik industry. There is still an absence of intellectual property right introduced to Batik entrepreneurs in this area. The introduction and registration for trademark is considered urgent since there is a potential that local and international buyers started to appreciate and buy Batik Banyuripan due to its attractive designs and natural coloring. If they were not protected, their local name (geographical name) could be taken by others and may reduce the competitiveness of their market.

It is known among business players that registering brand or legal name such as trademark is expensive. If individual Batik producers registering their brand/trademark, not only the price that is too expensive, but also the cost that they have to give. The cost may cover the long procedures, the time spent for documentation processes, and the energy spent until the processes is completed. It is therefore more beneficial to manage collective branding or collective mark since the women in the clusters have long known each other and they are feeling as one family. The most possible way of protecting their Batik skills, Batik designs, Batik name as well as Batik logo is by assisting them to register Batik collective trade mark.

Our team in the second FGD has mentoring and socializing the implementation of collective branding. The brand provides identity and may increase positive image to the consumer [4]. There are certainly some rules that all member in the collective trade mark have to comply. The collective mark/trademark is the mark for a product and/or service with similar characteristics and owned by entities/group of people. The collective trademark is used by all members of the group. To be a member of collective trade mark, all individual should agree the terms and conditions in operating the trademark. Setting this rules important in order to maintain the quality and the standard that they have to offer. The terms and conditions for collective trademark commonly cover:

- Product characteristic
- General features
- Monitoring procedures
- Quality standard
- Sanction or penalty

Association or organization can apply for collective trademark registration to the ministry of law and human right. In managing trademark registration for the Logo Batik Banyuripan, some members as representatives should sign the collective registration. When collective trademark is received or approved, the association or organization is no longer run by an independent party but by all member listed in the collective mark document.

There are some advantages of registering trademark for SMEs such as Batik Banyuripan. 1) the costs (price) is shared together (not by individual), 2) the difficulties can also be held together, 3) the skills can be shared together, 4) the difficulties faced by one member can be solved together, 5) the processes can be shared together, 6) the marketing can be managed as through one door so that it will be more efficient, 7) instead of competing, they will support each other.

In order to success in managing collective trademark, all member should work in harmony. The mutual cooperation (or in Bahasa Indonesia, '*gotong royong*') should be encouraged among member. The collective mark is believed to offer solution for sustaining quality due to the standard operating procedures that should be comply by all members [13]. The strong cultural characteristic will certainly give uniqueness that will distinguished '*Banyuripan natural color Batik*' from competitors. All members in collective trademark can use the mark/brand to signify the existence of their Batik community particularly with Banyuripan characters. Their sustainability can be organized by agreement among members on the standard quality they want to achieve. After in depth consultations with the senior members of the cluster, the following is the name and logo agreed by the representatives of Banyuripan Batik clusters. By holding collective trademark, the potential consumers may recognize the products and brand/mark unique to Batik Banyuripan. The green color representing the commitment of using natural color. The picture "canting" which is specific spoon to wax the fabric represent the area of work that is Batik. On March 2019, Bayuripan collective brand has been registered to the office of local ministry of law and human right with registering number D222019004629. Being registered, this following logo and name has legally protected by the Indonesian government even though the legal certificate hasn't been received. Once registered, the name and logo are valid for 10 years. After 10 years, the name and logo should be re-registered.



Figure 3. Banyuripan Collective Brand/Mark

#### D. Production Quality Standard

##### 1) Natural Coloring

Other than design, coloring is one of the most important aspects of Batik production. Batik traditional color are made from indigenous plants which make primarily of brown, blue, beige and black color. Blue color can be made from Indigo plant. To get the lighter shade the shorter time is needed when submerged the fabric in the indigo dye. The darker color shade requires longer time and often takes several days. The second color given to traditional Batik is soga, a brown color from Soga tree. The red color can be made from Mengkuda from the Morinda Citrifolia leaves. Apart from these three basic colors, green can be made from mixing blue and yellow. Purple is made from combination of blue and red.

The skills of coloring Batik is definitely depending on the working experiences. The better the experience, the better Batik color is created. For natural color Batik, each fabric will have specific color. When using natural color, the first fabric submerged will have different color from the second fabric submerged to the same bucket. It is therefore natural coloring is hardly fulfilling business order with huge quotas. As an art product, uniqueness and rarity is the value of Batik natural color. The level of uniqueness of products and the level of complexity in the making makes Batik natural color is somewhat expensive. However, if we see the efforts women Batik entrepreneurs were given to make Batik, we will no doubt happily pay the given price without any bargain.



Figure 4. Airing Traditional Batik after Coloring

##### 2) Unique Batik Techniques

Traditional Batik can be made in three techniques: Hand drawn Batik, hand stamped and combination of hand drawn – hand stamped. The hand drawn Batik is colored and drawn using hot wax placed in Canting. The hand stamped Batik is made from stamping cooper wax. The third technique is combination of using canting and the stamp.

There are several stages to produce hand-drawn Batik. The production involves several waxing dyeing and dewaxing (removing the wax). The fabric is then stretched in the flat

table ready for drafting. After designed with some motifs then waxing the particular areas. The tool that is used to produce the hand drawn Batik is called the Canting. Canting is originally invented by the Javanese. Canting is a small copper container. Canting has different sizes of spouts, to create varied design effects.



Figure 5. Hand Drawn Natural Color Batik – end products

### 3) Stamped Batik (Batik Cap)

The making of hand drawn Batik can take several days, weeks and even months particularly for a fine quality hand-drawn batik. No wonder hand drawn Batik is very expensive due to the difficulties and time-consuming efforts in making it. With the growing demand of Batik, the stamped Batik was introduced. The stamped Batik is particularly to make Batik more affordable for lower income people as well as more speed in the making.

The stamped Batik using cooper stamp was introduced in the 19<sup>th</sup> century by the Javanese. The cooper stamp is applied to the melted wax and then stamped to the fabrics. The Javanese called this Batik as Batik cap. The cooper stamp is made precisely since the fabrics is stamped in both sides. The stamped Batik allows production of high-quality Batik within much shorter time. It commonly takes 2 to 3 days to complete one piece of stamped Batik. While hand drawn Batik is commonly made by women, stamped Batik is dominated by men in the making.

Other than purely hand drawn and stamped Batik, the combination of both techniques is also popular. This technique allows Batik producers to produce faster Batik products. Batik printing on the other hand does not regarded as Batik.

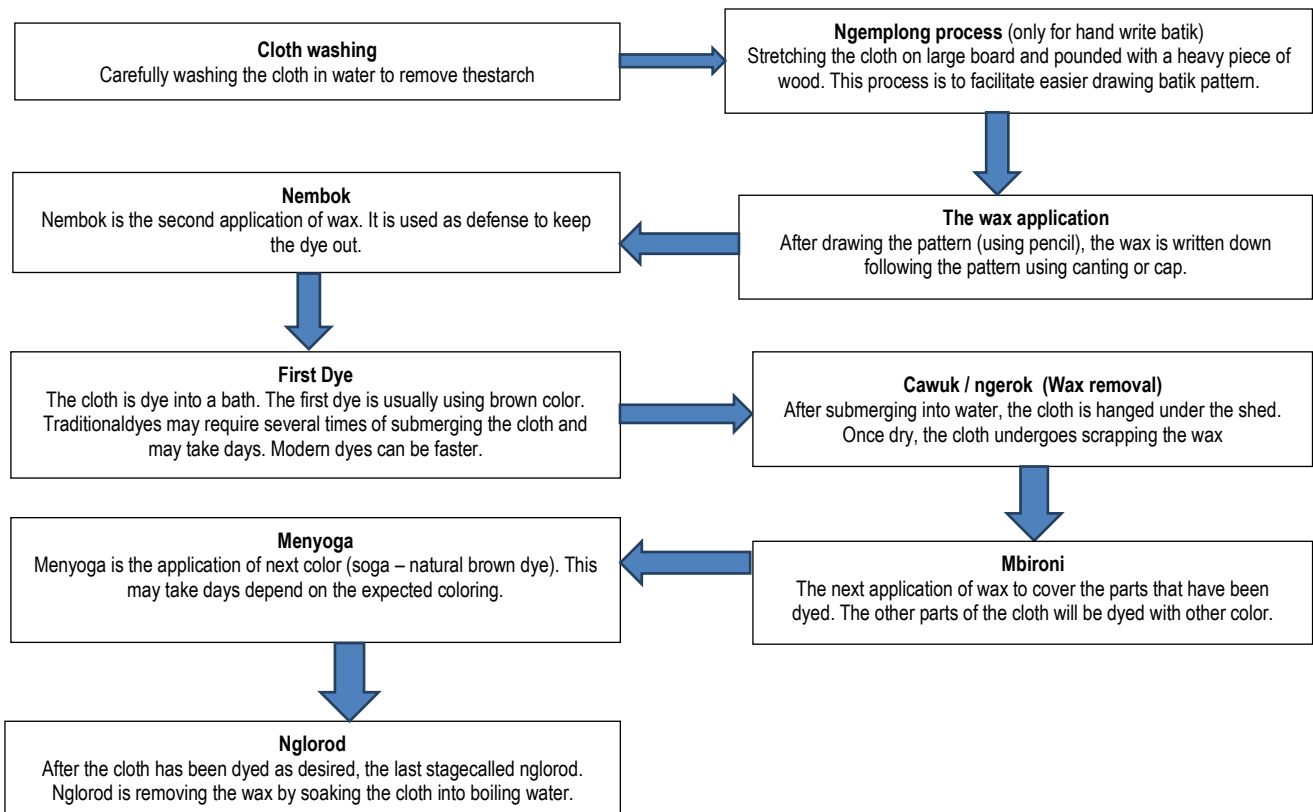


Figure 6. Hand Drawn Batik Production Processes



#### IV. CONCLUSION AND SUGGESTIONS

##### A. Conclusion

Batik is one sub category of Indonesian creative industry. Batik is one of Indonesia's most famous traditional crafts which has long historical contents for Indonesia. The approval from UNESCO in 2009 as Indonesian cultural heritage makes Batik demand grows significantly. The attractive Batik market not only providing opportunities for Batik producers but also threats particularly from imported printing Batik. The printing Batik is cheap and considered as not having traditional values. However, this printing Batik is favorable for those low-end market. The existence of Batik printing in Indonesia's market makes the local Batik producers worry on the sustainability of the traditional hand drawn and stamped Batik. This situation makes the team decided on the work to analyze the problems encountered by traditional Batik producers in Banyuripan, Bayat, Central Java.

Batik Banyuripan is a Batik cluster focusing on the hand drawn Batik production using natural color. This Batik is produced all by women Batik entrepreneurs with limited knowledge about current market competition in national and global level. The quality of Bayuripan Batik is high and it also has the significant uniqueness. The natural color applies in the production makes Batik Banyuripan eco-friendly and highly appreciate by high end market. After completing the field survey, our team decided to tackle several areas most urgent in Banyuripan Batik cluster. There were 1) supporting organization good governance, 2) supporting quality standard in the production processes, 3) supporting the collective trademark registration. These three priorities were based on the field analysis as well as the focus group discussions with majority of Bayuripan cluster members. The program is expected to improve the performance of natural color Bayuripan Batik. In order to support the sustainability of production and market competitiveness, the collective trademark will offer protections for Banyuripan brand in the Batik industry. Banyuripan trademark/brand once registered can no longer used by other parties. This collective brand will also provide identity when introduced to the new market. However, there also consequences need to be agreed by all members in collective brand. All members should agree with the terms and conditions, to maintain high quality Batik production.

##### B. Suggestions

There are some suggestions necessary to be done. The reported activities were based on the field analysis and focus group discussions. The action was taken according to the response by the locals for improving the performance of Banyuripan Batik. In the future, some necessary activities have been identified including: 1) monitoring the governance of Batik cluster so that members can share different skills and different talents in managing profit organization. 2) Monitoring on the uses of similar Batik trademark by other parties which may cause damaging the market opportunities. 3) Monitoring the production of quality processes so that the cluster can retain

the public or market trust for quality natural color Batik. 4) The vulnerable small business such Banyuripan Batik needs to always be guided by government or formal institution such as from higher education in order to sustain competitive. 5) Finally, students in the higher education should be involved in the entrepreneurship experiences where Banyuripan Batik and such industries can be a place to learn the challenges in becoming creative entrepreneurs.

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