



BRAND AND HERITAGE ACKNOWLEDGEMENT

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Abstract

Kalimantan heritage is one of the many cultural assets owned by the Indonesian nation from hundreds of other cultures. One culture that is highly admired is the typical Kalimantan batik which is liked not only by native people of Kalimantan. However, it seems that these batik motifs have not been attached to the brands of each entrepreneur who produces them, the brands are only pinned by boutiques or small business entities that market them (Kapferer, J.-N., 2004). This needs to get support in the ease of processing and obtaining it for batik cloth production actors from the authorized agency. All of this needs to be done so that the works of local sons and daughters are protected from irresponsible parties. The wealth of Kalimantan batik motifs in general comes from the original motifs of the rich indigenous culture of Kalimantan. Based on several facts, it can be concluded that almost all original batik makers do not have personal brands for the batik works they have made and marketed. For this reason, it is necessary to provide an understanding of the importance of brands on patents for the creative ideas of batik motifs that they make by people who are experts in their fields (Keller, K.L. and Lehmann, DR, 2006).

Keywords: heritage, brand, acknowledgment

INTRODUCTION

The cultural wealth of the Indonesian nation is very diverse and the number is in the range of more than hundreds from Sabang to Merauke. The forms vary, ranging from household products, accessories, woven fabrics, to precious stones native to Indonesia. Indonesia's local cultural resources have characteristics that are not shared by other regions in other regions of the world (Labadi, S. 2007). For this reason, indigenous peoples and the government are obliged to protect the potential of local cultural wealth resources that are spread across Indonesia from other parties with bad intentions (Kapferer, J.-N., 2004).

Indonesia's potential local cultural wealth is a very valuable ancestral heritage and must be preserved (Inglehart, R. and Baker, W.E., 2000). Protecting the potential of local cultural wealth left by our ancestors is the task of all generations of Indonesian people at any time, starting from the process of exploration to exploitation. Starting from the process of exploring the potential of the nation's local cultural wealth is not an easy endeavor to carry out an inventory. Followed by the exploitation process which must be more detailed in recording and storing information related to it all.

When the exploration and exploitation of the potential for local cultural wealth and ancestral heritage has been completed, the next task is to maintain and develop the

potential for local cultural wealth (Timothy, D.J. and Boyd, S.W., 2003). There are many ways that the next generation can do in this process, one of which is by embedding intellectual property rights, aka IPR. One of the most important functions of IPR is to protect it from intervention by foreign parties who will recognize the potential for local cultural wealth that this nation has (Keller, K.L. and Lehmann, DR, 2006). Because the current technological advances are one of the doors for foreigners who want to intervene, even "theft" of foreign culture which is very clear that it is not their local cultural property.

Technological progress are two currencies that are often the source of a big problem that occurs in many parts of the world. On the one hand, technological progress is something that is considered very helpful in many ways including data storage and related data tracking. However, on the other hand, important data and information regarding the potential for local cultural wealth can be accessed by many people from all parts of the world without being prevented (Inglehart, R. and Baker, W.E., 2000). All of this has finally become an important thought for the relevant government regarding a better and stronger data and information storage system, so that data leaks can be ensured without being prevented.

LITERATURE REVIEW

Heritage

The richness of local culture is a very sensitive matter for several countries that are close together on the same side of the world, for example ASEAN member countries. The position and distribution of culture that occurred since the time of the ancestors which made the cultures of these allied countries very similar (Hudson, B.T., 2011a). Several times there has been a debate about local cultural wealth which is actually native Indonesian local wealth but is recognized by other allied countries. This often causes political tensions and even tensions between the general public in the two countries have also occurred due to technological advances that are no longer limited by distance and time.

In fact, the local cultural heritage owned by the Indonesian people and other allied nations in the ASEAN region can be said to be very similar or almost the same. It is this resemblance to the heritage of local cultural wealth that often creates tension between the people and the governments of each country (Labadi, S. 2007). This was caused by an incident in the past when the ancestors from Indonesia traveled to move to another country. And it is certain that this generation of ancestors did not leave their traditional cultural values in Indonesia, but brought them to their new place of residence (Hudson, B.T., 2011a).

Brands

Brand for a product is a name and identification to be recognized by loyal market share and new targets. The function as an identification is needed by a product so that it is not confused with other products. For a loyal market, it will not be difficult to find a product that is already known (Holbrook, M.B. and Schindler, R.M., 2003). Although many products are in tune, for a loyal market this is not a problem, but for potential new customers, it will cause difficulties to get the original.

The brand must be prepared by the manufacturer as a marker of the intellectual property rights of the products produced. The intellectual property rights for each

product that has been produced should be embedded in the product they produce before being marketed (Urde, M. 2003). All of this is for the sake of maintaining the authenticity of the products they produce, so they are not confused with products produced by other manufacturers (Hassan, A., & Rahman, M., 2015). Because maintaining consumer or market confidence in order to maintain the position of producers in existing and new markets.

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Consumers will be greatly helped if they have definite brand knowledge for the product they need without any doubts. Likewise for producers who have original products, there will be no fear of losing potential customers or loyal customers because they are swapped with other products (Holbrook, M.B. and Schindler, R.M., 2003). For this reason, the brand recognition process must also be properly prepared by manufacturers when introducing their products. Different signs on a brand will be a reminder that consumers really need a product that they believe is genuine (Timothy, D.J. and Boyd, S.W., 2003).

The process of introducing original products to new markets or consumers is not an easy step for producers (Hassan, A., & Rahman, M., 2015). New product introductions can be done in many ways in today's era, thanks to technological advances. With this technological advancement, product introduction activities can be carried out at any time without any difficulty. Product introduction can be done through digital modern market platforms through continuous online company profiles (Urde, M. 2003).

METHOD

Intellectual property rights over a product are an important matter that must be understood by all producers properly, including their functions or benefits, including for consumers. This will be conveyed by the author in a qualitative descriptive manner, so that it can help people who have businesses to introduce local cultural wealth products widely.

RESULT AND DISCUSSIONS

Local cultural wealth is a legacy that is of inestimable value at any time for the next generation of a nation. This immeasurable heritage includes many products, such as batik fabrics and motifs, ceramics, accessories, and others (Hakala, U., Lätti, S., & Sandberg, B., 2011). All of these products are inherited assets that must always be maintained by all future generations of a nation at any time. Ways to protect it include preparing and registering a brand on behalf of each manufacturer.

However, efforts to convey the importance of brands as part of efforts to preserve local cultural wealth left by our ancestors are not as easy as one might imagine. The process of conveying an understanding of the importance of a brand for a product to each producer takes time so that misunderstandings do not occur (Brault, Simon., 2005). Because every manufacturer does not have the same point of view regarding the functions and goals of the brand in the short and long term. Meanwhile, the competent government and other competent organizations have not fully provided assistance in the process of obtaining intellectual property rights documents, especially producers who are far from urban areas (Urde, M., Greyser, S.A. and Balmer, J.M.T., (2007)).

The lack of understanding of the importance of documents on intellectual property rights for a product for the development of local cultural heritage has resulted in many producers not actually being recognized by their consumers. Conditions like this are often detrimental to the original producers, because with the brand attached to their work, the price of the product will become their property (Hakala, U., Lätti, S., & Sandberg, B., 2011). The price that they should get is not entirely the right of a second or even a third party who generally has more capital to act as a reseller. Because in general the second or third party will charge a much higher price because they are able to print the brand on the packing that has been prepared according to their wishes.

It is the biggest loss that will be received by many original producers of products developed from local cultural heritage in many areas, including this area of Kalimantan. It turns out that there are still many original producers of various local cultural treasures on this island, and other areas in Indonesia that do not have brands for the products they produce (Urde, M., Greyser, S.A. and Balmer, J.M.T., 2007). Even though the local cultural wealth craft production activities require very high creativity, the value of creativity is not "maintained". That's where the real brand function for an original product produced by local producers throughout Indonesia (Brault, Simon., 2005).

The value of a creativity is very high if it has to be assessed by the nominal currency that applies in a country, even for the owner of the creativity itself. Creativity is a "gift" from God Almighty, not to everyone, and for all who receive it, it is certain that they will use it very well. And efforts to protect it need to be assisted by providing convenience in obtaining intellectual property rights from the relevant agencies (Van Liebreuz-Himes, M., Shamma, H. and Dyer, R.F., 2007). Because in this way it will indirectly help maintain the original cultural values that have been poured into high-value creative products (Ashowrth, J. G., & Kavaratzis, M., 2009).

However, in fact, until now there are still many found that brands are generally pinned by second parties who buy in bulk products produced by original manufacturers (Arantes, A.A., 2007). All of this is because most of the actual product manufacturers are ordinary people who tend to not understand the process or how to process the acquisition of these important documents. Another common thing that causes original producers not to have a brand is that they are afraid of having to deal with government officials regarding fees charged for taxing their products which are considered expensive. Much of this feeling of fear is caused by a sense of ignorance that people should not have in the global era like today (Ashowrth, J. G., & Kavaratzis, M., 2009).

At this time, we see that many business actors who have sufficient capital tend to buy large quantities of original products from local cultural producers or artisans who do not yet have a brand to resell. (Urde, M., Greyser, S.A. and Balmer, J.M.T., 2007) Before being resold at outlets owned by these second parties, they generally put a brand on their outlet's name on the products that have been purchased. When the brand name of the outlet is embedded, automatically the product price offered to consumers is the price that has been chosen by the second party, and is definitely far above the original producer's price (Ashowrth, J. G., & Kavaratzis, M., 2009). Whereas the value of the creativity of the craftsmen should be valued higher by the market or consumers who choose their products which are definitely very original.

There will be many reasons for second or third parties to buy genuine artisan products at prices that tend to be inexpensive. In general, these second parties or third

parties feel that they are the ones trying to find markets or consumers for the products created by local artisans. Another reason is that they still have to pay taxes on the brands they have attached to these products, not the traditional artisans (Ashowrth, J. G., & Kavartzis, M., 2009). In fact, this is what causes traditional artisans to often be unable to develop and develop the businesses they have pioneered since previous generations (Arantes, A.A., 2007).

In line with the improvement in the economic conditions of artisans and residents in the vicinity, the influence on the area where the business is located is becoming increasingly known to consumers, both those from the surrounding area and those from outside the city. Brands that have been introduced to consumers through social media will ultimately help increase regional income due to increased visitors to the region (Agnew, Neville., 1999). Increased regional income will automatically help the local regional government to increase its ability to develop development in all sectors in the related area. In other words, the introduction and embedding of the brand on local cultural handicraft products is an initial effort to improve, improve and introduce and develop appreciation for local cultural values produced by local artisans who are very creative and have very high cultural and economic value (Van Liebrez-Himes , M., Shamma, H. and Dyer, R.F., 2007).

CONCLUSION

Appreciation for local cultural assets and values produced by local artisans by attaching a brand to their work with high creativity is one of the efforts that must be carried out by the competent government. High creativity with high artistic, cultural and economic value is an important reason to protect the results in local, national and world markets (Agnew, Neville., 1999). The brand as an identification for products produced by local cultural property artisans also functions as a secure code for intellectual property rights for products (Adie, B.A., 2017). Prevention of crimes against local cultural property products produced by local artisans is the task of the artisans themselves who are assisted by authorized government officials and related to the process of obtaining a brand for the product.

Because the brands for products produced by local artisans also carry the nation's cultural values, the government's job is to guide the process. The process of maintaining this local cultural wealth is also for the sake of maintaining good relations with other allied countries (Agnew, Neville., 1999). Allied countries, which means that there are many similarities in culture and values, the firmness of ownership of a proof of cultural craftsmanship is mandatory (Adie, B. A., 2017). So that peace and political tension can be well maintained and better for everyone.

In order to preserve the results of these cultural handicrafts, it is better for the government through authorized officials at the regional level to help local artisans to obtain brands without going through a complicated process (Van Liebrez-Himes, M., Shamma, H. and Dyer, R.F., 2007) . With current technological advances, the process of managing a brand should not be something that is difficult for local craftsmen who need it. In addition to assisting the process of obtaining the brand for the product needed, the educational process regarding the functions, goals and benefits of having a brand for the product produced, is mandatory for authorized government officials to carry out (Agnew, Neville., 1999). It will be a very helpful process and generate very

positive benefits for many parties when the educational process reaches the target desired by all parties.

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