

Measuring Indigenous Product Attractiveness Through Authenticity Perspective

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ABSTRACT

Batik is Indonesia's cultural heritage. Batik can be associated with an Indonesian brand, but each region has its own unique Batik products that are influenced by tourism. This research is aimed at examining the influence of the authenticity dimension which contains heritage, sincerity, and quality commitment on indigenous product attractiveness. The research design used was explanatory. The number of samples in this study was 100 batik practitioners spread across 6 big cities in Central Java. The data collection method uses a questionnaire—processing using SEM techniques and using the Smart PLS tool. The findings of this research are that heritage and quality commitment influence indigenous product attractiveness. Sincerity is proven to not affect indigenous product attractiveness. These findings contribute to research on how to build indigenous product attractiveness by strengthening authenticity values. Indonesia's cultural heritage, especially related to Batik, needs to start being inventoried, including motifs, designs and philosophy. The commitment to quality must be the basic principle of every batik product.

Keywords: Authenticity, Heritage, Indigenous Product Attractiveness, Quality Commitment, Sincerity

INTRODUCTION

In 2007, the Indonesian batik craft industry reached a production value of IDR 2.9 trillion and employed 792,300 people in 48,300 batik business units in Indonesia. The recognition of Indonesian batik as a World Heritage Site by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 2009 provided added value for the development of batik. The number of tie-dye business units increased by 14.7% in the five years from 2011 to 2015. The increasing interest in batik from abroad is reflected in the value of batik exports which increased by 14.7% in 2011 reaching IDR 50.44 trillion from IDR 43.96 trillion in 2015. Batik has various motifs. The diversity of motifs is in accordance with regional cultural values and local wisdom (customs), including: B. Batik from Central Java. Floral patterns, geometric patterns, fruits, statues, and dark colors dominate.

Batik itself is defined as wax with a dyeing technique used on textiles. Batik depicts the identity and life values of a culture. Batik has been an art and craft for centuries. However, Indonesia, which is *Bhinneka Tunggal Ika*, is a melting pot of different cultures, various batik craft products are created. It is important to identify and classify the existence of batik to obtain a strategy to develop and maintain its sustainability. Cultural-based product features, human creativity, technological innovation and the natural environment are the main sources of differences in local batik production. This craft is based on the characteristics of society that have been inherited from previous times.

Batik in Indonesia is classified into three categories, namely palace batik, coastal batik and inland batik. The Indonesian batik industry is spread across several regions on the island of Java and these areas have become the names for various types of batik, such as Pekalongan batik, Surakarta batik, Yogya batik, Lasem batik, Cirebon batik, Sragen batik, Kebumen batik, Purbalingga batik, Banyumas batik, and batik Cilacap. Each batik from this area has a specific motif.

Indigenous product attractiveness drives marketing performance among batik players in Indonesia (Setyawati, Suroso, Adi, Adawiyah, & Helmy, 2020). However, in general, products that are attractive cannot only be enjoyed from the product itself. Moreover, there are still many features that can be explored so that it becomes unique and difficult to imitate. Batik has become a characteristic of Indonesia, but each region has its own unique Batik products which are influenced by tourism. because Batik is a commodity or brand, while the authenticity of batik is still biased (Reid & Gatrell, 2017). The growth of indigenous products is based on the relationship between nature, place and identity, or applied growth geography, which is a geographical concept that is closely related to sustainability and human-environment interactions and places (Gatrell, Reid, & Steiger, 2018). A product that is formed through the emotional and moral aspects of society will build an authenticity model (Södergren, 2021). Furthermore, according to Napoli, Dickinson, Beverland, and Farrelly (2014), building authenticity can be done through heritage, sincerity, and quality commitment.

The cultural heritage aspect of batik craft is regarding the concept of batik making. Batik making cannot be separated from raw materials such as wax, plant dyes as well as manufacturing technology in the form of stamping and writing using wax. Furthermore, the pattern and behavior of making it, namely the existence of certain rules on how to use it, who uses it, and where to use it.

Batik has a continuity of motifs, decorations and techniques. Starting from making to using symbolic continental batik. The batik making process starts from making a batik design which requires aesthetic sensitivity in creating a pattern. The batik process requires stability and consistency in every stroke. In the coloring process, you must know the characteristics of each type of dye and be able to achieve consistency in the color created. The long process of making batik, with a tendency to change people in each process, requires commitment to quality and sincerity from every batik artist, therefore batik deserves to be called a masterpiece (Priyanto, 2018).

Based on this background, researchers try to offer an authenticity approach in measuring indigenous product attractiveness. It is hoped that from this research a deeper concept will be found on how to build the indigenous product attractiveness of Batik in Indonesia.

LITERATURE REVIEW

Indigenous Product Attractiveness

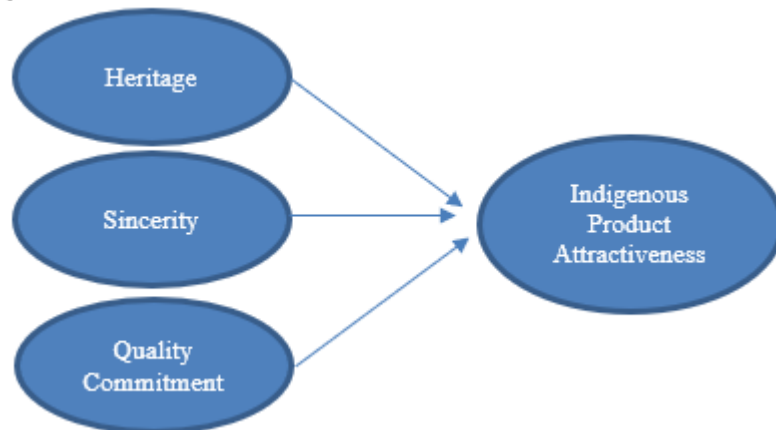
In the research, RBV (Resource Based Value) Theory was used as the grand theory. So the perspective used is a product based on the manufacturer's point of view. This theory views the capabilities of a company as having an important role because it is a source of strength in competitiveness (Wernerfelt, 1984). The capabilities referred to in this theory are capabilities that are difficult to imitate. So many companies try to build unique capabilities that are difficult to imitate (Barney, 1997). Unique capabilities are not always obtained from within the company but can also be obtained from within the company provided they are able to provide added value without changing the shape or characteristics of the company. Uniqueness taken from the surroundings in the form of culture, traditions, or unique things unique to an area is what is called indigenous (Shaari & Wahab, 2010; Setyawati, Suroso, Adi, Adawiyah, & Helmy, 2020). Furthermore, to make indigenous products, emotion is also needed because basically community artifact products are formed from a sense of initiative or what is usually called culture, this ultimately makes the product and the transfer process what is called indigenous knowledge (Shaari, 2015). Then it is not enough for the product to just be unique and add uniqueness from local characteristics. The end of business is how to make products that have appeal (Ferdinand & Fitriani, 2015). The combination of several theories will produce what are called attributes that are reflected in a product which describes the uniqueness of a location which is the center of attraction or is called indigenous product attractiveness (Setyawati, Suroso, & Adi, 2021).

Product Authenticity - Indigenous Product Attractiveness

Many studies interpret the term authenticity with various definitions (Beverland, 2005). However, authenticity is introduced as authenticity, or the reality of something, means honesty, sincerity and originality. Meanwhile, product authenticity can be interpreted as a product that is committed to tradition, the desire to achieve excellence in workmanship and production, and society's rejection of the role of modern industrial quality and commercial motives Beverland (2005). Napoli, Dickinson, Beverland, and Farrelly (2014) found that in building authenticity that has the power to be able to create long-lasting mental associations with a product. Eggers, O' Dwyer, Kraus, Vallaster, & Gldenbergl (2013) explain that to build brand authenticity there needs to be consistency and association of authenticity that has clear values. Defines brand authenticity through brand coherence and compatibility and suggests that companies have clear values that reflect where they come from and who they are today, and most importantly, be consistent in their actions and reflect those values. Brands can furthermore be trapped in graphics because both are entangled in spatial associations that cannot be avoided. This spatial explains that each geography is different, this geographical origin is unique or spatial and also has a spatial history. The intersection of economic, social, cultural

and political geography, the tension between relational and territorial ideas. space and place as well as politics and boundaries show how strong geography is in building brands or in this research analogous to indigenous products (Gatrell, Reid, & Steiger, 2018). Gatrell, Reid, and Steiger further explained that the concepts of place, community, neo-localism, and sustainable regional development will have a strong impact on indigenous product attractiveness. The brand authenticity aspect discovered by Södergren (2021) is in line with the concept developed by Setyawati, Suroso, Adi, Adawiyah, and Helmy (2020) regarding indigenous product attractiveness, namely related to authenticity which can be defined based on emotional and moral aspects. Napoli, Dickinson, Beverland, and Farrelly (2014) dissect authenticity in heritage, sincerity, and quality commitment, which are important factors in ensuring authenticity from both an organizational and consumer point of view. Heritage regarding past history, the golden age and traditions that still survive (Beverland, 2005). Sincerity concerns philosophical values and timeless standards (Thompson, Rindfleisch, & Arsel., 2006). Quality commitment based on Gilmore and Pine (2007) is about integrity in the quality of materials, methods, and final products.

Figure 1. Conceptual Framework



H1 : Heritage affects Indigenous Product Attractiveness

H2 : Sincerity affects Indigenous Product Attractiveness

H3 : Quality Commitment affects Indigenous Product Attractiveness

RESEARCH METHOD

The explanatory method is used in this research to explain the influence of the variables that have been determined (Ekasari, Harsasi, Priyati, & Qomariah, 2022). Causal relationships are used to explain how several variables are related through hypothesis testing to obtain conclusions. The population in this study is batik business actors or batik makers in Indonesia, especially Batik Tulis, while batik makers in Indonesia are spread across several provinces, but the dominant batik makers are in Central Java.

Sampling was carried out using a purposive sampling method, namely by determining characteristics that were adapted to research needs. The sample is batik makers in Central Java because this province has the title of being the largest batik producing city. These cities are Solo, Pekalongan, Sragen. Karanganyar, Kebumen, and Rembang. The next requirement is Batik Tulis which has been passed down from generation to generation.

The characteristics of batik makers in this study, starting from gender, are men at 30% and women dominate at 70%. The dominant age group is 40-50 years as much as 53% and under 50 years 12% and over 50 years 35%. The educational background of batik makers is dominated by SAM graduates at 44%, second is elementary school at 22%, undergraduate degree, 18% and junior high school at 15%. On average, batik makers have learned from their families for generations.

The analysis used in this research uses SEM with the Smart PLS analysis tool.

RESULTS

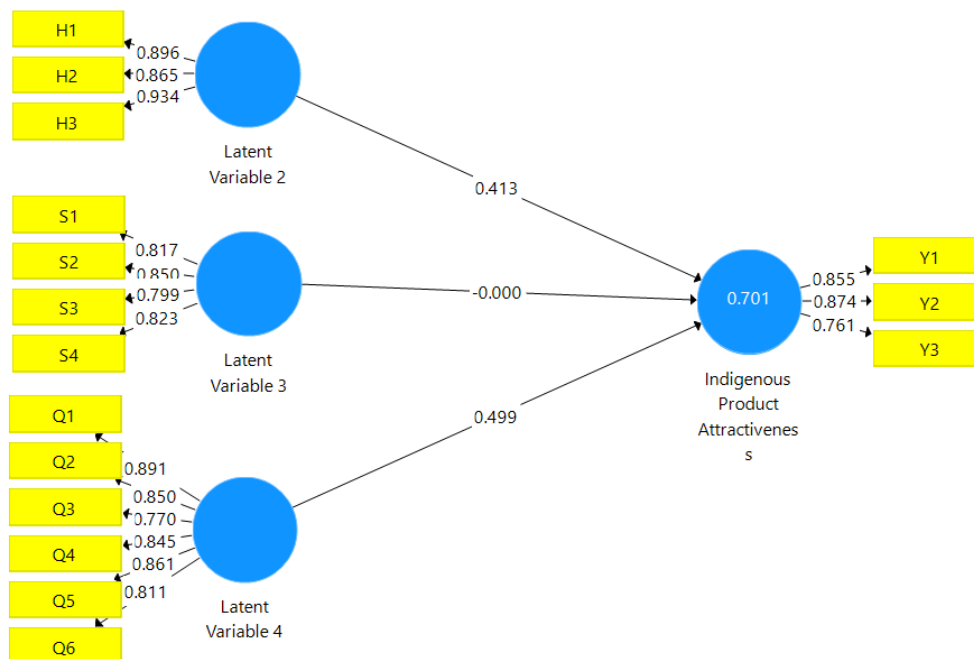
Evaluation of the Measurement Model (Outer Model)

This evaluation uses convergent validity by looking for loading factor values. The instrument will pass if the loading factor value is above 0.7. From the results of table 1, the factor loading value is above 0.7, so it can be concluded that the reliability indicator is completed.

Convergent Validity Testing

All variables in this study are valid. It can be seen from the test results that all indicators measuring heritage, sincerity, quality commitment and indigenous product attractiveness are worth more than 0.6. These results can be seen in Figure 1.

Figure 2. Outer Model Algorithm Results



Cross Correlation

The variables heritage, sincerity, quality commitment and indigenous product attractiveness produce a loading factor that is greater than cross correlation. This means that the indicators for each independent variable are able to measure the latent variable. The construct reliability calculation uses discriminant reliability (AVE), Cronbach's alpha and composite reliability. All these results can be seen in table 1 below:

Tabel 1. Reliability, Cronbach's Alpha, dan Composite Reliability

Construct	AVE	Composite Reliability	Cronbach's Alpha
Heritage	0,808	0,926	0,881
Sincerity	0,677	0,893	0,842
Quality Commitment	0,703	0,934	0,915
Indigenous Product Attractiveness	0,691	0,870	0,775

Source: Data processed 2023

The constructs in this study are declared reliable because from table 1 it can be seen that the discriminant reliability value is above 0.5, Cronbach's alpha is greater than 0.7, and composite reliability is greater than 0.7.

Evaluation of the Structural Model (Inner Model)

Coefficient of Determination

This research uses R² (goodness of fit) to describe the relationship between latent variables in existing constructs. From table 2 it can be seen that the R² value is 0.701 or 70.1%. This gives the conclusion that indigenous product attractiveness can be explained by heritage, sincerity and quality commitment of 70.1% and the rest is explained by variables not used in this research.

Table 2. Coefficient of Determination R²

	R Square	R Square Adjusted
Indigenous Product Attractiveness	0,701	0,691

Source: Data processed 2023

Hypothesis Test

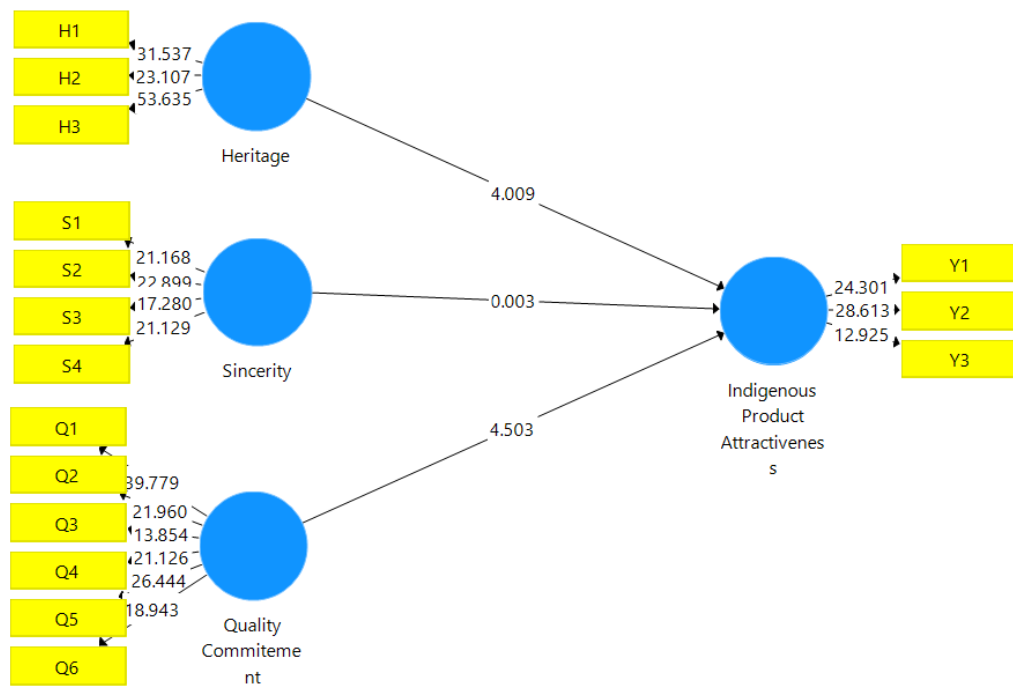
This test was carried out to answer the research question, namely knowing the structural relationship between latent variables and the path coefficient between variables by comparing the p-value with alpha (0.005) or statistics (>1.96). More details can be seen in table 3.

Table 3. Hypothesis Testing Results

Construct	T-statistic	P-Value	Conclusion
Heritage - Indigenous Product Attractiveness	4,009	0,000	Significant
Sincerity - Indigenous Product Attractiveness	0,003	0,998	Insignificant
Quality Commitment - Indigenous Product Attractiveness	4,503	0,000	Significant

Source: Data processed 2023

Figure 3. Bootstrapping Results



It can be seen from table 3 that there are 2 hypotheses accepted and 1 hypothesis rejected. H1 is accepted, namely that heritage influences indigenous product attractiveness. The statistical explanation for this finding is that the t-statistic is 4.503 which is greater than 1.96 and also the p-value is 0.000 which is smaller than 0.005. H2 is rejected, which means that sincerity has no effect on indigenous product attractiveness, as evidenced by a t-statistic value of 0.003 and a p-value of 0.0998. Quality commitment is proven to have an effect on indigenous product attractiveness as evidenced by the t-statistic result of 4.503 and the p-value of 0.000.

DISCUSSION

This research produces findings that will build a new perspective regarding the attractiveness of products, especially products that have indigenous value. The first finding is that indigenous product attractiveness is influenced by heritage. This provides an illustration of how indigenous products have had a long journey in their formation. A person cannot claim to be included in the indigenous product category with a new product which of course has no clear origin or origin. Because heritage means the product has to go through a long journey starting from being discovered or created and continuously recognized so that it is said to be a heritage product. Apart from history, religion and culture are the characteristics of heritage work products. The stronger the product is tied to these things, the stronger it will be to the indigenous product so that it develops attractiveness.

Batik in this research can always provide an attraction because it is included in UNESCO heritage so that its golden age will always be attached to Batik. Each motif, style and design and coloring of Batik cannot be changed easily because the traditions that exist in batik workmanship, the perpetrators, and everything related to the final product are bound by the binding force of tradition and still survive to this day. Even the development of batik products has a series of traditions. Innovation is even carried out by adding particles or instruments of tradition or uniqueness of a particular region. So even though there is innovation or development of batik products, it will actually strengthen the value of batik. In the end, these patterns will strengthen the indigenous product attractiveness of the batik industry and in this research, Batik is analogous to a geographic brand.

The next finding is that sincerity has no effect on indigenous product attractiveness. This finding strengthens that batik is interpreted as a commodity and not a work of art. Where works of art always associate figures or creators as something interesting in a product. On the other hand, these findings do not mean that Batik is wide open for innovation because there are no standards that are too strict in its manufacture. And also timeless batik motifs are not the cause of attractiveness, especially for indigenous products. Philosophical values are also not the reason why batik is attractive. This indicates that batik products are still in the tangible product dimension whose value will be seen based on the five senses. If interpreted further, Batik cannot become a strong brand due to various non-material factors. The deepest meaning of sincerity is honesty and in this context it is the honesty of the batik makers. If you add demographics to analyze these findings, it can be interpreted as how educational background and age can be a factor in how a touch of sincerity is not felt in indigenous products and ultimately product interest is once again only in objects that can be enjoyed using the five senses.

The final finding in this research is how quality commitment can drive indigenous product attractiveness. This finding can be interpreted in depth as how indigenous products can only be found in products that are committed to quality. Starting from choosing quality ingredients. Batik makers always choose quality materials provided by nature. Nature has provided quality materials; it can be seen from all the quality Batik Tulis using natural dyes. Batik that uses natural and quality materials has a high appeal compared to other batik. It has been proven that Batik Tulis is of much higher value than printed batik. With structured stages and standard methods, batik will be produced with high taste. The differences in batik products spread across the market, especially Batik Tulis, are very visible based on their quality. The quality of batik can be seen from the coloring, motifs and design (combination of motifs and coloring). Further findings show that batik has been carried out from generation to generation and has become a tradition. Apart from the tradition of motifs, methods and quality traditions are also strictly maintained. Handmade batik products are the driving force behind how indigenous product attractiveness can be strengthened.

CONCLUSION

Conclusions in this research can be drawn based on the findings of the influence of product authenticity dimensions on indigenous product attractiveness. The samples taken were batik practitioners with an age range of 25-80 years and had been doing batik business for more than 20 years, with educational backgrounds from elementary school to master's degree but predominantly from high school. The type of batik in this research is hand-Batik Tulis. The results of this research offer an IPA assessment using the perspective of brand authenticity as well as geographic brand because Batik which is identical to each region can also be called a geographic brand. Because according to Bookman (2017), a Batik product is geographical, therefore the two will be trapped in an inseparable association. Geographical associations as part of indigenous are also

important because each batik will be differentiated based on the geographical location of the product. Then this spatial attachment can be explained further by the influence of the unique social characteristics of each geography in terms of economics, culture, tradition and politics. Furthermore, different graphics do not necessarily produce different products. It turns out that strong differences can be seen in how an area shapes its social interactions. So that the area has authenticity, as stated by Södergren (2021), which states that the aspect of product authenticity is formed from the authentic characteristics of the product. Napoli, Dickinson, Beverland, and Farrelly (2014) mentioned the formation of authenticity from heritage, sincerity and quality commitment which continues to be maintained in a product with a strong differentiator such as batik. As the researchers found, the Solo, Karanganyar and Sragen areas were thick with royal politics. However, in the Pekalongan, Rembang and Kebumen areas there is a strong tradition. Our findings provide a broader picture of the values of indigenous product attractiveness which were previously focused on batik motifs, designs and styles (Setyawati, Suroso, & Adi, 2019; Setyawati, Suroso, Adi, Adawiyah, & Helmy, 2020), namely the additional value of traditions that have been maintained from generation to generation to become a typical Batik heritage and also the commitment to quality. Maintaining the batik tradition starting from the process, method and final product of batik makes the attraction of Batik stronger.

Another interest of this research is to show the future direction of similar research and provide new constructions to enrich the theory of indigenous product attractiveness at a higher level. Firstly, we found that heritage plays a role in indigenous product attractiveness, especially the tradition of hand-Batik Tulis starting from materials, methods, processes, and also standards that are continuously maintained and passed down from several generations. Future research can build special research on how the history of Batik in each city in Indonesia was formed so that it can provide a strong view and become a new value in batik in the form of storytelling or historical value. Our findings also show how sincerity among batik players is not able to form indigenous product attractiveness. This indicates that currently Batik is still seen as a product resulting from a culture and not from individuals. The absence of famous figures in batik who can be used as a reference is the main reason. Finally, quality commitment is known to contribute to indigenous product attractiveness. This can clearly be trusted because Batik has become an international artisan product. Batik is not just a cloth with pictures but has its own value so maintaining the quality of batik, from the material to the workmanship, is a consideration for the product to be attractive.

Our findings emphasize maintaining Batik products as heritage products by showing the history, culture and even religion contained in batik works which can create a strong interest in indigenous products made from batik. So batik practitioners need to understand how the long process of batik was first discovered and preserved until now. So we can maintain and provide education to customers as added value to batik. Then seeing how quality commitment is able to strengthen indigenous product attractiveness, becomes an alarm for batik players not to play with quality. Especially in Batik Tulis. Not only is the touch of quality motifs and designs, but the quality of the materials maintained is an important and inseparable part of the quality of batik itself.

LIMITATION

This research is not perfect, there are still limitations that need to be perfected. The sample size is still quite small and refers to several cities in Central Java province. However, the data is representative based on representatives of the largest batik producing cities in Indonesia and also demographically, it can be proven that the results can be generalized. Some data has been excluded from the research because it does not meet standards, but the processed data still meets eligibility standards. Apart from

that, this research uses a brand authenticity and geographic brand approach to test indigenous product attractiveness. This is still new so further research needs to be done to strengthen the research results. The research perspective uses RBV so that the results of indigenous interest are through the perpetrators. So, it can be used as a consideration for further research to measure from a consumer's point of view.

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DECLARATION OF CONFLICTING INTERESTS

The authors declare no conflicts of interest in this paper.

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