

PENJENAMAAN IDENTITI KRAFTANGAN BULUH SELAAWI

DIDIT.WIDIATMOKO SOEWARDIKOEN^{*a}

MOHAMAD TOHIR^{*b}

widiatmokodw@gmail.com^{*a} mt.fauzy@gmail.com^{*b}

Abstrak

Sumbangan perusahaan kecil dan sederhana di samping menyerap pekerjaan terbesar di sesetengah wilayah dan menjadi salah satu daya penggerak ekonomi yang agak tinggi, juga dominan kepada Produk Domestik Kasar. Kecamatan Selaawi terdapat banyak sumber buluh, dan penduduk membuat peralatan rumah tangga buluh, sehingga komunitas kerajinan buluh dibentuk yang menghasilkan produk berkualitas. Kraftangan buluh mempunyai peluang pemasaran yang baik. Masalahnya adalah bahawa perniagaan kecil dan sederhana tidak menyedari betapa pentingnya identiti jenama untuk produk yang mereka buat, produk yang dijual tanpa jenama, serta logo yang kurang menarik menjadikan produk ini kurang kompetitif dengan produk sejenis dari kawasan lain, jadi untuk identiti jenama ini diperlukan yang boleh membuat produk kraftangan buluh Selaawi diketahui oleh penonton sasaran. Melalui pemerhatian lapangan, kajian kesusasteraan dan wawancara kepada pengeluar dan pengguna, memperoleh data yang diperlukan sebagai dasar untuk merekrut identitas merek Usaha Kecil dan Menengah produk kraftangan buluh. Penyelidikan ini bertujuan untuk membantu golongan pengrajin, terutama pengrajin buluh di Selaawi - Garut..

Kata Kunci: Enterprais Kecil dan Sederhana, Identiti, Kraf Buluh

* Pensyarah, Sekolah Industri Kreatif, Telkom Universiti, Indonesia

** Pensyarah, Sekolah Industri Kreatif, Telkom Universiti, Indonesia



BRAND IDENTITY OF SELAAWI BAMBOO HANDICRAFTS

DIDIT.WIDIATMOKO SOEWARDIKOEN^{*a}

MOHAMAD TOHIR^{*b}

widiatmokodw@gmail.com^{*a} mt.fauzy@gmail.com^{*b}

Abstract

The contribution of small and medium enterprises in addition to absorbing the most significant employment in some regions have become one of the highest economic driving forces. It is also dominant to the gross domestic product. There are many bamboo resources at Selaawi sub-district. The community produce bamboo home appliances, which eventually the bamboo crafts communities are established in making and delivering quality products. Bamboo handicrafts offer an excellent marketing opportunity. The problem is that small and medium businesses are not aware of the importance of brand identity for the products they made. The products were sold without brands, whereas less attractive logo makes this product less competitive to other similar products from different regions. Hence, the making of brand identity is essential so that the target audience knows bamboo handicraft products of Selaawi. Through field observation, literature study and interviews with producers and consumers to obtain the necessary data as the basis for the brand identity design of small and medium enterprises bamboo handicraft products. This research aims to assist the craftsmen group, especially bamboo craftsmen in Selaawi, Garut.

Keywords: Bamboo Crafts, Brand Identity, Small and Medium Enterprises.

* Lecturer, School of Creative Industries - Telkom University

** Lecturer, School of Creative Industries - Telkom University



1.0 Introduction

The Indonesian Small and Medium Enterprises (SME) sector is currently struggling to overcome a number of difficult new challenges. This is mainly in the form of rapid technological developments and regional economic integration which has been shadowing them for years but has become a sharp focus with the start of the ASEAN Economic Community (MEA). However, with the Indonesian government now more determined to encourage the growth of SMEs, this sector can be in a position to turn this challenge into an attractive opportunity. (Global Business Guide Indonesia - 2016). There are five characteristics of SMEs in Indonesia that make this business important for the country's economic development. First, SMEs in Indonesia are mainly owned by local residents and absorb millions of workers in this country. Second, SMEs are very common in rural areas, and their business is based on agriculture, so they become important for rural economic development. Third, labor intensive SMEs, with many less educated people and young people involved in business. Fourth, SMEs in Indonesia get their financial operations from personal savings. Fifth, this business produces simple consumer goods. They serve the domestic market and are targeted at low-income consumers, and SMEs in Indonesia, including micro businesses. Furthermore, it is also said that SMEs in Indonesia also experience problems with marketing difficulties and lack of technology management skills.

In Garut Regency, West Java, Selaawi sub district has bamboo craftsmen in the form of household appliances, souvenirs, furniture and bird cages which are superior for craftsmen. Most of these bamboo handicraft products are absorbed by household consumers; some are marketed in craft centers in other sub districts such as in Rajapolah Tasikmalaya. In addition there are investors from Bandung or other big cities who buy these craft products without a large number of identities, then are given an identity to be resold by taking large profits. Consumers cannot recognize the manufacturer or location of making these items, so consumers will have difficulty if they want to get the same item. The problem is that for marketing purposes the craftsmen have not realized the importance of a brand as a product identity as a local characteristic who can distinguish from other products. This study aims to provide an overview of how marketing conditions, especially those related to brand identity.

2.0 Theoretical Background

In the development of SME, the activities and equipment used consist of business problems as a point of departure. Integrate design tools at a tactical and strategic level using Graphic design, Aesthetic Appearance, Product Promotion and Branding. (Gerlitz, 2016). In this study converged on the Brand identity of the product produced. Brands or brand identities according to the Directorate General of Intellectual Property Rights are signs in the form of images, names, words, letters, numbers, composition of colors or a combination of elements that have distinguishing powers and are used in the trade of goods and services. According to Kotler and Pfoertsch (Swasty, 2016: 5) brands are



dimensions of other products or services designed to meet the same needs. Brands can also be more symbolic, emotional or intangible related to what represents a brand or meaning in a more abstract sense. According to Swasty (2016: 5) a brand is a marker of a product or service consisting of visual elements (logo, mascot, packaging) and verbal elements (name, tagline, jingle) that distinguishes from similar competitors. Brands are also related to product performance so that they can be embedded in the minds of consumers. Whereas company identity is a reflection of the company's vision and mission visualized in the company logo. (Soewardikoen, 2000: 7). According to Kotler and Keller (Swasty, 2016: 43), logos are brand identities that widely communicate products, services, and organizations quickly. In essence, logos are something unique, simple and flexible in shape, color and size (Swasty, 2016: 43). According to David E. Carter in Kusrianto (2007), a good logo must include the following: Original and Instinct, which are original and have their own characteristics and are different from others. Can be read, which has a high level of readability so that it can be placed in different sizes. Simple, so easy to recognize and understand. Impressive, easy to remember in people's minds, because of their special characteristics. Easily associated with the company, which is easily connected with the type of business or product and service of a company or organization. Easy to adjust for all graphic media, which can be used in any media because the shapes and colors have been determined in various media in the design process. There are several types of logos, namely: Logotype, logo in written form, logogram, logo in the form of image elements, written symbols that represent words or meanings. Signature, is identity / characteristics / signs / special characteristics contained in an object. Mark, symbols are more broadly defined and not limited to the field of graphic design (Swasty, 2016: 41-42).

3.0 The Research Methods

Samples were selected based on purposive sampling with criteria for handicraft products made from bamboo produced by SMEs, especially those sold in Selaawi Garut sub-district, Rajapolah Tasikmalaya sub-district and bird cage outlets in Bandung. Data collection is done through observation instruments that are used to observe something, someone, environment, or situation in detail, and record it accurately in several ways (Rohidi, 2011: 87). Observation and recording of visual samples selected according to the criteria, namely the brands of SME bamboo handicraft items in Selaawi, Rajapolah and Bandung. Literature studies are used to strengthen perspectives and put into context, according to the theory used to analyze those that come from the thoughts of experts who have done research. Interviews were conducted to explore thoughts, concepts and personal experiences, opinions or views of the individuals interviewed. Trying to obtain information or beliefs verbally from the resource person, by talking and face to face (Soewardikoen, 2013). In-depth interviews were conducted with local government elements, bamboo craftsmen, and consumers.

4.0 Result And Discussion

Selaawi is a sub-district located in Garut Regency which is directly adjacent to Sumedang Regency. Selaawi sub district is located in the northern part of Garut with an average altitude of 620.7 meters



above sea level, and covering an area of around 3,070.10 Hectare, there are 7 (seven) Villages in Selaawi sub district, namely: Selaawi Village, Cirapuhan, Samida, Putra Jawa , Cigawir, Mekarsari and Pelita Asih. The word Selaawi comes from the word sela (between) and awi (bamboo), the living habitat of the Selaawi sub-district community is indeed among bamboo clumps. Various types of bamboo grow here, such as: Awi Gombong or Bambu gombong (*Gigantochloa pseudoarundinacea*), Awi Bitung (*Dendrocalamus asper*), Awi Serat, Awi Hideung (*Gigantochloa atroviolacea*), Awi Tali and Awi Haur. Various types of bamboo have different characteristics and are used for different purposes. For example, for the construction of houses used by awi gombong, to make woven baskets used awi serat and awi tali, and to make traditional musical instruments Angklung and Calung used awi hideung. This area has many promising natural potential that can be used as a tourist destination for the bamboo handicraft industry.

Selaawi sub district, which is still undeveloped in Garut Regency, was designed to be included in the Strategic Area of Garut Regency which was marked by plans to develop industrial land in four villages, namely Selaawi Village, Cirapuhan Village, Putrajawa Village and Mekarsari Village. While the other three villages were created as supporting villages, which were designed as tourist village areas with an area of up to 20 hectares, all of these plans were part of the government's program in 2016. To support government programs various infrastructure development programs continued to be accelerated, including building the Selaawi road shortcuts - Malangbong, repairing the Limbangan - Cibugel road across Sumedang Regency, as well as the construction of the Cigatas Toll Road (Cileunyi - Garut - Tasikmalaya) that passes through the Selaawi area.

4.1 Improving the Tactics and Strategies

Selaawi sub district, which is still included in the sub-district in Garut Regency, is now designed to enter the Strategic Area of Garut Regency. According to the Selaawi sub-district head, the entry of Selaawi sub-District into the Regency Strategic Area was marked by plans to develop industrial land in three villages. The three villages are Selaawi Village, Cirapuhan Village, and Mekarsari Village. While the other four villages will be used as buffer villages, which are designed as tourist village areas. One from of the system is that 4 non-industrial villages in Sulaawi sub-district will be made into a bamboo tourism destination with an area of 20 hectares. In the future this region is expected to be able to supply the needs of the bamboo industry in Melarsari Village.



Table 1. Regional Distribution Based on Village Potential

(Source: Selaawi Head of sub-District)

No	Village Name	Potential Allocation
1	Pelita Asih	Bamboo nursery and conservation
2	Samida	Bamboo nursery and conservation
3	Cirapuhan	Furniture
4	Selaawi	Construction
5	Mekarsari	Bird Cages and home decor
6	Putrajawa	Woven basket and craft
7	Cigawir	Culinary

The majority of the Selaawi people are farmers, because fertile land allows them to cultivate rice fields, gardens and keep fish in ponds. A lot of free time after doing agricultural work, the Selaawi people always gather while weaving bamboo to make the household utensils they need, so that they become skilled in making various types of wicker, this habit is supported by the availability of bamboo raw materials that grow and are maintained accordingly with renewed rules of the indigenous people based on conservation knowledge and awareness that continues to be maintained. Weaving activities develop into side jobs that Selaawi people rely on as livelihoods.

4.2 Brand Identity

The majority of the Selaawi sub district work as bamboo woven craftsmen, consisting of several groups of craftsmen, such as: *USS Jaya*, *Muara Bambu*, *Hade Bambu* and several other groups, who later join a coordinating institution called the Combined Groups of Craftsmen or abbreviated as *Gapokjin*. Selaawi bamboo handicraft products (Figure 1b) include: various kinds of household appliances, such as tools for cleaning rice (*nyiru*), rice cooking equipment (*aseupan*), rice place (*boboko*), fruit basket, *tudungsaji* (Figure 1a) or food cover, large basket for storing agricultural products (*tolombong*) (Figure 1), all of the products currently have no brand identity, even the outlets where they sell have no name. In addition to making household appliances, these craftsmen are now developing furniture and home decoration items such as lamp shades, wall clocks, beds, and bird cage.





Figure 1 (a) Bamboo Household appliances (b) Tudung Saji

From a variety of bamboo handicraft products, bird cage products are superior products from Selaawi because of their good quality, these products are in great demand by bird keepers because their shapes are precise, strong and of their size, and are often used in various national level of bird song contest.

In Indonesia, there is a bird song contest held regionally and even nationally, which requires participants to use bird cages with certain brands as a requirement to take part in the competition. It turned out that the bird cage required was made by Selaawi sub-district which was bought by large investors in a brandless condition at a relatively cheap price, then the bird cage investor was given a brand with a certain visual identity then sold at a much more expensive price, and was forced to be bought by participants in the birds singing competition because it was a competition requirement.

Variations in the shape of the cage model can vary depending on the type of bird inserted into it. There is a special cage shape, large cylindrical shape for the Murai Batu bird (Figure 2a) (*Copsychus malabaricus*), and there are smaller cylindrical cylinders for the Anis Merah bird (Figure 2b) (*Geokichla citrina*), some cylindrical in diameter smaller but higher for Branjangan bird (*Mirafra javanica*), while the box-shaped one for ordinary birds is like Kutilang bird (*Pycnonotus aurigaster*). Customers can order special tailor-made model accessories for their bird cages, such as adding carvings on cage openings and wooden hangers.





Figure 2 (a) Murai Baru Bird (b) Anis Merah Bird

The craftsmen have not included a brand name and almost all craftsmen sell bird cages without a brand. These artisans even though they work like artists, but do not prioritize individual fame as artists in the western world. They work hard to pursue turnover in order to maintain the lives of their families. Such things are utilized by large capital owners to gain large profits, while the craftsmen still live on a limited basis.

From the results of interviews with craftsmen, it was found that they also wanted to have an advanced company that even wanted to have a store with his name. But when asked about the desired image, the majority of them have not even imagined a visual form. There is only one young craftsman who wants a twitting bird logo to be attached to the cage of his work.

5.0 Conclusion

The Selaawi community lives among the preserved bamboo forests, produces good quality bamboo handicrafts, the craftsmen are united in the Selaawi Craftsmen Group (*Gapokjin*), but the ignorance of the brand's influence on the marketing process makes handicraft products unknown to the public, so this condition is widely used by big investors to make a profit by buying craft products which are then given their own brands and sold again with multiple profits.



The solution to this condition is that bamboo craftsmen in Selaawi sub-district need a brand. The Selaawi craftsmen make brands that can represent craft products as a whole include the name Selaawi village for each handicraft product sold, so that handicraft products will be easily recognized by the wider community, while also promoting the name Selaawi area of Garut Regency as a manufacturing center for bamboo handicrafts.

Acknowledgement

1. Mr. Ridwan Efendi as the Head of Selaawi sub district who gave a lot of information about Selaawi's potential resources.
2. Mr. Utang Mamad as chairman of Gapokjin, who has guided researchers to visit bamboo craftsmen.
3. LPPM Telkom University that has facilitated this research.

References

Claudia Acklin' and Hans Kaspar Hugentobler'(2007), *Design Management For Small And Medium-Sized Enterprises: Development Of A Design Management Guide For The Use Of Design And Design Management Within Corporate R&D And Decision-Making Processes*, 'Lucerne University of Applied Sciences and Arts, Art & Design, Switzerland, cacklin@hgk.fhz.ch, hkhugentobler@chenhugentobler.com

Gerlitz, Laima, (2016), *Developing a Design Management Model for Innovating SMEs in the Context of Regional Smart Specialization*, Hochschule Wismar, University of Applied Sciences, Wismar, Germany.

Global Business Guide Indonesia (2016), http://www.gbgingonesia.com/en/main/why_indonesia/2016/indonesia_smes_increased_government_support_to_overcome_challenges_11603.php

Kusrianto, Adi.(2007). *Pengantar Desain Komunikasi Visual*. Yogyakarta: Andi Offset.

Maulud, Mochammad Iqbal, (2016). Selaawi tak akan Lagi Masuk Kecamatan Tertinggal, Koran Pikiran Rakyat Online, <http://www.pikiran-rakyat.com/jawa-barat/2016/01/04/355730/selaawi-tak-akan-lagi-masuk-kecamatan-tertinggal>, 4 Januari 2016 - 17:53

Rohidi, Tjetjep Rohendi. (2011). *Metodologi Penelitian Seni*. Semarang.Cipta Prima Nusantara

Soewardikoen, D. Widiatmoko. (2013). *Metodologi Penelitian Visual*. Bandung. PT Dinamika Komunika.



Swasty, Wirania. (2016). Branding: *Memahami dan Merancang Strategi Merek*. Bandung. PT. Remaja Rosdakarya.

Tambunan, Tulus Tahi Hamonangan, (2009), *Development of Small-Scale Industries during the New Order Government in Indonesia*, The Institute of Economic studies, Research and Development, Indonesian Chamber of Commerce and Industry (LP3E-KADIN INDONESIA)

