

Strategy to Increase Competitiveness of Batik Banyumasan

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Abstract

The purpose of this study is to formulate the promotion design strategies of Banyumas batik characteristic for improve competitiveness and preserve the Banyumas batik characteristic. This study using qualitative research with objectives are related person with effort to promote batik banyumasan. Informers were selected by purposive sampling. The data was analyzed by Strength, Weakness, Opportunity, Threat (SWOT) analysis and interactive analysis. The location of study was conducted in BALINGMAS CAKEB area include five regency: Banyumas, Purbalingga, Banjarnegara, Kebumen and Cilacap regency with consideration is the batik that produced has same characteristic of Banyumas primary design which highlight more themes of nature and the colors are dominated with Black and Brown. The results of study indicated that each regency has a variety of different batik design with a diversity of different philosophies and history that reflects the culture and local wisdom in each regency. Although it has different motive design, however each regency has same coloring that emphasizes with Brown and Black. Related with promotion strategies, this study found that the promotion activities carried out by craftsmen give effect to the sale of batik banyumasan because most of craftsmen still used promotion strategy through exhibitions and personal selling. Online promotion strategies that use website application can be an alternative marketing strategy to promote their products with wider coverage and lower cost.

Keywords: batik banyumasan, Promotion, Competitiveness, Preservation

Introduction

Batik of Indonesia officially recognized as Intangible Cultural Heritage of Humanity by UNESCO on October 2nd, 2009. It proves that people of the world has recognized batik as Indonesia's cultural heritage. UNESCO recognition gives a great opportunity for batik craftsman around the world to stimulate batik industry in the country (Nuh, 2009).

According to the Minister of Culture and Tourism, Mohammad Nuh ad Interm (October 2nd, 2009), an internationally recognized Indonesian batik is nonsense if the people of Indonesia do not appreciate batik of Indonesia (Kompas, 2009). Therefore, the efforts to preserve and introduce batik needs to be done through various media in order to variety batik cultures can be recognized by people of Indonesia and around the world.

Told about batik, which cometo minds of the people of Central Java are batik of Solo, Yogyakarta and Pekalongan generally. The three kinds of batik is very popular in Indonesia, its are different from batik banyumasan that has not been widely recognized by the people at the local, regional and international levels. Lack of promotion and local government policy to introduce batik of Banyumas are the cause less known batik of Banyumasan to peoples (Yunita, 2009; Rahab et al., 2013). In quality and motive that produced, according to President of Indonesia, Susilo Bambang Yudhoyono said batik that produced in the BALINGMASCAKEB is not less than the batik production of Solo and Yogyakarta, during his visit at the exhibition of batik in Kebumen. Even President also expects that Batik banyumasan is in the list of souvenirs to foreign tourists who visit the Palace (Radar Banyumas, 2009).

An effort to promote batik of Banyumas requires integration of multiple promotional strategies through marketing mix (Kartajaya et al., 2003; Rahab et al, 2013). The development of digital technology and Internet provide opportunities for batik craftsman to promote their product through the website. To promote batik through the website besides cheaper also has a wider coverage than the conventional way of promotions such as exhibitions and through newspapers (Lichtenthala and Shay, 2009). Batik promotion strategies through information technology allows batik banyumasan can accessible to people around the world (De Mel et al., 2008; Rahab et al., 2013). This effort hopefully can spur increase competitiveness and market share batik banyumasan. This research aims to formulate strategy to increase competitiveness and preservation of batik banyumasan.

Method of Research

This study using qualitative research with objectives are related person with effort to promote batik banyumasan which include: Craftsmen, Trade and Industry Department, and humanists. The data was collected through observation and in-depth interviews. The informants were selects with purposive sampling. Data analysis was performed through Strength, Weakness, Opportunity, Threat (SWOT) (Porter, 1995) and interactive analysis (Miles and Haberman, 2007). The location of research in the Balingmascakeb area with consideration is the batik that produced has same batik banyumasan primary design which highlight more themes of nature and the colors are dominated with Black and Brown.

Results and Discussion

History of batik

Batik is the art heritage of our ancestors. The art of batik has high artistic value, a fusion of art and technology. Batik is not just see the results, but also the manufacturing process. That's how makes batik is recognized by the world. According Kuswadi (2008), batik comes from the Javanese language that mean, "mbatik." 'Mbat' word in Javanese language also known as ngembat. The meaning is bring up or throw. And 'tik' word mean point. So the meaning of batik or mbatik is throwing the point many times on fabrics. While according by Soedjoko, batik word comes from Sundaneselanguage which means editing to fabric dyeing process. Batik word in Sundanese language can be found in babad Sengkala (1633) dan Pandji Djaja Lenggara (1770).

Batik began to grow in Majapahit empire and the spread of Islam in Java island. Initially, batik is limited only by the patricians. Then it used by the king and family and his servants. Finally, batik was brought out by the servants of the palace. So batik art evolved around people.

Batik is a decorative technique through color counteraction using wax. Decorative are made with incised max using a canting or cap tool. Batik is also a wealth of Indonesia which had been developed in the location of the distribution, technology and design itself. Initially, batik is known only in the Java palace. It manufactures using the drawingsystem and the coloring is naturally derived from plants and animals extract.

According to the national consensus on March 12th, 1996, "Batik is a fine art on fabric, with staining steeplechase, which using wax as the barrier color." What makes different batik with textiles are in the process of manufacture. Value of batik is determined by the level of art/aesthetic itself.

The beauty of batik has high artistic with deep philosophy. Each area has a unique and characteristic of each ornament in the form /motive, and color. The difference because due to cultural background, environment, and geography. But there are also similarities due to trade relations, government, customs, culture and religion (Rahab et al, 2013).

Profile of Batik Banyumasan

Batik banyumasan reached its height of popularity in 1970. At that time in the Karisidenan Banyumas area there are about 165 batik entrepreneurs. The number of craftsmen were steaming the pengobeng (batik workers) are not recorded. Their production depends on the tenacity of the amount of hard work of "pengobeng" around 5000-6000 people. The Center location batik production located in district of Sokaraja, Banyumas, and Kranji. Thirty years later, a lot of businessmen, craftsmen and pengobeng of Batik banyumasan change their job become farmer, trader or a housemaid.

The research conducted on the five regency in the Barlingmas cakeb area for data retrieval is needed in each regency follows:

1. Banjarnegara regency by 10 Craftsmen
2. Kebumen 4 Craftsmen
3. Purbalingga 5 Craftsmen
4. Banyumas 9 Craftsmen
5. Cilacap 2 Craftsmen

Thus there are 28 batik Craftsmen who visited and retrieved the data. All of craftsmen have been selected by three motives in each regency, so that the chosen motives are 15. The Motives selected on the basis of the characteristic of each area. The mainstay motive Barlingmas cakeb every regency in the area are as follows (Table 1):

Table 1. Motive mainstay each regency

Motive	Regency				
	Banyumas	Purbalingga	Kebumen	Banjarnegara	Cilacap
	Sidamukti	Parangrusak	Srikit	CebungKumpul	GedongKosong
	Sekarjagat	Parangkembang	Kawung	Gilar-gilar	Lasem
	JaheLumbon	Wajikan	Potensikebumen	CandiArjuna	RujakSente

Scenarios for improving competitiveness of batik banyumasan

To help many lack of the research, it analyzed SWOT as follows. Conditions of the strategic factors that are largely internal bias in all aspects can see in Table 2. Each aspects were weighted and rated in accordance with the strategic level. If the strategic is higher for the factor so the weights and the ratings are also higher.

Table 2. Matrix of Strategic Internal Factors Analysis Summary (IFAS)

STRATEGY INTERNAL FACTORS	WEIGHT	RATING	WEIGHT X RATING	ANALYSIS
STRENGTH				
High motivation for craftsmen to develop	0.20	4	0.8	Capable to produce a sufficient number
The ability of craftsmen to design attractive motives	0.10	3	0.3	Managing batik is the main capital
The low wage labour	0.07	3	0.21	Able to accommodate a lot of manpower
Good product quality	0.08	3	0.24	An asset in attracting buyers
Needs of Resource are not high	0.10	4	0.4	Excel in competition
WEAKNESSES				
The lack of ability for promotion	0.10	1	0.1	reducing output
Lack of professional manpower	0.08	2	0.16	Difficulties in improving product
lack of capital	0.10	3	0.3	Difficult to increase production and promotion
Lack of raw materials	0.10	2	0.2	reducing output
limitations market	0.07	3	0.21	Reduced sales
TOTAL	1.00		2.92	

External strategic factors that are largely mapped out in Table 3. Giving score to weight and rate are similar with internal factors based on strategic factors. As an example of market factors, because it is so important and strategic market factors so it is given the greatest rate.

Table 3. Matrix of Strategic External Factors Analysis Summary (EFAS)

STRATEGY OF EXTERNAL FACTORS	WEIGHT	RATING	WEIGHT X RATING	COMMENT
OPPORTUNITIES				
Having a strong potential as an art and culture as well as history	0.15	3	0.45	It is possible to increase the market
Can make group of the craftsmen	0.05	3	0.15	Increasing production of batik
The help of the government to increase demand	0.10	4	0.4	Increase sales
Excel in competition	0.10	3	0.3	Indicate good quality of the group.
The existence of the connection that exists	0.15	3	0.45	Increase sales expansion
THREAT				
Improving China products	0.10	1	0.1	sales affected
Difficulty in obtaining raw materials and dyes.	0.10	2	0.2	Increased production costs
The difficulty of information about the philosophy and history of batik	0.10	2	0.2	The output value is not high enough
The difficulty of funding sources	0.08	3	0.24	Limited expansion
Increased competition to other areas	0.07	3	0.21	Quality of competitors increases
TOTAL	1.00		23.49	

After studying the internal and external strategic factors, then on the basis of studies can make SWOT matrix analysis as shown in Table 3. On the table were combined between internal and external factors to plan strategy what needs to be done by the organization.

Tabel 4. MATRIK S-W-O-T

IFAS	STRENGTHS (S) <ul style="list-style-type: none"> • High motivation for craftsmen to develop • The ability of craftsmen to design attractive motives • The low wage labour • Good product quality • Needs of Resource are not high 	WEAKNESS (W) <ul style="list-style-type: none"> • Lack of capacity for promotion • Lack of professional manpower • Lack of capital. • Lack of raw materials • Limitations of the market.
EFAS		
OPPORTUNITIES (O) <ul style="list-style-type: none"> • Have a strong potential as an art and culture as well as history • Can make group of the craftsmen • The help of the government to increase demand • Excel in competition • The existence of the connection that exists 	SO STRATEGY <ul style="list-style-type: none"> • Improve access and quality of batik banyumasan in order to still Excel of the competition. • Expand market share by improving the quality and look smart in gap. 	WO STRATEGY <ul style="list-style-type: none"> • Adding strategic and wider promotion designs and cheap • Increase sales and profits to increase their capital in order to increase production
THREATS (T) <ul style="list-style-type: none"> • Increased competition to other areas • Improving China products • Difficulty in obtaining raw materials and dyes. • The difficulty of information about the philosophy and history of batik • Difficulty in funding 	ST STRATEGY <ul style="list-style-type: none"> • Improve the quality of the group, so craftsmen keep working with underprivileged. • Enhance business management expertise batik. • Optimizing the group to reduce the cost of transportation 	WT STRATEGY <ul style="list-style-type: none"> • Reduce competition by supported by government policy • Facilitate the provision of raw materials and value Batik aspects of philosophy and history

Based on the SWOT matrix table can be formulated four strategies scenarios that could be made to improve the development of batik banyumasan. The four scenarios are:

1. S-O- strategy
 - a. Improve access and quality of batik banyumasan in order to still Excel of the competition
 - b. Expanding market share by improving the quality of management as well as intelligent in seeing a gap
2. W-O- Strategy
 - a. Adding strategic and wider promotion design and cheap.
 - b. Increase sales and profits to increase their capital in order to increase production
3. S-T-Strategy
 - a. Improving the quality of the group, so craftsmen keep working with underprivileged.
 - b. Enhance business management expertise batik.
 - c. Optimizing the group to reduce the cost of transportation
4. W-T-Strategy
 - a. Reduce competition by supported by government policy
 - b. Facilitate the provision of raw materials and value Batik aspects of philosophy and history.

Batik Banyumasan preservation through marketing communication strategy

Based on the research data showed that in general that the craftsmen are cannot do promotion optimally so for the selling is very limited. Aspects marketing communication is being carried out by most of craftsmen still limited. marketing communication mix strategies which includes: advertising, personal selling, sales promotion, public relations and publicity, company image, and exhibition has not been done integrated. Rahab et al. (2013) find that marketing communication strategy is still a partial, most of craftsmen still rely on conventional methods to promote products that are produced as by word of mouth approach. The effectiveness of promotion carried out not significantly increase overall sales results. There are several craftsmen who have managed to do an adequate strategy to focus to marketing communication mix and the results can gradually boost sales and image Batik banyumasan.

In the aspect of production, there are still problems regarding both the materials available in the area, as well as aspects of labor. Raw materials still look for into other areas such as Jogjakarta or Pekalongan. Professional manpower is very hard to come by, only the old and the female labor while young workers prefer to work in other sectors outside the area.

According on Rahab et al., (2013) shown that promotion and advertising of batik banyumasn is still lack, most of batik banyumasan owners still do direct sales or entrust their products with the seller at a traditional market in the local area. The exhibition, which also followed a simple exhibition held by the local government so who can buy the product just people around. This is due to lack of capital to finance the larger exhibition, in addition to the lack of skilled professionals in the field of promotion and sales.

Yet it can be seen from all kinds philosophy of batik banyumasn so every variety produced by craftsmen in Barlingmas cakeb area which are the motive, sex, philosophy, craftsmen name, location of production, prices of products and materials used have not been able to complete a variety of profiles of batik banyumasan. Actually, many characteristic of motive that have been produced by Batik Banyumasan and reach thousands of motives, so that efforts to develop a complete profile takes a very long time because the source of information must be extracted from many source both in and outside of Barlingmas cakeb area such as in Jogjakarta.

As one example of the batik philosophy is Sekar Jagat motive with a universe is a imagination that craftsmen produced inspired by the natural presence of mountains, rural, urban and coastal area which is the pride of Banyumas. One of the most famous mountains is "Slamet mountain" because it is a nature reserve in Banyumas regency which many plants and flowers. Motive combined with other images such as fruits, vegetables, etc. The purposes were to decorate and enhance the picture to make it look beautiful.

Conclusion

Batik banyumasn is a cultural heritage that has been rooted and growing in people in Barlingmas cakeb area. In order develop the competitiveness batik banyumasan, several aspects that need to reform includes production, promotion, advertising, selling personnal, Human Resource promotion strategy effectively aspect strategies implemented by craftsmen can give effect to the selling. Promotion and marketing online design with website application strategies can be alternative for craftsmen to promote their products to the level of a relatively wider coverage and lower cost. Identification and variety visualization of batik banyumasan with its philosophy is first step to comunicate batik banyumasan product to market segment. Online Marketing communication strategy useful as tools to promote and preserve batik banyumasan.

Implications

The synergy between the government, stakeholders, private companies and craftsmen are very important in building industrial competitiveness Batik banyumasan. Marketing mix implementation can make craftsmen to help in promoting batik banyumasn to consumers with a wider scope. The development of information technology makes it possible for craftsmen to do marketing activities through the medium of a website that provides benefits in terms of cost and coverage market. In order to designing promotion with online it required database correlated with batik banyumasan that contains a complete profile of the characteristic range of batik banyumasan motifs include the name, type, philosophy, craftsmen name, location of production, prices of products, and raw materials that used.

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