PRIMARY RESEARCH

Brand equity analysis and its impact on the loyal customer of local batik to develop its competitiveness (An empirical study of batik Banten in south tangerang)

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Abstract. Batik industry has been growing well since the enclosure of batik by UNESCO (United Nations Education, Scientific and Cultural Organization) in "Intangible Cultural Heritage of Humanity" items on September 30, 2009. However, much local batik in Indonesia do not concern about their brand and leave them far away behind the superior brand of existing batik in the market, including Batik Banten. This study was carried out in Tangerang focusing on the brand of Batik Banten. This study aims to determine the effect of brand awareness, brand association, perceived quality, brand loyalty and uniqueness towards customer's loyalty. The study is also to identify the brand existence of Batik Banten through analyzing its strengths, weaknesses, opportunity and threat. The 203 respondents were the batik lovers in Tangerang and their data were collected by using survey method. The Regression Analysis was used in this study with the aim to prove the hypothesis of the influence of variables Brand Awareness (X1), Brand Association (X2), Perceived Quality (X3), Brand Loyalty, and Uniqueness (X4) that are partially or jointly against Consumer Loyalty (Y). Results of regression calculation show that the value of Adjusted R Square is 0.211. The remaining 79,1% was influenced by other variables which are not examined in the research. The study also provides a contribution to the better strategy implementation to Batik Banten owner and local government to increase the brand equity of Batik Banten towards consumers' loyalty.

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INTRODUCTION

Batik industry has been growing well since the enclosure of batik by UNESCO (United Nations Education, Scientific and Cultural Organization) in "Intangible Cultural Heritage of Humanity" items on September 30, 2009. It is also followed by the enthusiasm of Indonesian people to wear batik as a part of their life style including the effort from the government to ask the officers and staff to wear batik as a policy. UNESCO describes Indonesian Batik as; the techniques, symbolism and culture surrounding hand-dyed cotton and silk garments known as Indonesian Batik that permeates the lives of Indonesians from beginning to end: infants are carried in batik slings decorated with

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symbols designed to bring the child luck, and the dead are shrouded in funerary batik (www.antaranews.com, 2011). As one subsector in creative industry, batik development can be seen from value of exports and batik production continues to increase overtime.
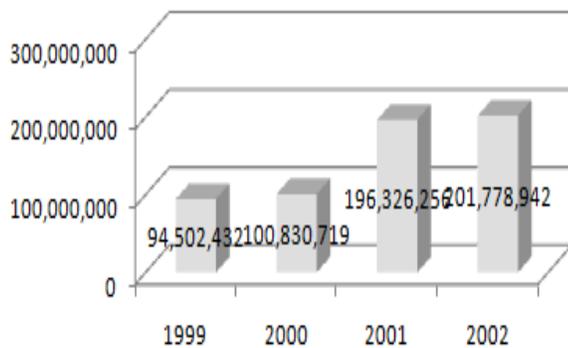

FIGURE 1. Batik industry growths in Indonesia

From the figure 1, it can be described that there was a significant growth from 1990 up to 2002. This high industry value is seen from the value of Rp.100 Billion to Rp.200 billion. In 1999, the Indonesian batik growth reached Rp.94.502.423 and in 2000 reached Rp.100.830.719. In 2001 reached Rp.196.326.256, while in 2002 the batik growth reached Rp.201.778.942. It can be said that the batik development increased in subsequent years.

Based on online news from Tempo.co.id in June 2015, it was reported as well that The United States has become the main export destination for Indonesian Batik with 37 percent of the total export market share. Indonesia has also exported batik to South Korea, Japan, Germany, the United Kingdom and the Netherlands. In 2010, the total value of Batik export had reached US$22 million while in 2014, the number increased by 154 percent to US$340 million. Batik is a highly potential commodity. In the January-April 2015 period, the export figure was positive, reaching up to US$81.8 million. Based on the government's target to increase export value to 300 percent within the next five years, the Trade Ministry has set US$1.5 billion for batik export in 2019.

However, we found other fact that the import of Batik until April 2015 showed increase. For that reason, The Ministry of Trade tightened the import of textiles and textile products (TPT) of batik. Batik due to increased importation of such products, reached 24.1 percent in the period of January to April 2015. The period before was 28 billion US dollar. The labor absorption of the sector is able to employ approximately 1.3 million people. In terms of consumption, sales reached Rp5.9 trillion, with the number of consumers reached 110 million people. The government had delivered the decree to protect the local batik from the import attack including batik motif through The Ministry Decree No. 53 / M - DAG / PER / 7/2015 on imports of textiles and textile products (TPT). In these regulations, commodities are regulated for a fabric sheet, apparel batik and batik with limits of at least two colors, where every company that will do the imports of textile batik and textile motif must have the determination as a Registered Importer (IT) of textile batik and the motif (antara news.com, 2014). In regard with the growth of Batik, there are many well-known batik varieties in Indonesia as described in figure 2.
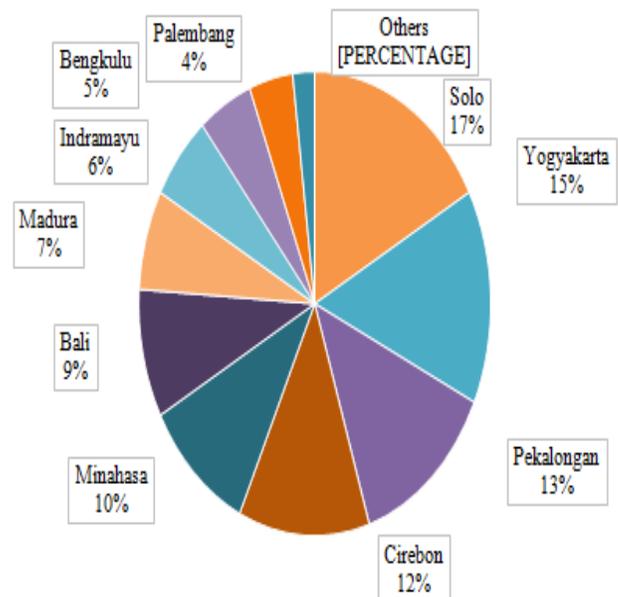
FIGURE 2. Most well-known Batik producers (city)

Based on the figure above, the most well-known batik producers are from Solo with 17%, followed by Yogyakarta with 15%, and Pekalongan with 13%. Indeed, historically, batik is closely related to Javanese culture. Since Batik Banten was patented in 2003, after a study in Malaysia and Singapore which was followed by 62 countries in the world, it was finally recognized worldwide. Batik Banten

was recognized as one of the best in the entire world through an international conference in Singapore and Malaysia. Batik Banten is also the first batik which has patents in UNESCO. Tangerang Selatan as a one of rising regencies located nearby Jakarta with batik as their traditional heritage to develop as a potential source as well as their district revenue. Their batik, called as Batik Benteng and Batik SekarPurnama has been growing since many years ago. The patterns describe attractively expressing the symbol of the acculturation between Banten and Tionghoa. However the brand image of their names is far away behind the superior brand of existing batik in the market, such as batik Keris, Semar, Danarhadi or Iwan Tirta. From the focus group discussion, it was also found that there are only around 30% of local people interestedin Batik Banten. As the only Batik archipelago that really has a unique character, Batik Banten is a batik with first patent motif indicating spirit of Banten. In fact, in many countries, this batik emerged as winners from 52 countries' exhibitors in Malaysia in 2005. Banten Batik prices offered to the market range up to Rp.75,000 millions of rupiah. Most of them are exported to Malaysia, Finland and Korea. However, the challenge ahead for Batik Banten is how to increase the awareness of its existence, including the packaging delivery, developing channel of distribution and producing its own raw materials which are taken from the Banten Batik Solo and Pekalongan.

Some efforts have been delivered by Tangerang government as well as the communities to build the belonging sense to Batik Benteng and Batik Sekar Purnama through many events and exhibitions. It is also followed by the action to boost up the existing brand to the market to make batik from Tangerang much more competitive among other existing brands.

The fact above is describing significant gap that even batik industry is considered potential but some local brands such as Batik Benteng and Batik Sekar Purnama from Tangerang are still less competitive. The research is necessary to be conducted to analyze its brand existence through its brand equity and the impact on the consumer loyalty. Based on the phenomena and challenges faced by local batik industry in Tangerang, it is necessary to help the Batik Banten to strengthen their brand. The problems faced by the Batik Banten are that the brand equity of Batik Banten towards consumer loyalty in Tangerang Selatan is considered low, the SWOT analysis is not conducted yet on Batik Banten, and the strategy to

strengthen Batik Banten as the local brand is not implemented yet, too. Therefore the research is significant to be conducted. The study aims are to measure the effect of brand equity of Batik Banten towards consumer loyalty in the market, to identify the batik industry's current condition through Strength Weakness Opportunity and Threat (SWOT) Analysis and to develop the suitable strategy on Batik Banten as a local batik brand in Tangerang Selatan

LITERATURE REVIEW
Creative Industry
The creative industries have been seen currently to become increasingly important to economic well-being, proponents suggesting that "human creativity is the ultimate economic resource," (Florida, 2003) and that "the industries of the twenty-first century will depend increasingly on the generation of knowledge through creativity and innovation," (Landry & Bianchini, 1995). The creative industries at the worldwide perspective refer to a range of economic activities concerned with the generation or exploitation of knowledge and information. They may variously also be referred to as the cultural industries especially in Europe (Hesmondhalgh 2002) or the creative economy (Howkins, 2001). Lash & Urry (1994) suggest that each of the creative industries has an 'irreducible core' concerned with "the exchange of finance for rights in intellectual property".

Creative industries are characterized by seven economic properties; (Caves, 2000):
1. Nobody knows principle: Demand uncertainty exists because the consumers' reactions to a product are neither known beforehand, nor easily understood afterward.
2. Art for art's sake: Workers care about originality, technical and professional skill, harmony, etc. of creative goods and are willing to settle for lower wages than offered by 'humdrum' jobs.
3. Motley crew principle: For relatively complex creative products (e.g., films), the production requires diversely skilled inputs. Each skilled input must be present and performed at some minimum level to produce a valuable outcome.
4. Infinite variety: Products are differentiated by quality and uniqueness; each product is a distinct combination of inputs leading to infinite variety options (e.g., works of creative writing, whether poetry, novel, screenplays or otherwise).

5. A list/B list: Skills are vertically differentiated. Artists are ranked on their skills, originality, and proficiency in creative processes and/or products. (Samiee, 1994). Small differences in skills and talent may yield huge differences in (financial) success.

6. Time flies: When coordinating complex projects with diversely skilled inputs, time is of the essence.

7. Ars longa: Some creative products have durability aspects that invoke copyright protection, allowing a creator or performer to collect rents.

It is concluded that not all creative workers are purely driven by 'art for art's sake'. The meaning of 'ars longa' property also holds for certain noncreative products (i.e., licensed products). It is definitely clear that the creative industries are not unique, but they score generally higher on these properties relative to non-creative industries.

The Emergence of the Brands

Brands represent enormously valuable pieces of legal property, capable of influencing consumer behavior, being bought and sold, and providing the security of sustained future revenues to their owner. Krake (2005) and Keller (1993) and some other researchers considered the performance of brand in two parts including the brand market performance and brand profitability performance. They declared that the brand profitability performance is an index of the financial share of a brand in relation with the retailing profits and is evaluated using the profit and the margin of profit while the brand market performance considers the market demands and evaluates the indices such as sale levels and market share. Frimpong (2011) found that consumers in Ghana have a more positive attitude on foreign apparel brands than the local brands. Consumers perceived apparel having foreign brand namesas of superior durability, higher quality, more attractive, and more stylish, thus they have a higher tendency to purchase imported apparel.

There is also research on consumers' shopping behaviors in Indonesia, which proved that Indonesian consumers gain higher satisfaction on products with foreign brand name than the ones with local brand name (Tunjungsari, 2011). The use of local vs. foreign brand names is vividly clear in the Batik apparel industry. As a local product of Indonesia, it is very common that until today most of Batik apparels have Javanese brand name, since the term "batik" is derived from Javanese Batik and is internationally well known as a traditional product of Java or Indonesia (Hitchcock, 1991).

The Role of Brand Equity

Brand equity is a set of assets and brand reliability associated with a particular brand, name and or symbols, which can increase or decrease the value given by a product or service, both for marketers /companies and customers (Kotler, 2009). According to Aaker (1997) brand equity is a multidimensional concept. Aaker believed that the brand equity is a set of assets, liabilities of a brand linked to a brand, its name and its symbol that add to or subtract from the value provided by a product or service to a firm and/or to that firm's customers. These assets are divided into five groups including brand loyalty, brand awareness, perceived quality, brand associations and other proprietary brand assets.

There are several ways of understanding of brand equity that have been proposed by the scientists and researchers since its emergence. These definitions are generally classified into two main approaches. First approach incorporates the definitions having the financial concepts and the second one consists of the definitions having the customer-based approaches. Financial approach concentrates on the estimation of the value of a brand. In this approach, brand is defined as an asset in the balance sheet and is estimated for the accounting purposes or for merger, acquisition or divestiture purposes (Keller,1993).

While the brand equity from the viewpoint of customers usually incorporates the collected data of the customer's mind, feelings and attitudes about a brand, (Kartono, Rao, 2005). Keller (1993) defined the brand equity from the viewpoint of customers as the differential effect of brand knowledge on customer's response to marketing of a brand. According to his studies, there are three main parts in this definition including differential effect, brand knowledge and the customer's response. The brand knowledge is also defined based on the brand awareness and brand image and is conceptualized by the personality and the brand association links. In addition, customer's response to the marketing is defined based on the customer's perception, preferences and the behaviors due to marketing mix activities.

The main advantage of the brand equity is its positive effect on demand. It is expected that the brand awareness, brand quality and the brand loyalty cause the increase of brand market performance. This aspect of brand equity

helps the organizations attract the customers and keep them (Baldauf, Cravens & Binder, 2003).

One of the advantages is lower marketing expense. It is because of the high awareness and loyalty of customer to a brand. Furthermore, company has strong position for negotiation to distributor or retailer for selling their products. Aaker (1997) stated that brand equity contributes value to customer by enhancing customer's interpretation or processing of information, their confidence in purchasing decision and satisfaction. Therefore, customer loyalty to a product can be developed. It also noted that there exit similar interrelationships among brand equity dimensions. For example, perceived quality could be influenced by awareness, associations and by loyalty. In some circumstances it might be useful to explicitly include other brand equity dimensions' output as well as inputs, even though they did not appear previously. Next, will be the explanation on each dimension of brand equity.

Brand Loyalty

Brand loyalty reflects customer's relation with a branded product. As defined by Oliver (1997), brand loyalty is a deeply held commitment to rebuy a preferred product or service consistently in the future. Moreover, according to Rangkuti (2004), brand loyalty is an essence in brand equity that becomes central idea in marketing. It measures the relation between a customer and a brand. If brand loyalty increases, then customer's vulnerability from competitor can be decreased. Therefore, a customer will have big loyalty for the company.

Brand Awareness

Chandon, Morwitz & Reinartz (2005) have defined brand awareness as accessibility of the brand in the customer's memory. Aaker (1997) stated that brand awareness shows the ability of future customer to recognize and remember that a brand is part of certain category. In this case, the role of brand awareness in brand equity is dependent on level of awareness of a brand.

Brand Association

Aakar (1991) has defined brand association as anything linked in the memory of the consumers to a brand. In 1997, Aaker said that association does not only exist, but also has level of strength. The relation to a brand will be stronger if based on more experiences or appearance to communicate it. Customers will remember many associations that create an image of a brand in their minds. Brand association gives advantages and plays important role to process information, differentiate one brand from another, help customer to decide in buying product or service, create attitude and positive thinking, and also a base for brand extension or new product. In this case, customers will be loyal to a product if they feel that brand association gives benefits to them.

Perceived Quality

The perceived quality has been defined by Zeithaml (1988) as consumer's subjective judgment about a product's overall excellence or superiority. According to Aaker (1997), perceived quality is customers' perception towards overall quality or advantage of a product or service related to their expectation.

There are 5 dimensions of perceived quality according to Rangkuti (2004) which provide important reason to buy, influence which brands to choose, advantage for company to make options in determining the optimum price, value for retailer in expanding distribution channels and to launch new product for wider target market.

Consumer Loyalty

Customer loyalty plays a very important role to achieve competitive advantage and maintain it (Bagram & Khan, 2012). According to Inamullah (2012), Customer loyalty is the willingness of a consumer to purchase the same product and keep the same profitable relationship with a particular company.

Customer loyalty is the key and important competitive advantage in current market situations (Lin & Wang, 2006). This is very hard to understand as per the mind of consumer that what will be the key psychological factors that will make consumer loyal towards a company's product (Chen & Hu, 2010).

RESEARCH METHOD
Type and Method of Study

This research will use quantitative research approach. Quantitative methods are those which are based on numerical information or quantities, and they are typically associated with statistical analyses.

Research method that will be used in this study is a survey method; "a structured questionnaire given to a sample of a population and designed to elicit specific information from respondents" (Malhotra, 1999).

Unit of Analysis

Unit of analysis for this research is individual, who will be studied based on their demographics and opinion regarding the intended variables.

Research Model
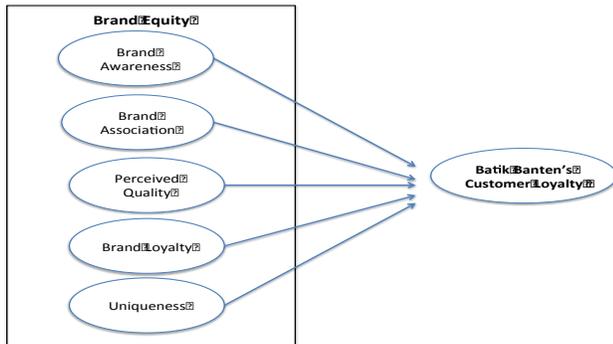
FIGURE 3. Brand equity model

The Hypothesis

Hypothesis 1

Ho: $\beta 1 \leq 0$ there is no positive and significant influence of variable Brand Awareness towards Consumer Loyalty

Ha: $\beta 1 > 0$ there is a positive and significant influence of variable Brand Awareness towards Consumer Loyalty

Hypothesis 2

Ho: $\beta 1 \leq 0$ There is no positive and significant influence of variable Brand Association towards Consumer Loyalty

Ha: $\beta 1 > 0$ There is a positive and significant influence of variable Brand Association towards Consumer Loyalty

Hypothesis 3

Ho: $\beta 1 \leq 0$ There is no positive and significant influence of variable Perceived Quality towards Consumer Loyalty

Ha: $\beta 1 > 0$ There is a positive and significant influence of variable Perceived Quality towards Consumer Loyalty

Hypothesis 4

Ho: $\beta 1 \leq 0$ There is no positive and significant influence of variable Brand Loyalty towards Consumer Loyalty

Ha: $\beta 1 > 0$ There is a positive and significant influence of variable Brand Loyalty towards Consumer Loyalty

Hypothesis 5

Ho: $\beta 1 \leq 0$ there is no positive and significant influence of variable Brand Awareness towards Consumer Loyalty

Ha: $\beta 1 > 0$ There is a positive and significant influence of variable Brand Awareness towards Consumer Loyalty

Scale Measurement

Scaling techniques that will be used for measuring are interval scales. For both variables, rating scale will use Likert scale with five (5) response categories ranging from "strongly disagree" to "strongly agree", which requires the respondents to indicate a degree of agreement or disagreement with each of a series of statements related to the stimulus objects. "Strongly Disagree" will have score 1, up to strongly agree whose score is 5.

Population and Sample

The population of this research is the consumer of Batik's Banten who domicile in Banten area. Samples have been selected randomly. The sample size is 203.

Data Collecting and Analysis Techniques

Data for this research will be primarily collected through questionnaires with self complementary questions. For reliability test, this research will use internal consistency reliability, which is used to assess the reliability of a summated scale in which several items are summed to form a total score. This measure of reliability focuses on the internal consistency of the set of items forming the scale. The coefficient alpha, or Cronbach's alpha will be used for this kind of reliability approach. If the result of Cronbach's Alpha is less than 0.6, the instrument is considered to have poor reliability, greater than 0.6 is acceptable, and greater than 0.8 is considered good. Validity is the extent to which differences in observed scale scores reflect true differences among objects on the characteristic being measured. Perfect validity requires that there should be no measurement error. This research will use KMO and Bartlett's Test to measure the validity. If the result of KMO and Bartlett's Test is more than 0.5, the instrument is considered valid. For correlation, analysis will use linear regression equation.

The correlation coefficient will be calculated to explain the closeness of the relationship. The regression model will be tested to see if it is statistically significant; similarly, the regression and correlation coefficients will be tested to see if they are significantly different from zero. Shortly, this technique will be used for analyzing the type of relationships that exit, to determine the closeness of the relationship by correlation coefficient and to assess the range over which the relationship holds in evaluating whether the regression model is good at fitting the observed data.

RESEARCH AND DISCUSSION
Respondent's Profile
As an introduction, below are tables of respondents' profiles of gender, age, occupation, monthly expenses, and their preferences in using Batik. Table 1 show that Research result shows that females get higher percentage in fulfilling the questionnaire compared with the males. Table 2 show that for the age, the highest percentage is the group of age 35 years old or more. Combined with percentage of group of ages 25-34 years old, the percentage exceeds 90. Table 3 show that shows that respondents majorly are state employees (32,0%) or private company employees (14,3%). Two other occupations that are getting high percentage too are teacher and housewife. Table 4 shows that shows that respondents mostly do not answer the question (58,5%) due to their thoughts that personal incomes and expenses are a private matter. Respondents, who willingly answer the question, majorly have monthly expenses from 2 to 4 million rupiahs. Compared with table 3, the percentages of monthly expenses support the data about higher number of respondent's occupation as state or private company employee.

TABLE 1. Respondent's gender

		Frequency	Percent	Valid Percent	Cumulative Percent
	No answer	6	3.0	3.0	3.0
	Male	88	43.3	43.3	46.3
Valid	Female	109	53.7	53.7	100.0
	Total	203	100.0	100.0	

TABLE 2. Respondent's age

		Frequency	Percent	Valid Percent	Cumulative Percent
	No answer	2	1.0	1.0	1.0
	17-24 years old	17	8.4	8.4	9.4
Valid	25-34 years old	76	37.4	37.4	46.8
	35 years old or more	108	53.2	53.2	100.0
	Total	203	100.0	100.0	

TABLE 3. Respondent's occupation

		Frequency	Percent	Valid Percent	Cumulative Percent
	No answer	11	5.4	5.4	5.4
	PNS	65	32.0	32.0	37.4
	Teacher/Principal	28	13.8	13.8	51.2
	Entrepreneur	20	9.9	9.9	61.1
Valid	Company Employee	29	14.3	14.3	75.4
	Student	11	5.4	5.4	80.8
	Housewife	27	13.3	13.3	94.1
	Others	12	5.9	5.9	100.0
	Total	203	100.0	100.0	

TABLE 4. Respondent's monthly expenses

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No answer	119	58.6	58.6	58.6
	less than Rp 2.000.000	14	6.9	6.9	65.5
	Rp.2.000.000 - less than Rp.4.000.000	31	15.3	15.3	80.8
	Rp.4.000.000 - less than Rp. 6.000.000	18	8.9	8.9	89.7
	Rp.5.000.000 - less than Rp.10..000.000	7	3.4	3.4	93.1
	Rp.8.000.000 or more	14	6.9	6.9	100.0
	Total	203	100.0	100.0	

Descriptive Analysis

Descriptive statistics in this study are used for the analysis of respondents' perceptionon each variables such as brand awareness, brand association, perceived quality, uniqueness and consumer loyalty. The scoring technique performed in this study is a minimum of 1 and a maximum of 5, then the calculation of the index of respondents was conducted by the following formula:

Value index = [(% F1 × 1) + (% F2 × 2)) + (% F3 × 3) + (% F4 × 4) + (% F5 × 5)] / 5

Where:

% F1 : frequency of respondents who answered one of the scores was used in the questionnaire.

% F2 : frequency of respondents who answered two of the scoreswas used in the questionnaire.

% F3 : frequency of respondents who answered three of the scoreswas used in the questionnaire.

% F4 : frequency of respondents who answered four of the scoreswas used in the questionnaire.

% F5 : frequency of respondents who answered five of the scoreswas used in the questionnaire.

Scoring number used bythe respondents starts from number 1 to 5. The number of questions for each of the variables is between two until five questions. The total value of the index is 100 with the total respondents 203. By using three criteria boxes (Three Boxes Method), the range of 100 will be divided by 3 and will produce a range of 30, which will be used to use the index of respondents' perception of the variables used in this study that are as follows:

- Less than 6 = Low
- 7 – 10   = Moderate
- 11 – 15   = High

Through the basis above, the research determines the index of respondents' perceptions of the variables used in this study.

Description of Brand Awareness variable (X1)

To measure brand equity of Batik Banten, there were five (5) dimensions used; (1) brand awareness, (2) brand association, (3) perception of quality, (4) brand loyalty, and (5) uniqueness. 3 (three) indicators as pertained in the questionnaires will measure each dimension. Thus, for those five (5) dimensions, there are 15 questions asked in questionnaire. Each question uses five (5) scales of Likert, ranging from strongly disagree to strongly agree, with score starting from 1 to 5.

Respondents' answers to these 3 questions per dimension were summed up for calculating the score. The highest expected value was 9, as if a respondent answers all questions with "strongly agree". The lowest was 3, as if a respondent answers all questions with "strongly disagree". The observed value then was categorized into 3 categories; Low - Moderate – High with the score of each category as follows:

- Less than 6 = Low
- 7 – 10   = Moderate
- 11 – 15   = High

For measuring the brand awareness, there were 3 questions asked to the respondents: (1) You can recognize a brand of Batik, (2) You can remember a variance of Batik's model, and (3) You can recall an advertisement of Batik's brand. The score of brand awareness can be read in the table below

TABLE 5. Brand awareness – category

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Low	7	3.4	3.4	3.4
	Moderate	76	37.4	37.4	40.9
	High	120	59.1	59.1	100.0
	Total	203	100.0	100.0	

Table 5 shows that even though the brand awareness is on the high level (59, 1%), the number of respondents who have moderate level of brand awareness is quite high too (37, 4%). Brand awareness refers to the ability of the consumer of recognizing a brand, which turns into product loyalty. The data mean that majorly respondents can recognize a brand of Batik.

Description of Brand Association Variable (X2)
To measure the brand association, there were another 3 questions asked as follows: (1) The Innovation of model design of Batik Banten is good, (2) Credibility of Batik Banten producer is good, and (3) Brand image of Batik Banten product is good. The result for the brand association can be read in table 6.

TABLE 6. Brand association – category

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Low	8	3.9	3.9	3.9
	Moderate	107	52.7	52.7	56.7
	High	88	43.3	43.3	100.0
	Total	203	100.0	100.0	

Table above shows that the number of percentage of brand association level is quite similar, moderate level at 52,7% and high level at 43,3%.

Brand association refers to the ability of the consumer of remembering and recalling a brand, which in turn gives the consumer the ability of recognizing the differences of a brand from another brand. The data mean that the respondents have already the ability related to the brand association.

Description of Perceived Quality Variable (X3)
Perceived quality refers to consumer's perception of the overall quality of a product. To measure the respondent's perception of quality, 3 questions were asked as follows: (1) Overall quality of Batik Banten is good, (2) Compared with other Batik, the quality of Batik Banten is good, and (3) Popularity of Batik Banten is good. Respondents' answers to those questions can be read in table 7.

TABLE 7. Quality perception category

		Frequency	Percent	Valid	Cumulative
Valid	Low	11	5.4	5.4	5.4
	Moderate	162	79.8	79.8	85.2
	High	30	14.8	14.8	100.0
	Total				

Table 7 shows that level of category for perception of quality is moderate (79,8%).

It means that majorly respondents have not yet perceived that overall quality of Batik Bantenis as good as other products of Batik.

Description of Brand Loyalty Variable (X4)
To measure brand loyalty, there were 3 (three) questions asked as follows: (1) You are loyal in using Batik Banten, (2) You recommend others to use Batik Banten, and (3) You always use Batik Banten whenever possible. The results can be read in table 8.

TABLE 8. Brand loyalty category

		Frequency	Percent	Valid Percent	Cumulative Percent
	Low	11	5.4	5.4	5.4
	Moderate	136	67.0	67.0	72.4
Valid	High	56	27.6	27.6	100.0
	Total	203	100.0	100.0	

Table above shows that level of category for perception of quality is moderate (67.0%). It means that majorly respondents are not yet loyal in using Batik Banten, they may still use another brand of Batik.

Description of Uniqueness Variable (X5)
Uniqueness refers to special attributes owned by a brand compared with other brands. To measure the uniqueness of Batik Banten, there were three questions asked as follows: (1) The color is the uniqueness of Batik Banten, (2) Batik Banten is unique compared with other brands, and (3) Design of Batik Banten is unique. The answers can be read in table 9.

Table 10 shows that the number of percentage of brand association level is quite similar, i.e. moderate level at 45.3% and high level at 50.7%. The data mean that the respondents have not yet perceived that Batik Banten is unique.

TABLE 9. Uniqueness category

		Frequency	Percent	Valid Percent	Cumulative Percent
	Low	8	3.9	3.9	3.9
	Moderate	92	45.3	45.3	49.3
Valid	High	103	50.7	50.7	100.0
	Total	203	100.0	100.0	

Description of Brand Equity Variable (X6)
All 15 questions for 5 dimensions were summed up to measure the brand equity level of category. The highest expected value was 75, as if a respondent answers all questions with "strongly agree". The lowest was 15, as if a respondent answers all questions with "strongly disagree".

The observed value then was categorized into 3 categories; Low - Moderate – High with the score of each category as follows:
• Less than 34 = Low
• 35 - 54   = Moderate
• 55 - 75   = High

TABLE 10. Brand equity category

		Frequency	Percent	Valid Percent	Cumulative Percent
	Low	2	1.0	1.0	1.0
	Moderate	151	74.4	74.4	75.4
Valid	High	50	24.6	24.6	100.0
	Total	203	100.0	100.0	

Overall, the brand equity is at Moderate level (74,4%), which means that respondents have already recognized and remembered Batik Banten.

Description of Consumer's Loyalty (Y)
To measure consumer's loyalty to Batik Banten, there were 3 indicators used as pertained in the questionnaires. Each question used five (5) scales of Likert, ranging from

strongly disagree to strongly agree, with score starting from 1 to 5. Respondents' answers to these 3 questions were summed up for calculating the score. The highest expected value was 9, as if a respondent answers all questions with "strongly agree". The lowest was 3, as if a respondent answers all questions with "strongly disagree". The observed value then was categorized into 3 categories; Low - Moderate – High with the score of each category as follows:

- Less than 6 = Low
- 7 – 10 = Moderate
- 11 – 15 = High

The questions were (1) You buy batik frequently, (2) You buy other brand of batik, too and (3) You are not interested in products of other competitor. The score of consumer's loyalty can be read in the table 11 below:

TABLE 11. Consumer loyalty category

		Frequency	Percent	Valid Percent	Cumulative Percent
	Low	14	6.9	6.9	6.9
	Moderate	130	64.0	64.0	70.9
Valid	High	58	28.6	28.6	99.5
	22	1	.5	.5	100.0
	Total	203	100.0	100.0	

Table 11 shows that the level of consumer's loyalty is Moderate (64.0). It means that most of the respondents do not use Batik Banten only, but other brands as well.

Validity Test
Validity test was used to test the extent to which the accuracy of the gauges can express the concept symptoms events that are measured. Validity test was used to measure the validity of a questionnaire; a questionnaire is said to be valid if the questions on the questionnaire are able to reveal something that will be measured by the questionnaire. Validity test on the measurement scale usedKMO Bartlett's Test that will ensure that the scales are measuring what they are supposed to measure and the difference obtained by the use of the measurement tool represents the real difference between the samples. Kaiser-Meyer-Olkin (KMO) test and Bartlett's test of sp heredity were applied to measure the sampling adequacy (Decoster, 2004). The sample was considered adequate if i) KMO value was more than 0.5 and ii) Bartlett's test was significant (p-value less than 0.05). The calculation of KMO analysis is presented in table 12.

TABLE 12. KMO and Bartlett's test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.796
Bartlett's Test of Sphericity	Approx. Chi-Square	1577.900
	Df	153
	Sig.	.000

Based on the calculation, it shows that the KMO value is 0.796. It is more than 0.5 with the significant test result 0.000. The result is considered valid, since the KMO is more than 0.5 and the significance is below 0.05.

Reliability Test
The reliability of data should be analyzed first by using formula alpha from Cronbach. For reliability test, only 18 out of 23 questions could be analyzed since the other 5

questions were descriptive. The results are presented in Table 13.

TABLE 13. Reliability test

Cronbach's Alpha	N of Items
.853	18

TABLE 14. Scale statistics

Mean	Variance	Std. Deviation	N of Items
59.34	61.841	7.864	18

TABLE 15. Item total statistics

	Scale Mean if Item Deleted	Scale Variance if Item Deleted	Corrected Item-Total Correlation	Cronbach's Alpha if Item Deleted
Brand Awareness 1	55.89	52.972	.572	.839
Brand Awareness 2	55.93	54.871	.506	.843
Brand Awareness 3	55.88	53.590	.585	.839
Brand Association 1	55.90	54.287	.631	.838
Brand Association 2	56.04	54.963	.596	.840
Brand Association 3	56.02	55.237	.551	.842
Quality Perception 1	56.18	57.038	.390	.848
Quality Perception 2	56.37	57.176	.353	.850
Quality Perception 3	56.25	57.345	.353	.850
Brand Loyalty 1	56.29	54.910	.465	.845
Brand Loyalty 2	56.27	58.058	.199	.859
Brand Loyalty 3	55.84	57.236	.366	.849
Uniqueness 1	55.81	55.381	.531	.842
Uniqueness 2	55.89	55.652	.463	.845
Uniqueness 3	55.80	54.456	.563	.841
Customer Loyalty 1	56.09	52.873	.579	.839
Customer Loyalty 2	55.90	57.895	.259	.854
Customer Loyalty 3	56.52	57.548	.289	.853

If the result of Cronbach's Alpha is less than 0.6, the instrument is considered to have poor reliability, greater than 0.6 is acceptable, and greater than 0.8 is considered good. The analysis shows that reliability score is 0.853 and all 18 questions have score above 0.8, meaning that all questions are reliable and can be used for measuring the correlation.

Multiple Regression Analysis

Multiple linear regression analysis was used in this study with the aim to prove the hypothesis of the influence of variables Brand Awareness (X1), Brand Association (X2), Perceived Quality (X3), Brand Loyalty and Uniqueness (X4) that are partially or jointly against Consumer Loyalty (Y). Statistical calculation in multiple linear regression analysis used in this research was done throughSPSS for Windows version 21.0. The results of data processing using SPSS program are shown in the appendix and further summarized as follows:

Based on the table 16, it can be written in the form of regression equation Coefficients Standardized forms obtained by the following equation:

$$Y = 0,505X1 + 0.368X2 + 0.120X3 + 0,313X4 + 0,299X5$$

Where:

X1 = Brand Awareness
X2 = Brand Association
X3 = Brand Perception
X4 = Brand Loyalty
X5 = Uniqueness
Y = Consumer Loyalty

The regression equation can be explained as follows:
1. Brand Awareness independent variable (X1) has positive influence on consumer loyalty (Y) with a coefficient of 0.505. 2. Brand Association (X2) has positive effect onConsumer Loyalty (Y) with the coefficient value of 0.368.

3. Quality Perception independent variable (X3) has positive influence on consumer loyalty (Y) with a coefficient of 0.120. 4. Brand Loyalty independent variable (X4) has positive effect on

Consumer Loyalty (Y) with the coefficient value of 0.313. 5. Uniqueness independent variable (X5) has positive influence on consumer loyalty (Y) with a coefficient of 0.299

TABLE 16. Multiple regression analysis

Model	Coefficients[a]		Standardized Coefficients	t	Sig.
	Unstandardized Coefficients				
	B	Std. Error	Beta		
(Constant)	5.080	.644		7.888	.000
Brand Awareness (X1)	.550	.066	.505	8.300	.000
Brand Association (X2)	.362	.064	.368	5.615	.000
Perceived Quality (X3)	.114	.066	.120	1.711	.000
Brand Loyalty (X4)	.315	.067	.313	4.675	.000
Uniqueness (X5)	.333	.075	.299	4.435	.000

Determination Coefficient Analysis

Test the coefficient of determination (R^2) that is used to measure how far the ability of the model is to explain variations in the dependent variable. (R^2) value is closer to 1, meaning the independent variables provide almost all the information needed to predict the independent variable. The coefficient of determination used is the value of Adjusted R squares because it is more reliable in evaluating the regression model. Adjusted R square can go up or down if the independent variable is added into the model.

Hypothesis Test Analysis
Partial Test (t test)

To show how far the influence of the explanatory variables is non- individually or in explaining the variation of the dependent variable. The following table will explain the testing of each variable partially:

TABLE 17. Model summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate	Change Statistics				
					R Square Change	F Change	df1	df2	Sig. F Change
1	.463[a]	.215	.211	6.011	.215	54.928	1	201	.000

Predictors: (Constant), X1,X2,X3,X4,X5.

TABLE 18. Partial t -test

Model	Coefficients		Standardized Coefficients	T	Sig.
	Unstandardized Coefficients				
	B	Std. Error	Beta		
(Constant)	5.080	.644		7.888	.000
Brand Awareness (X1)	.550	.066	.505	8.300	.000
Brand Association (X2)	.362	.064	.368	5.615	.000
Perceived Quality (X3)	.114	.066	.120	1.711	.000
Brand Loyalty (X4)	.315	.067	.313	4.675	.000
Uniqueness (X5)	.333	.075	.299	4.435	.000

Variable Brand Awareness
Hypothesis

> **Ho :** $\beta 1 \leq 0$ There is no positive and significant influence of variable Brand Awareness towards Consumer Loyalty
>
> **Ha :** $\beta 1 > 0$ There is a positive and significant influence of variable Brand Awareness towards Consumer Loyalty

Results of regression testing for Brand Awareness variable to Consumer Loyalty show the value t = 8.300 with a significance value of 0.000. T table is taken from the formula ; Df = n-k, with the significant level of 0.05 (5%).

Df : Degree of freedom, n ; number of observations ; k : number of independent variable(s).The Df of this research is 15 – 5 = 10. The t table is 2.29. If the T - count> T - table , then Ho is rejected and the Ha is accepted , it means that there is significant influence between each independent variable and the dependent variable. If the T - count < T - table , then Ho is accepted and rejected Ha, which means there is no significant influence of each independent variable on the dependent variable. T count > t table (8,300>2,29), therefore the hypothesis null is rejected, hypothesis alternative is accepted. Thus, there is positive and significant effect of Brand Awareness variable towards Consumer Loyalty.

Variable Brand Association
Hypothesis

> **Ho :** $\beta 1 \leq 0$ There is no positive and significant influence of variable Brand Association towards Consumer Loyalty
>
> **Ha :** $\beta 1 > 0$ There is a positive and significant influence of variable Brand Association towards Consumer Loyalty

Results of regression testing for Brand Association variable to Consumer Loyalty show the value t = 5,615 with a significance value of 0.000. t result > t table (5,615 > 2,29), therefore the hypothesis null is rejected and hypothesis alternative is accepted. Thus, there is positive and significant effect of Brand Association variable towards Consumer Loyalty.

Variable Perceived Quality
Hypothesis

> **Ho :** $\beta 1 \leq 0$ There is no positive and significant influence of variable Perceived Quality towards Consumer Loyalty

> **Ha :** $\beta 1 > 0$ There is a positive and significant influence of variable Perceived Quality towards Consumer Loyalty

Results of regression testing for Perceived Quality variable to Consumer Loyalty show the value t = 1,711 with a significance value of 0.000. t result > t table (1,711 < 2,29), therefore the hypothesis null is accepted, hypothesis alternative is rejected. Thus, there is no positive and significant effect of the variable Perceived Quality towards Consumer Loyalty.

Variable Brand Loyalty
Hypothesis

> **Ho :** $\beta 1 \leq 0$ There is no positive and significant influence of variable Brand Loyalty towards Consumer Loyalty
>
> **Ha :** $\beta 1 > 0$ There is a positive and significant influence of variable Brand Loyalty towards Consumer Loyalty

Results of regression testing for Brand Loyalty variable to Consumer Loyalty show the value t = 4,675 with a significance value of 0.000. t result > t table (4,675 > 2,29), therefore the hypothesis null is rejected, hypothesis alternative is accepted. Thus, there is positive and significant effect of the variable Brand Loyalty towards Consumer Loyalty.

Variable Uniqueness
Hypothesis

> **Ho :** $\beta 1 \leq 0$ There is no positive and significant influence of variable Brand Awareness towards Consumer Loyalty
>
> **Ha :** $\beta 1 > 0$ There is a positive and significant influence of variable Brand Awareness towards Consumer Loyalty

Results of regression testing for Brand Awareness variable to Consumer Loyalty show the value t = 4,435 with a significance value of 0.000. t result > t table (4,435 > 2,29), therefore the hypothesis null is rejected, hypothesis alternative is accepted. Thus, there is positive and significant effect of Uniqueness variable towards Consumer Loyalty.

Simultaneous Test (F test)
The F-test for a set of hypotheses is based on a comparison of the sum of squared errors from the original, unrestricted multiple regression model to the sum of squared errors from a regression model in which the null hypothesis is assumed to be true.

Hypothesis

Ho : $\beta1 = \beta2 = \beta3 = 0$ There is no significant effect of the variables Brand Awareness , Brand Association , Perceived Quality, Brand Loyalty and Uniqueness together against Consumer Loyalty.

Ha : $\beta1 = \beta2 = \beta3 > 0$.There is a significant effect of the variables Brand Awareness, Brand Association , Perceived Quality and Brand Loyalty and Uniqueness together against Consumer Loyalty

The test results for the overall regression model variables indicate the value of F count = 54,982 with a significance of 0.000. By using the significant limit of 0.05, the significance value less than 0.05 was obtained. With the direction of a positive coefficient, it was thus obtained that the hypothesis that the variables Brand Awareness, Brand Association, Perceived Quality, Brand Loyalty and Uniqueness together have a significant effect on the Consumer Loyalty is true.

TABLE 19. Simultaneous (F-Test)

Model		Sum of Squares	Df	Mean Square	F	Sig.
			ANOVA[a]			
1	Regression	1984.572	1	1984.572	54.928	.000[b]
	Residual	7262.148	201	36.130		
	Total	9246.719	202			

a.   Dependent Variable: X1,X2,X3,X4,X5 b. Predictors: (Constant), Consumer Loyalty

Qualitative Analysis Result

Brief about Batik Banten

Through the Focus Group Discussion and in-depth interview with some potential personal sources, it was found that some valuable insight about Batik Banten is present. Batik Banten was launched first time in the Banten community on 4th November 2004. The first launching was also witnessed by the Ministry of Internal Affairs, Governor of Banten and some academic experts. The effort was also followed by an establishment of an industrial and training center of Batik Banten on 26th December 2004 by Industries Ministry. Local knowledge was left of the center of the Islamic government of the Sultanate of Banten kingdom that has inherited a variety of ancient objects that have a range of distinctive and unique features. Through the legacy of that, people can carve out the works as stock seed in the soil copyright of grandchildren of Banten. Batik Banten is very rich with philosophy and contains historical stories. Each motive is taken from homonyms, which is a scientific language of the origin, the name of a place, use, meaning and typology. Batik Banten has patented twelve motifs in 2003 to show its originality and creative working.

As one of potential resource persons, Mr. Uke Kurniawana Guru of Indonesian Batik and also owner of Batik Banten, stated that the sales distribution of Batik Banten is still considered limited. However, the existence of his Batik is

more than only a pattern. There are several points of uniqueness of Batik Banten which show valuable appearance in Batik industry growth in Indonesia ;

Batik Pattern

Batik pattern: the basic pattern ornament derived from ancient historical objects called artifacts Terwengkal. Archaeologists excavated results in 1976 in Banten. The architectural pattern: the colours of Batik Banten are different from other batik in Indonesia, due to its more soft grey which represents the characteristics of Banten people who always want to dress simply and humbly. The pattern name of Batik Banten derives from names of villages, peerages, and names of spatial Banten Royal Palace. Batik Banten also represents Banten history and its citizens; Batik Banten is the only batik that shows history. The color: any color of batik offerings tends to be gray soft that shows the character of Banten people, characteristics or properties of gray soft among others : his dream , his idea, his will , and temperament tend to be high but the nature is always simple and calm / beautiful or pretty colorful.

Batik Philosophy

Through its statue symbol, Batik Banten shows its historical journey. Baten Batik has a story telling the identity (motive to tell) and has the distinctive characteristic other than batik. Adopted some of the

motives of historical objects (artifacts). In each motif is gray that is said to be the mirror of Banten. All content contains batik philosophy. The name comes from the motif toponym of ancient villages, the name peerage / sultan and nomenclature space in "Banten Sultanate". Batik Banten has the distinctive characteristics and unique properties because in addition to any motive to tell the history, they are also derived from the heritage objects such as pottery and the names of the kingdom of Banten as Aryam and alik a penem bahan, Sakingking, and others.

Characteristics and Expression of Batik Banten

The color of Batik Banten is affected by water and soil; which is in the process of reducing and dyeing bright colors into pastels as a result of the content in it. These colors, as is said, fit very well to describe the character of the Banten who have the spirit and high ideals, are expressive, but remain humble. Each motif is then given special names, taken from the name of the place, the room, and the building of the site Banten Lama, as well as the title name in the Sultanate of Banten. And, until now, there are more than 50 ornaments available in the form of batik cloth, even 12 of them have been patented since 2003. Motif stook the name of the place, among other things, like Pamaranggen (residence keris), Pancaniti (ward where King watched soldiers practicing), Pasepen (where King meditates), Pajantren (abode of the weavers), Pasulaman (residence of craftsmen embroidery), Datulaya (prince's residence), Srimanganti (where King comes face to face with the people), and Surosowan (the capital of the Sultanate of Banten).

While the motifs of the name of titles, among others, are Sabakingking (the title of Sultan Maulana Hasanuddin), Kawangsan (associated with Prince Wangsa), Kapurban (associated with the title of Prince Purba), as well as Mandalikan (associated with Prince Mandalika).However, there is the main characteristic that is the Banten Batik motif Datulaya, named after the prince's residence. "Datu" means prince, "laya" place to stay. Motif Datulaya has basic rhombus-shaped flowers and circles in figura leaf tendrils. The colors used are the basic motif of blue, with variations on the motif leaf tendrils of figurathat aregray yellow on fabric base.

SWOT Analysis on Batik Banten

The SWOT analysis for Batik Bantenwas conducted as the data were gathered through Focus Group Discussion (FGD) and in-depth interview with Batik owner and government representative. Focus Group Discussion was conducted on 23 April 2015, while the in-depth interviews happened on variable times which were on 11 May 2015, 03 June 2015 and also on 14 January 2016. SWOT analysis consists of internal and external factors of a company. Internally, SWOT analysis covers the strengths and the weaknesses of the business, while externally SWOT analysis covers the opportunities and the threats of the business. There are several points on strengths, weaknesses, opportunities, and threats on Batik Banten:

Strengths

Batik Banten has a strong philosophy and it has been patented its patterns. On each type of Batik Banten, it has its own identity, such as gold color on hand-painted Batik, silver color on stamped Batik, and white color on combination of hand-painted and stamped Batik. Batik Banten is the first Batik which holds patent from UNESCO, and currently has seventy five patterns; thirty of them have been patented in Indonesia.

Weaknesses

The knowledge and awareness of Batik Banten among the community of Banten region are still considered low. This might be the result of Batik Banten marketing lack. Greater marketing effort introduces Batik Banten more broadly. In the process of Batik Banten, there is a problem of waste dump, but it has small effect.

Opportunities

Some opportunities are potential to grow such as the availability of educational institutions, One Village One Product (OVOP) movement, and Batik Banten worn as uniform. Batik Banten could be socialized through general lecture or workshop to the students. OVOP movement could support Batik Banten and its identity. The mandatory uniform in both governmental and public institutions could also broaden the awareness and knowledge of Batik Banten.

Threats

The main threats of Batik Banten are piracy and its competitors, especially competitors who sell imported Batik. Though intellectual property is available and open, it has not been maximized by SMEs' owners.

Most of piracy in Indonesia is unrecognized by the significant threat to Batik Banten. Most of the imported Batik is sold as commodity, where the selling price is lower than Batik Banten.

FIGURE 4. Internal external matrix result

The Strategic Implementation to enhance the existence of Batik Banten. Based on SWOT analysis, IFE, and EFE matrix, the results show that Batik Banten should develop a strategy of grow-and-build strategy to enhance its business performance including the existence of its current brand. There are six typical strategies in grow-and-build strategy: backward integration, forward integration, horizontal integration, market penetration, market development, and product development.

Backward Integration
For Batik Banten case, innovation is necessary to be applied in backward integration when Batik Banten has acquired a cloth supplier. In this case the only challenging part is on the colouring process which is related to the water source. The water acid level (pH level in Banten is considered high) brings the impact on the colour quality.

Forward Integration
Batik Banten should develop a channel distributor which is made easier to access for consumers. It can't be just dependent on current channels which limit the sales growth as well as the brand awareness of Batik Banten itself.

government. Batik from other region or country is also a

Horizontal Integration
For Batik Banten case, innovation might be applied in horizontal integration when Batik Banten has acquired its competitor(s) within the same region. It might be easier for Batik Banten to show Batik Banten from various cities in Banten province. As horizontal integration means that a company acquires its competitors, this might be suitable for Batik Banten because of its brand name. Banten province consists of many cities that might have their own identity. Each identity is unique, and it is possible to realize those identities as a new Batik pattern. With various patterns from various cities, from its several competitors, Batik Banten might boost its sales and widen the market.

Market Penetration
As market penetration is a strategy that tries to increase market share in long-term. Mostly, Batik Bantenis given as a gift. Therefore, Banten Batik might be known just as unique souvenir. It would be challenging to increase the sales.

Market Development
For Batik Banten case, increasing market development might occur when Batik Banten is expanding to a new region, and adapts the Batik to the new region's identity. As market development is a strategy that introduces the products to the new market, the typical strategy is adapting the products to the new region. Batik Banten should not do this since Batik Banten holds the identity of Banten and it should not be altered.

Product Development
For Batik Banten case, innovation in product development might occur when Batik Banten is ready to spend research and development cost to find a new pattern that has philosophy, as how other patterns do, or to apply Batik Banten patterns on some existing products. As product development tries to increase sales by modifying current products, this strategy is not really suitable for Batik Banten. In terms of various patterns, Batik Banten currently has seventy five patterns. Batik Banten has ever applied one of its patterns to a refrigerator from a famous brand, but it has relatively small impact on its awareness.

CONCLUSION

Based on the research result it is concluded that from the partial test, it is found that;

1. There is positive and significant effect of Brand Awareness variable towards Consumer Loyalty.

2. There is positive and significant effect of Brand Association variable towards Consumer Loyalty.

3. There is no positive and significant effect of the variable Perceived Quality towards Consumer Loyalty.

4. There is positive and significant effect of the variable Brand Loyalty towards Consumer Loyalty.

5. There is positive and significant effect of Uniqueness variable towards Consumer Loyalty.

From the simultaneous test, it is found that the variables of Brand Awareness, Brand Association, Perceived Quality, Brand Loyalty and Uniqueness together have a significant effect on the Consumer Loyalty. From qualitative analysis it is shown that Batik Banten has two strong characteristics; its pattern and philosophy. The final result from SWOT analysis stated that Batik Banten is internally strong and has support externally. Batik Banten is in area IV which means the most suitable strategy in order to boost the performance is grow and build strategy. The available strategies for area IV are backward integration, forward integration, horizontal integration, market penetration, market development, and product development.

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— This article does not have any appendix. —