

Revisiting the Marketing of the Indonesian Batik and the Nigerian Adire

Kalu Kingsley Anele^{1*}, and *Young-Rae Cho*²

^{1,2} *Cultural Heritage Preservation Research Institute, Pusan National University, Busan, South Korea.*

Abstract. This paper aims to fill the gap in the marketing of Batik and Adire. The methodology deployed is a comparative analysis of literature and legal instruments. The paper also uses data to comparatively analyze the impact of the marketing of Batik and Adire in the creative industries in Indonesia and Nigeria. The paper's findings show that both fabrics share some commonalities in making them, and their designs have sociocultural meanings. They contribute to sustainable socio-economic and cultural development of both countries. Moreover, both fabrics have cultural, aesthetic, artistic, and religious values. They play significant roles in tourism, art-craft, the creative industry, and the way of life of Indonesians and Nigerians. Both fabrics require similar measures to enhance their marketing strategies given their marketing limitations. Conclusively, common measures can be used to enhance the marketing of both fabrics in terms of the use of technology. Hence, both countries should put appropriate legal regimes, regulatory frameworks, facilities, and infrastructure in place to achieve that. Also, the creation of textile cottage industries, the establishment of small and medium enterprises, and public-private partnerships are key in bolstering the marketing of Batik and Adire.

Keywords: *Adire, Art-Craft, Batik, Creative Economy, Cultural Heritage, Dye Resist, Indonesia, Nigeria, Tourism.*

Received 18 March 2022 | Revised 02 August 2022 | Accepted 25 October 2022

1 Introduction

Indonesia and Nigeria share many commonalities. This is exemplified by both countries' multi-ethnic, multi-lingual, multi-religious, multi-cultural, highly populated, and riparian nature. Particularly, both countries are developing economies that rely on natural resources, such as crude oil, for their economic sustenance and development (Anele, 2020a, and Anele, 2020b). Also, the existence of a plurality of ethnic groups and cultures means that tourism, art-craft, and the creative industry contribute to the diversification of the countries' economies. Consequently, there are a lot of similar art-crafts and cultural heritage items in both countries. Illustratively, while both countries' art-craft industries include wood and metal carvings, Indonesian Batik and Nigerian Adire are different dye-resist methods for adding designs to fabrics. Batik and Adire fabrics play a significant role in the culture, tradition, cultural heritage, and in recent times, public health of

*Corresponding author at: Cultural Heritage Preservation Research Institute, 46241 Jung Hak Gwan (Pusan National University), 2 Busandaehak-ro 63beon-gil, Geumjeong-gu, Busan, South Korea

E-mail address: kkanele@gmail.com

Indonesians and Nigerians. Besides, both fabrics contribute to the economies of Indonesia and Nigeria. Above all, due to globalization, the importance of Batik and Adire has been bolstered by using these fabrics in producing face masks in the era of the COVID-19 pandemic (see Figures 3 & 8).

Batik and Adire have sociocultural and economic importance in Indonesia and Nigeria. Nonetheless, there is a dearth of research comparing both fabrics, especially regarding their marketing and its limitations. Moreover, existing marketing strategies for both fabrics, such as online platforms, are limited due to infrastructural challenges, like irregular power supply. Thus, appropriate measures are required to bolster these strategies. Given the importance of these fabrics in satisfying the citizens' clothing needs and the socio-economic and cultural development of Indonesia and Nigeria, this paper aims to introduce measures to promote and enhance sustainable marketing of Batik and Adire. The paper argues that since both countries and the fabrics have many commonalities, similar recommendations can apply in the marketing of Batik and Adire. This can be achieved by focusing on infrastructure development, like regular power supply and strong and broad internet coverage, and provision of facilities, such as computers, to the small textile and medium enterprises (SMEs) in both countries. They are instrumental in using advanced technology, *inter alia*, virtual reality, and 3D printing to effectively market both fabrics.

Further, the paper advocates for expanding the textile cottage industries and SMEs in both countries, where these infrastructures and facilities would be used efficiently and productively to increase the number of Batik and Adire that are produced. In addition, the use of public-private partnership (PPP) and foreign direct investment (FDI) is germane in the use of technology by the textile cottage industries and SMEs to market Batik and Adire. Above all, this paper, among other things, identifies the use of legal instruments and policies to create an enabling environment for implementing the above measures to bolster the marketing of these fabrics.

Against this backdrop, this study uses data, academic publications, and pictograms to analyze the historical development, marketing, and socio-economic and cultural importance of Batik and Adire in Indonesia and Nigeria. It also analyses measures to enhance the marketing of the fabrics to strengthen and sustain their socio-economic and cultural importance. This study is significant because, despite the commonalities between both countries, there is a dearth of literature comparing Indonesia and Nigeria in terms of textile, culture, cultural heritage, art-craft, and tourism (Anele, Lee & Cha, 2021, Anele, 2020c). Hence, this study immensely contributes to knowledge by addressing the similarities between Batik and Adire and the steps that could enhance and promote sustainable marketing of both fabrics using technology, legal instruments, and policies. It also fills the gap in the dearth of comparative research on both fabrics. This will play a huge role in both countries' policies to diversify their economies from over-reliance on natural resources to tourism, the creative industry, etc. The recommendations interrogated in this paper would go a long way to promote and enhance sustainable marketing of Batik and Adire for

the socio-economic and cultural development of Indonesia and Nigeria. The paper concludes by reiterating that similar measures can be introduced in the marketing of Batik and Adire in light of the commonalities between the fabrics and both countries and suggests further research on the impact of social media platforms in marketing Batik and Adire in Indonesia and Nigeria.

2 Literature Review

2.1 Brief historical development, nature, and overview of the marketing of the Indonesian Batik

The word Batik depicts a process for dyeing cloths using a resist process where the designs are stamped on the fabric through waxing and dyeing (Steelyana, 2012). The word Batik was derived from the Javanese word ‘*amba*’ (to write) and ‘*tritik*’ (little dots) (Steelyana, 2012). The historical development of Batik is fluid, as experts have variant views regarding the origins of the textile. Nonetheless, Steelyana (2012) opines that samples of dye resistance motifs on fabrics were traceable to Egypt and the Middle East about 1,500 years ago (Steelyana, 2012). More importantly, samples of dye resistance have been discovered in Turkey, India, China, Japan, and West Africa centuries ago (Steelyana, 2012).

Other researchers suggest that Batik art existed during the eon of time of metal or bronze culture that took place in 500 BC (Wibowo, *et al.*, 2016). Subsequently, “(t)rough equation motifs and ornaments, ... the time of the basic art of Batik has been owned by the Indonesian people before getting cultural influences from outside” (Wibowo, *et al.*, 2016 and Banerjee, 2016). Pointedly, the highest level of artistry, the skill required to make Batik has been reached on the island of Java, Indonesia (Amubode, 2009). Therefore, Batik has been in existence and has continued to be developed in Indonesia, especially its artistry and designs, prior to the influence of other cultures on the fabric. It has become a way of life for Indonesians.

In Indonesia, Batik is a craft with artistic value and has become an integral part of the culture and identity of Indonesians. The significance of Batik in the cultural milieu of Indonesia culminated in the recognition of the fabric as the cultural heritage of Indonesia by the United Nations Educational, Scientific and Cultural Organisation (UNESCO) on the 2nd of October 2009 (Anele, 2018 and Wibowo, *et al.*, 2016). Additionally, the government of Indonesia has introduced ‘Batik diplomacy’ strategy to promote Batik as a soft power instrument in Southeast Asia in terms of cultural relationships, etc. (Anele, 2018). Thus, Batik plays a key role in Indonesia’s political and social development at the regional level. More so, ‘Batik diplomacy’ means to inform, understand, and influence using Batik concerning the sociocultural interactions among Southeast Asian countries. This has been instrumental in shaping the image of Indonesia in the region (Anele, 2018). The role of Batik in showcasing the culture, image, personality, and artistic prowess of Indonesians is strengthened by the fact that the making of the fabric provides a livelihood for the artisans and projects the hereditary tradition of the locals (Wibowo, *et al.*, 2016). Thus, Batik

plays a significant role in Indonesia's socio-economic and cultural development. For instance, the government of Indonesia introduced the Medium-Term Development Plan (RPJMN) for 2015–2019, the Long-Term National Development Plan (RPJP) 2005–2025, and the Long-Term National Tourism Development Plan (RIPPARNs) for 2020–2025 to bolster tourism in Indonesia (Anele, 2021). Figures 1, 2, and 4 show that Batik can be used to produce beautiful sandals, handbags, and necklaces, among other things. These Batik items play a crucial role in tourism policies and plans of the Indonesian government.

Batik is one of the methods of making designs on fabrics, typically done through the process of adding color to cloth by using wax to prevent color from staining some parts of the cloth. The basic materials for Batik production are coloring or dye for the fabrics and cotton, but presently, silk, shantung, wool, polyester, linen, and rayon can be used (TREDA, 2008). There are three major Batik techniques in Indonesia, *to wit*, hand-waxed (hand-drawn: Batik *Tulis*), hand-stamped (Batik *cap*), and a combination of the two techniques (*kombinasi*) (TREDA, 2008; Dora & Poetiray). Figure 5 reveals the making of the hand-waxed Batik, especially by *canting*, which leads to the production of quality Batik. The exotic quality of this Batik makes up for the time it takes for its preparation and exorbitant price (TREDA, 2008).

Since it is essentially handmade, which implies overreliance on local technology (manual and labor-intensive) (Shaheruddin et al., 2021), the marketing of Batik may depend on individual demand or desire which the Batik seller supplies to the customer (Rahmay, 2016). Again, local markets provide a veritable platform for the marketing of Batik in Indonesia (Wibowo et al., 2016). The involvement of Batik SMEs, the operation of cooperative marketing, and participation in international exhibitions have impacted the marketing of Batik (Sulistianingsih, 2018). More importantly, globalization has engendered the use of online platforms, such as websites, Facebook, Instagram, etc., to market Batik in Indonesia (Sulistianingsih, 2018). Thus, the marketing of Batik requires, *inter alia*, adequate funding, regular power supply, widespread internet connection, infrastructural development, regular training of employees of Batik SMEs, and a conducive environment to thrive.

2.2 Brief historical development, nature, and overview of the marketing of the Nigerian Adire

Adire, which means ‘tied and dyed’, is a textile art depicting the people's culture, especially the Yoruba ethnic group in Nigeria. Adire, in Yoruba language, is made up of three words, *to wit*, *aa* (to take), *di* (to tie), and *re* (to dye) (Renne, 2020). Though the tie and dye method of creating motifs on fabrics is common in Nigeria, it has attained its highest artistry in Yorubaland (Solomon & Ezea, 2015). Solomon and Ezra (2015) opine that the origin of tie and dye is unknown. Nevertheless, documented evidence suggests that “the art has been practiced in China between 615 and 906 AD, in Japan between 555-794 AD and in some parts of Asia, Indonesia, India, and

Africa, particularly Nigeria” (Solomon and Ezra, 2015). From a historical standpoint, it is opined that the making of Adire was introduced to the Yoruba people due to the people's aesthetic, cultural and clothing needs, which later created an entrepreneurial opportunity for art-craft development and commercialization. Areo and Kalilu (2013) opine that “(t)raditional dyeing with many indigenous plants as a vocation and art tradition, especially indigo dyeing is a specialized art which has become a legacy of the Yoruba women, and a hereditary craft passed from mothers to daughters.”

Given the textile industry's importance in poverty alleviation and the need to diversify the economy from overreliance on the oil and gas sector, the Nigerian government introduced certain policy initiatives to strengthen other sectors: the art-craft industry. Some of these initiatives that impacted the production of Adire in Nigeria include Better Life for Rural Women Programme (1987), the Family Support Programme (1994), Family Economic Advancement Programme (1997), and National Economic Empowerment and Development Strategies (2004) (Owoeye, 2017). The Adire industry benefitted from these government policy initiatives, thereby contributing to job creation and revenue generation. While Adire plays a significant role in Nigeria's socio-economic and cultural life, the fabric is an indigenous craft that is artistically made to meet the day-to-day clothing needs of the people (Amubode, 2009). Further, Adire is a craft that exhibits the cultural heritage, the needs and ways of life of the people, and the identity, protection, ‘verbal communication’ of personality, lifestyle, gender, and cultural values of clothing in connection to modesty in Nigeria (Amubode, 2009).

Similar to Batik, Adire, which is synonymous with the tie and dye resist process, includes protecting parts of the fabric by tying them up with twine to preserve the tied parts and prevent the dye from penetrating the ties. Figure 10 reveals the use of the wooden block to add wax to the fabric, creating specific designs. This process produces beautifully patterned cloths on an indigo-dyed ground that employs the pleating, rope tying, binding, and sewing of seeds, small stones, and beads (Amubode, 2009). It is significant to note that the hand-drawn and stamped Batik methods are also used in producing Adire. For example, kampala and cassava resist styles are similar to various Batik techniques (Amubode, 2009).

In congruence with Batik, kampala is handmade, which implicates the marketing of the fabric as a product of traditional technology that requires intensive labor in its making (Areo and Areo, 2014). Thus, Adire's marketing relies on producers, retailers, artists-in-residence, and designers. The fabric is mostly marketed in local markets (Oyeniya, 2013). Quality and cheap imported fabrics implicate the effective marketing of Adire in Nigeria (Eleboda and Abiala, 2020). Technology advancement and the use of machines and chemicals in producing Adire affect the marketing of the fabric in Nigeria (Braide, 2016). Also, social media platforms, like Facebook, are used in marketing Adire in Nigeria (Nyekwere et al., 2014), which implies that regular power

supply, development of appropriate infrastructure, proper policy and programs, and broad internet connection are key in this process.

3 Methodology

This research comparatively analyses Batik and Adire to identify commonalities and differences in their marketing. Further, dialectical analysis of pictograms, existing data, and scholarly literature is adopted in the research. More importantly, a robust assessment of legal instruments is utilised in the research beyond interrogating government policies and programs. The use of these methods is necessary due to limited funds. Also, bureaucratic challenges occasioned by Covid-19 prevented these researchers from traveling to various cities where the fabrics are produced and marketed to conduct interviews or distribute questionnaires to experts on Batik and Adire in Indonesia and Nigeria.



Figure 1. Batik sandals

(source: <https://www.tradekorea.com/product/detail/P406241/Leather-Sandals-with-Batik-Painted.html>)



Figure 2. Batik shoulder bag

(source: <https://wgBatik.com/products/traditional-Batik-java>)



Figure 3. Batik mask

(source: <https://www.staysafeamsterdam.nl/>)



Figure 4. Batik textile necklace

(source: <https://rothlu.ie/products/loretteen-textile-necklace>)



Figure 5. Hand wax (hand-drawn: Batik *Tulis*)

(source: <https://www.dreamstime.com/solo-indonesia-june-close-up-hand-canting-making-Batik-tulis-indonesia-canting-tool-drawing-texture-fabric-image185092444>)



Figure 6. Adire footwear

(Source: <https://www.atwazi.com/products/tricia-yellow-Adire-fabric-black?variant=36561761361>)



Figure 7. Adire backpack

(Source: <https://albania.desertcart.com/products/17153251-jansport-right-pack-expressions-blue-indigo-Adire>)



Figure 8. Adire mask

(Source: <https://www.menadee.com/product/Adire-face-mask-stl12/>)



Figure 9. African designs for jewelry made from fabrics like Adire
(Source: <https://www.ajokebrownmag.com/tag/ankara/>)



Figure 10. Adding wax to fabric using wooden block
(Source: Amubode, 2009, 66.)

4 Result and Discussion

4.1 Comparative analysis of Batik and Adire

It is important to note that Batik and Adire are different methods of introducing dye resistance to fabrics. Consequently, Batik involves the application of fluid or semifluid substance, which solidifies on the fabric, making it impervious to dye penetration and later its removal from the fabric (Amubode, 2009). While Batik and Adire are common and popular in Indonesia and Nigeria, both fabrics are used to satisfy the clothing needs of the people. Pointedly, it has been demonstrated that the Batik technique is also used in the dyeing of cloth in Nigeria, as observed in the *kampala* technique (Amubode, 2009). The starch-resist technique, referred to as Adire eleko, has been a part of Yoruba textile art tradition for decades. Adire alabela is a recent type of Batik specifically different from the traditional Adire eleko, applied in Osogbo (Areo & Omisakin, 2016). Further, the dye-resist technique protects some parts of the textile from the penetration of dye to create a light pattern on a dark background (Osinowo, 1996 & Meilach, 1973). This can be produced on the fabric using either Batik or Adire. To the Osogbo people,

therefore, the Batik technique strictly means the application of hot wax on fabrics as the resist agent (Areo & Omisakin, 2016).

In a similar vein, it is observed that symbols, colors, and motifs characterize the production of Batik and Adire. Beyond the cultural implications of these fabrics, the symbols that adorn Batik and Adire have both aesthetic and social implications (Bamidele & Ogunduyile, 2017). Using Adire as a case study, the motifs in Adire are mediums through which the people's cultural values are communicated (Owoeye, 2017). While the anecdotal description of the emergence of indigo for dyeing purposes through the inspirations of deities abounds in Yoruba land, the dyeing process also signifies the strong personalities of the women who engage in using indigo to dye fabrics (Owoeye, 2017). Lastly, textile art-craft reflects the culture of the Nigerian society. Thus, Akinbileje (2014) opines that “[c]loth and dress have been described as a mirror of the culture of the people in any society”.

One of the commonalities between Batik and Adire is the adoption of various dyeing methods in creating other art-craft items. The import of this is that Batik and Adire can be used in contemporary society to produce other craft items that are used for social events, like face masks, bags, and sandals, among other things (see Figures 1–4 and 6–9). Also, skillful artisans have used the Batik and Adire techniques to produce wood, ceramics, leather, rubber, and silver art-craft items (see Figures 1, 2, 4, 6, 7 and 9). Moreover, the designs, colors, aesthetic values, skills, and the adoption of the fabrics to a new range of products lend credence to the similarities that exist between Batik and Adire (Braide, 2016). For example, Figures 1–4 and 6–9 reveal that both fabrics can be used in the making, *inter alia*, handbags, sandals, jewelry, and in light of the era of COVID-19, face masks. Thus, Batik and Adire fabrics significantly use designs and colors to create items needed in society.

As highlighted above, the creativity of the artisans in Indonesia and Nigeria has been exhibited in the era of COVID-19. Given the importance of face masks in preventing or reducing the spread of COVID-19 (WHO, Interim Guidance, 2020 & Tso & Cowling, 2020), skilled artisans in Indonesia and Nigeria utilized both the Batik and Adire fabrics to produce beautiful and colorful face masks (see Figures 3 and 8). The implication is that these fabrics have not only socio-economic and cultural uses but also serve medical purposes, as the World Health Organisation (WHO) (Guidance on Homemade Cloth Masks; Rogak, et al.) states that homemade masks may be useful in certain community settings that have documented community-based transmissions. It is submitted that the making of face masks from Batik and Adire fabrics reveals that there are no limits to the artistry of both countries' artisans and the uses of the fabrics. Hence, the creativity linked to the use of Batik and Adire is crucial in developing the local culture industry and the creative industry in Indonesia and Nigeria.

4.2 Comparative analysis of the marketing of Batik and Adire

Market orientation is critical in marketing products, which could be through customer orientation and competitor orientation strategies. It involves the generation of market intelligence, dissemination of intelligence across the company, etc. (Nuryakin, 2018). Despite the importance of market orientation, Batik and Adire SMEs do not sufficiently engage in it due to the paucity of funds. Funds are needed to procure the facilities required to make these fabrics and engage in market orientation, which is a significant part of marketing (Anele, 2018). Additionally, training is an important element in market orientation. Most Batik and Adire SMEs do not have sufficient funds to train their employees to acquire new skills needed for market orientation, etc.

Similarly, one of the most important marketing strategies is the introduction of innovation in making products. This means that creativity should reflect on the product's shape, size, and color. This is relevant because the world is a global village and science and technology have changed the landscape of fashion, cultural heritage preservation, and tourism. In light of that, Batik and Adire artisans engage in creative ways to produce these fabrics and introduce new uses of the fabrics, as shown in Figures 3 and 8. It is trite that introducing creativity in the design and enhancing the quality of the fabrics would attract local buyers as well as woo foreign investors to Indonesia and Nigeria. Nevertheless, the dearth of infrastructure, such as a regular power supply, affects the use of computers to generate modern designs for fabrics. More so, despite the support of the governments of Indonesia and Nigeria in the production of the fabrics, more assistance is needed in terms of financing, purchase of modern facilities, provision of computers, and acquisition of land to build modern facilities for the production of the fabrics (Anele, 2018).

The importance of legal instruments in the making and marketing of Batik and Adire cannot be overemphasized. This is significant because laws and regulations are needed to strengthen policies and programs that bolster the provision of facilities and infrastructure in art-craft, tourism, and cultural heritage preservation. Laws are germane in the management of Batik and Adire production through government agencies and pivotal in engendering a conducive environment to boost investment in the marketing of the fabrics. For example, the Indonesian Investment Law No. 25/2007 is enacted to strengthen the PPP participation in the management, production, and marketing of art-craft in Indonesia, which includes Batik. Additionally, the Regulation of Minister of Education and Culture No. 8 of 2020 and the Presidential Decree No. 33 of 2009 on National Batik Day, which urges the wearing of Batik by civil servants, strengthen the development and marketing of Adire in Indonesia. For instance, introducing the making of Adire as part of the curriculum in schools in Indonesia will culminate in developing efficient and effective marketing strategies for the fabric.

In Nigeria, the Nigerian Export Promotion Council (NEPC) Act 2004 authorizes the promotion of Nigerian products. Thus, the NEPC, in promoting Adire, contributes to the marketing of the fabric, as marketing is an aspect of promoting a product. Again, the Nigerian Tourism Development Corporation (NTDC) Act provides for the management and development of tourism and related sectors, like art-craft (Adire) in Nigeria. This means that NTDC could facilitate the marketing of Adire to boost tourism in Nigeria. In addition, the National Investment Promotion Commission (NIPC) Act provides for the management, administration, and promotion of investments in Nigeria, including the country's art-craft industry. This could immensely contribute to the marketing of Adire in Nigeria. Though these legal instruments contribute to the marketing of Batik and Adire, their proper implementation remains limited in Indonesia and Nigeria.

More importantly, laws are necessary for creating government agencies saddled with the responsibility of overseeing the management and administration of art-craft, the creative industry, and tourism. Thus, the Indonesian Presidential Regulation No 6 of 2015 created the Indonesian Agency for Creative Economy (BEKRAF) to bolster the country's creative industry and art-craft sector. In Nigeria, the NTDC Act established the NTDC to, among other things, supervise the development of the tourism industry, including the art-craft sector and the creative industry. Adire plays a key role in tourism in Nigeria, which means that the NTDC will facilitate the marketing of Adire as part of tourism promotion in Nigeria. More importantly, the NEPC supports and facilitates the marketing of Adire for export promotion: a source of revenue for Nigeria. These agencies created by law in both countries play a vital role in the marketing of Batik and Adire to boost the socio-economic and cultural importance of the fabrics in Indonesia and Nigeria. The existence of legal instruments makes the establishment and sustenance of other measures to strengthen the marketing of the fabrics possible and realizable too. Nonetheless, the agencies saddled with the responsibility of implementing these legal instruments sometimes compromise their authority by engaging in corrupt activities, etc. (Anele, 2018).

Lastly, globalization and digitalization, smart tourism, internet of things (IOTs), virtual realities (VRs), augmented realities (ARs), 3D printing, and social media platforms (Facebook, Twitter, Tik-Tok, Instagram, LinkedIn, etc.) are irreplaceably central in the marketing of these fabrics. This is significant because using IOTs culminates in using virtual reality to create a plethora of designs for Batik and Adire that enhances the marketing of the fabrics. Also, Facebook, etc., is a platform to market and advertise the fabrics to a wide range of customers. Despite the significance of these contemporary mechanisms, Indonesia and Nigeria are still grappling with the provision of infrastructure, modern facilities, and wide internet spread needed to facilitate computer-generated simulations that could enhance the marketing of Batik and Adire. This may be due to inadequate funds, lack of infrastructure, and the dearth of private sector investment through PPP and FDIs.

4.3 The contributions of Batik and Adire to the socio-economic and cultural development of Indonesia and Nigeria and their limitations

4.3.1 Indonesia

Batik plays a cardinal role in Indonesia's socio-economic and cultural development through job creation. For instance, the Batik SMEs absorb an estimated 838 million people in fabric production in Indonesia (Kurniati & Prajanti, 2018). More importantly, the textile industry, in which Batik plays a central role, ranks third in Indonesian export, and Suparno, *et al.* (2019) suggest that the textile sector employs more than 2.79 million people that could meet 70 percent of the domestic clothing needs in 2019. It is argued that Batik is produced “not only as a presentation of art and culture of Indonesian society, but it can also be presented to improve the Indonesian economy” (Sulistianingsih & Pujiono, 2018).

As an offshoot of the creative industry (craft and fashion), Batik contributes to the gross domestic product (GDP) of Indonesia (Financing opportunities in Indonesia's creative industry, 2018). According to a report, craft and fashion contributed IDR (Indonesian Rupiah) 142.1 trillion (about 9.3 billion USD)¹ and IDR 166 trillion (about 11 billion USD) in 2016, respectively, to the Indonesian creative industry GDP (Financing opportunities in Indonesia's creative industry, 2018). It must be noted that the creative industry was the seventh largest sector in 2016 as it contributed 7.6 percent to Indonesia's total GDP (Alexandri, *et al.*, 2019), and in 2019, it added about 1.102 trillion IDR (about 72 million USD) to the country's GDP (Bekraf, 2019, 14). Also, the art-craft and the creative industry play a key role in tourism development, implying that Batik products contribute to tourism development in Indonesia.

Though Batik plays a key role in Indonesia's socio-economic and cultural development, particularly in the tourism sector through job creation, many factors impede the marketing of the fabric in the country. Beyond funding limitations, the dearth of infrastructure and inadequate use of the PPP and FDI impedes the promotion of the marketing of the fabric (Anele, 2018). Moreover, the absence of fiscal reform and the dearth of a friendly business environment are some of the challenges confronting the marketing of Batik in Indonesia (Anele, 2018). The implication is that despite the important role Batik plays in the overall economic development of Indonesia, there is a need to strengthen its marketing through adequate funding and investment.

4.3.2 Nigeria

Like Batik, Adire plays a key role in Nigeria's textile industry. Akinsola (2019) opines that the fashion industry in Nigeria "has grown in size and sophistication, attracting global attention". According to the GDP statistics from the National Bureau of Statistics (NBS), the textile, apparel, and footwear sector, which Adire is a part of, "averaged growth of 17% since 2010. This rise has been fuelled by an increase in demand but also partly by unprecedented initiatives that continue to edge Nigeria into the global fashion consciousness" (Akinsola, 2019). Additionally, Adire contributes to the art-craft industry, the tourism sector, and the art-craft entrepreneurial development in the country (Braide, 2016).

Adire creates job opportunities and income for Adire artisans and entrepreneurs (Saheed, 2013). For example, Saheed (2013) observed that Adire "has become an important industry. Most of the cloth[e]s sold in tourist market[s] are from Abeokuta...Adire has attracted many youths to practice the trade for commercial reasons..." Notably, the existence of Adire cottage industry contributes to the training and creation of employment opportunities for the artisans. For illustrative purposes, Adire cottage industries, like Felix Tie and Dye Textile Design Company and Ondo State Skill Acquisition Centre, Akura, facilitate the training of artisans in the production and marketing of Adire fabrics (Kashim, *et al.*, 2012).

A recent report shows that the creative industry, the second largest employer in Nigeria, employed about 4.2 million people in 2016 and has the fastest growth rate in the world (Creative sector: skills gap report 2021, 2021). It also contributed 4.5 trillion Naira (about 11 billion USD) to Nigeria's GDP in 2016 (Creative sector: skills gap report 2021, 2021). The 2021 Jobberman skill gap report also reveals that the textile, apparel, and footwear industry contributed 1,410 billion naira (3.3 million USD) to the Nigerian economy (Creative sector: skills gap report 2021, 2021). Specifically, Nigeria contributes 15 percent (4.7 billion USD) to the Sub-Saharan fashion market worth 31 billion USD (Creative sector: skills gap report 2021, 2021). Similar to the Indonesian Batik, Adire, through the creative industry, significantly supports the economy of Nigeria by creating jobs and contributing to the country's GDP.

Despite the role of Adire in job creation in Nigeria, the fabric has faced some challenges in recent times, reducing employment opportunities in the textile industry. For instance, policy summersault, overreliance on the oil and gas sector, and multiple taxations are among the factors that have led to a huge drop in the number of people employed in the textile industry in Nigeria (Muhammad, *et al.*, 2018). The dumping of quality and cheaper fabrics in Nigeria, the cost of production due to poor facilities, smuggling of foreign restricted textile materials into Nigeria, devaluation of the Naira, and dearth of spare parts for industrial plant and machinery maintenance are other challenges in the marketing of Adire in Nigeria (Okpala, *et al.* 2019). Also, the majority of the producers of Adire are unskilled in marketing, and they are exposed to some hazards at the different stages of production, like waxing, bleaching, and dyeing that involve contact with

chemicals without proper medical care (Adekunle, *et al.*, 2017). In summarising the challenges in the textile industry, which will impact the marketing of Adire, Akinsola (2019) posited that:

Each part of the value chain has severe flaws. For example, cotton farming in Nigeria is currently at its lowest, and despite [the] rhetoric that suggests otherwise, textile manufacturing in the country remains minimal. The latter fact underpins policies like the Central Bank of Nigeria's decision to include textiles in its list of items banned from accessing foreign exchange. Beyond raw materials and manufacturing, the fashion industry also suffers from a shortage of capital and quality human resources.

5 Measures to enhance the marketing of Batik and Adire for sustainable socio-economic and cultural development of Indonesia and Nigeria

The marketing of these fabrics can be enhanced through their preservation. Kartika, *et al.* (2019) opine that the use of a thematic atlas to document Batik and Adire in media that store the history, motifs, and all information about both fabrics is a mechanism to preserve both fabrics. Beyond the preservation of fabrics, the use of thematic atlas culminates in disseminating information about the history, the development of the motifs, and the procedures for making fabrics (Kartika, *et al.*, 2019). In terms of facilitating sustainable socio-economic and cultural development of Indonesia and Nigeria through tourism, art-craft and the creative industry, introducing a thematic atlas in both countries strengthens the awareness of the fabrics and their usages, thereby contributing to their marketing as well as conservation.

Another veritable method to enhance the marketing of Batik and Adire for sustainable socio-economic and cultural development is encouraging and supporting the textile cottage industry. Using Nigeria as a case study, textile cottage industries have existed in Nigeria for many years. The existence of the textile cottage industry in Nigeria is supported by the availability of homemade raw materials as they are manually produced and hence, limited in quantity and production output, which is common in the resist dye craft and hand-printed textiles (Adiji, 2017). Consequently, the governments of both countries should incentivize the textile cottage industry by providing funds to acquire land to build more textile cottage industries and procure modern facilities for adequate utilization of raw materials, production, and marketing of Batik and Adire. More so, governments of both countries should introduce fiscal policies, like tax holidays, to the textile cottage industry to encourage both local and foreign investments in the sector to bolster the marketing of the fabrics.

Further, encouraging entrepreneurship in making Batik and Adire would foster the effective production and marketing of the fabrics with its attendant socio-economic and cultural contributions to tourism, art-craft, and the creative industry (Amubode, 2009). Thus, it is imperative for the governments of Indonesia and Nigeria to introduce, promote, and support

entrepreneurship in the marketing of Batik and Adire to significantly enhance their contributions to sustainable development of art-craft and tourism in both countries. This can be achieved through well-thought-out policies and regulations to promote entrepreneurship. These policies and regulations should also support the training of entrepreneurs and the establishment and promotion of textile SMEs in both countries. Also, they should be regularly implemented by relevant government agencies in both countries. The existence of effective marketing of the fabrics by the textile cottage industries will be strengthened by introducing and supporting entrepreneurship in Indonesia and Nigeria through policies and legal instruments.

Because of inadequate infrastructure, like basic amenities, in Indonesia and Nigeria, there is a need for both governments to embark on massive infrastructure development to enhance and promote the marketing of the fabrics (Amubode, 2009). In addition to basic amenities, such as pipe-borne water, infrastructures, like regular electricity supply, efficient transport system and fast and widespread internet facilities, should be built and maintained. Social amenities, like well-equipped hospitals, should not only be located in areas where textile cottage industries are built but also accessible to all and sundry (Amubode, 2009). More importantly, regular power supply and strong and widespread internet facilities are essential in using online platforms and computer-generated designs to market Batik and Adire. This will encourage the marketing of Batik and Adire fabrics in strengthening sustainable tourism, art-craft, and the creative industry in Indonesia and Nigeria.

The introduction of contemporary technology is significant in enhancing the marketing of Batik and Adire. This is particularly important in a globalized, digitalized, and modern society. Hence, legal instruments, policies, programs, and structures need to be introduced, implemented, and sustained by the governments of Indonesia and Nigeria in providing modern facilities. Policies, for example, are equally important in designing training programs for the artisans on how to use the equipment in marketing the fabrics. The importance of using modern facilities in the marketing of Batik and Adire is that many fabrics can be marketed simultaneously to global customers via social media platforms. More importantly, introducing technology in the marketing of these fabrics leads to effective feedback that would enhance the quality of the fabrics. Thus, contributing to sustainable socio-economic and cultural development of Indonesia and Nigeria.

More pointedly, legal instruments are pivotal in strengthening the marketing of Batik and Adire in Indonesia and Nigeria's sustainable socio-economic and cultural development, especially through tourism, the creative economy, and cultural heritage preservation. Laws can be used to implement other measures addressed above to enhance the marketing of Batik and Adire. Using Indonesia as a case study, as a cultural heritage of the country, article 3 of the Regulation of the Minister of Tourism of the Republic of Indonesia (2016) stipulates guidelines to develop tourism through the preservation of cultural heritage like Batik. Additionally, the summary of articles 1 to 10 of the Law of the Republic of Indonesia (2009) reveals that given tourism's economic benefit

and kingship attributes, it is imperative to invest in the sector for sustainable economic growth and poverty eradication. The import of the provisions of this legislation is to strengthen, preserve, and develop, among other things, the marketing of Batik for the tourism and the creative industries with its attendant contribution to the Indonesian economy. Existing legal instruments and policies should also be implemented to strengthen PPP, the use of FDI, and technology transfer concerning the use of imported modern equipment to make the fabrics. PPP and FDI are crucial in providing funds, equipment, training, and infrastructure development needed to strengthen the marketing of Batik and Adire. These laws, regulations, and policies can be used as vehicles to support the marketing and promotion of these fabrics.

6 Conclusion

The socio-economic and cultural importance of Batik and Adire in Indonesia and Nigeria cannot be overemphasized. This has been demonstrated by the pivotal role Batik and Adire play in meeting the clothing needs of Indonesians and Nigerians, as well as the significant impact of both fabrics in sustainable socio-economic and cultural development of Indonesia and Nigeria, especially through tourism. Notably, Batik and Adire have become central in the culture of both countries, as UNESCO has recognized Batik as the cultural heritage of Indonesia. This paper analyzed Batik and Adire and discovered that both fabrics share some commonalities and differences. A case in point is that while Batik and Adire are different methods of dyeing fabrics, both fabrics play a key role in the creative industry in Indonesia and Nigeria. Despite the importance of these fabrics in the socio-economic and cultural development of Indonesia and Nigeria, Batik and Adire have not attracted sufficient government attention in terms of, *inter alia*, adequate funding and infrastructure development in bolstering the marketing of the fabrics considering the nature of globalized and digitalized society. Hence, by implementing the suggestions analyzed in this paper, the marketing of Batik and Adire, especially in the age of advanced technology, will be achieved. Lastly, this paper suggests further research on the impact of social media platforms in the marketing of Batik and Adire in Indonesia and Nigeria, given the importance of the fabrics in the overall development of both countries.

REFERENCES

- [1] Adekunle, C.P., et al. (2017). Economics of occupational health in resist dyed fabrics (Adire) production in Abeokuta, Ogun State, Nigeria. Conference Proceedings of the 18th Annual National Conference of the Nigerian Association of Agricultural Economists held at Federal University of Agriculture, Abeokuta, Nigeria, 16th – 19th October, 2017, 348.
- [2] Adiji, E.B. (2017). Technique and development of modern fabric decoration in Nigeria. *International Journal of Development Research*, 7(8), 14360.

- [3] Adire backpack. Retrieved from <https://albania.desertcart.com/products/17153251-jansport-right-packexpressions-blue-indigo-Adire>.
- [4] Adire footwear. Retrieved from <https://www.atwazi.com/products/tricia-yellow-Adire-fabric-black?variant=36561761361>.
- [5] Adire mask. Retrieved from <https://www.menadee.com/product/Adire-face-mask-stl12/>.
- [6] African designs for jewelry made from fabrics like Adire. Retrieved from <https://www.ajokebrownmag.com/tag/ankara/>.
- [7] Akinbileje, T.Y. (2014). Symbolic values of clothing and textiles art in traditional and contemporary Africa. *International Journal of Development and Sustainability*, 3(4), 627.
- [8] Akinsola, W. (2019). The state of Nigeria's fashion industry. StearsBusiness. 11 June. Retrieved from <https://www.stearsng.com/article/the-state-of-nigerias-fashion-industry>.
- [9] Alexandri, M.B., et al. (2019). Creative industries: existence of arts traditional industries in Indonesia. *Academy of Strategic Management Journal*, 18(1), 2.
- [10] Amubode, A.A. (2009). Strategies for economically sustainable resist dyeing industries in Abeokuta, Ogun State, Nigeria. (Unpublished Doctoral dissertation) University of Southampton, Faculty of Law, Arts & Social Sciences, Winchester School of Art, August, 62.
- [11] Anele, K.K., Lee J. & Cha, E. (2021). A comparative analysis of the making of the Nigerian Adire and the Indonesian Batik and their socioeconomic importance. *Journal of Korean Traditional Costume*, 24(1), 121–138.
- [12] Anele, K.K. (2021). An assessment of sustainable tourism development in North Sumatra. Proceedings of the International Conference on Culture Heritage, Education, Sustainable Tourism, and Innovation Technologies, 214. DOI:10.5220/0010306202070218.
- [13] Anele, K.K. (2020a). Addressing the issue of piracy off Indonesia and Nigeria: the need for a paradigm change. *The Indonesian Journal of International & Comparative Law*, VII, 253–254.
- [14] Anele, K.K. (2020b). Piracy off the coast of Indonesia: potential implications on the craft industry. *Brawijaya Law Journal*, 7(1), 1–2. DOI: <http://dx.doi.org/10.21776/ub.blj.2020.007.01.01>.
- [15] Anele, K.K. (2020c). The potential effects of piracy on the art-craft industry: a comparative analysis of Nigeria and Indonesia. *Indonesia Law Review*, 10(2), 217–237. DOI: <http://dx.doi.org/10.15742/ilreview.v10n2.652>.
- [16] Anele, K.K. (2018). The status of the Indonesian Batik industry. Emerging Area Research, Policy Report, 60.
- [17] Areo, M.O. & Areo A.B. (2016). Ankara kampala: property rights as revamps for the Adire indigenous knowledge. *Journal of Law, Policy and Globalization*, 26
- [18] Areo, M.O. & Omisakin F.W.T. (2016). Old wine in new bottle: analysis of the motifs of Osogbo Batik. *International Journal of Textile and Fashion Technology*, 6(4), 36.
- [19] Bamidele, T. & Ogunduyile, S. (2017). Used imported clothing and indigenous handcrafted textiles consumption in Nigeria. *International Journal of Home Economics*, 10(2), 200.
- [20] Banerjee, D. (2016). Journey of textile designs: a case study of Batik in Java and Santiniketan. (Unpublished Master Thesis) Asian Studies, Universiteit Leiden, 1 September. Retrieved from [https://openaccess.leidenuniv.nl/bitstream/handle/1887/43465/Master%20Thesis_De boshree%20Banerjee.pdf?sequence=1](https://openaccess.leidenuniv.nl/bitstream/handle/1887/43465/Master%20Thesis_De%20boshree%20Banerjee.pdf?sequence=1).

- [21] Batik mask. Retrieved from <https://www.staysafeamsterdam.nl/>.
- [22] Batik sandals. Retrieved from <https://www.tradekorea.com/product/detail/P406241/Leather-Sandals-withBatik-Painted.html>.
- [23] Batik shoulder bag. Retrieved from <https://wgBatik.com/products/traditional-Batik-java>.
- [24] Batik textile necklace. Retrieved from <https://rothlu.ie/products/loretteen-textile-necklace>.
- [25] Bekraf. (2019). Creative Economy Outlook 2019 (OPUS Indonesia). Creative Economy Agency, Republic of Indonesia, 15.
- [26] Braide, O.O. (2016). Stylistic features of contemporary Adire in Nigerian textile practice. *Journal of Humanities, Social Sciences and Creative Arts*, 11(1 & 2), 109.
- [27] Close up hand and canting, making Batik tulis Indonesia. Fashion, artist. Retrieved from <https://www.dreamstime.com/solo-indonesia-june-close-up-hand-canting-making-Batik-tulisindonesia-canting-tool-drawing-texture-fabric-image185092444>.
- [28] Creative sector: skill gap report 2021. (2021). Jobberman Nigeria. Retrieved from https://www.researchgate.net/publication/351130187_Creative_Sector_Skills_Gap_Report_Creative_Sector_Skills_Gap_Report.
- [29] Dora, P.E. & Poetiray, M.S. The role of basic design course in the introduction and development of local culture values. Retrieved from http://repository.petra.ac.id/15247/2/icce_final.pdf.
- [30] Eleboda, S.S. & Abiala, A.F. (2020). Consumer ethnocentrism-induced perception and the patronage of Adire fabrics among female undergraduates in Ogun State. *International Journal of Business and Management Invention*, 9(7).
- [31] Financing opportunities in Indonesia's creative industry. (2018). Final Report Ipsos Business Consulting, April, 10.
- [32] Indonesian Batik: a cultural beauty. (2008). Trade Research & Development Agency (TREDA), Ministry of Trade of the Republic of Indonesia, 3.
- [33] Indonesian Investment Law No. 25/2007.
- [34] Indonesian Presidential Regulation No 6 of 2015.
- [35] Kartika, C.S.D., et al. (2019). Atlas of Indonesian Batik: Javanese Batik", Proceedings of the 29th International Cartographic Conference (ICC), 15–20 July, Tokyo, Japan. <https://doi.org/10.5194/ica-proc-2-59-2019>, 2.
- [36] KashimI, B., et al. (2012). The impact of cottage textile industries on students' of textile designs in tertiary institutions in South Western Nigeria. *Education Research Journal*, 2(3), 81–82.
- [37] Kurniati, E.D. & Prajanti, S.D.W. (2018). Batik SMEs efficiency and entrepreneurship role in innovation. *Journal of Economics and Policy*, 11(2), 376. DOI: <https://doi.org/10.15294/jejak.v11i2.16058>.
- [38] Law of the Republic of Indonesia No. 10 of 2009 Concerning Tourism.
- [39] Meilach, D.Z. (1973). *Contemporary Batik and tie-dye*. London: George Allen & Unwin Ltd., 3.
- [40] Muhammad M., et al. (2018). Nigerian textile industry: evidence of policy neglect. *SARJANA*, 33(1), 42–52.
- [41] Nigerian Export Promotion Council Act 2004.
- [42] Nigerian Investment Promotion Commission Act, Cap N17, Laws of the Federation of Nigeria, 2004.

- [43] Nigerian Tourism Development Corporation Act, Cap N137, Laws of the Federation of Nigeria, 2004.
- [44] Nuryakin, M. (2018). Competitive advantage and product innovation: key success of Batik SMEs marketing performance in Indonesia. *Academy of Strategic Management Journal*, 17(2).
- [45] Nyekwere, E.O. et al. (2014). An assessment of the use of social media as advertising vehicles in Nigeria: a study of Facebook and Twitter. *New Media and Mass Communication*, 21.
- [46] Okpala K. E., et al. (2019). Producers' make or buy decision and business shutdown: an evaluation of choice in textile industry. *Cogent Business & Management*, 6(1). DOI:10.1080/23311975.2019.1632568.
- [47] Osinowo, A.A. (1996). Production and utilization of resist dyeing techniques in Abeokuta. *Vas Journal*, 5(1), 41.
- [48] Owoeye O.I.O. (2017). Textile, texts and symbols: women dyers and symbols in the indigo textile dyeing production process in Osogbo, Nigeria. (Unpublished DPhil. Dissertation) University of Pretoria, 84–86.
- [49] Oyeniyi, B.A. (2013). Poverty alleviation and empowerment of small-scale industries in Nigeria: the case of Tie and Dye Makers Association. *African Journal of History and Culture*, 5(6).
- [50] Presidential Decree No. 33 of 2009 on National Batik Day.
- [51] Sulistianingsih, D. P. (2018). The protection of Indonesian Batik products in economic globalization. *1st International Conference on Indonesian Legal Studies*, 2018.
- [52] Rahmah, M. (2016). The protection of “Batik” craft under geographical indication: the strategy for developing creative industry in Indonesia. *WIPO-WATO Colloquium Papers*, 2016.
- [53] Regulation of the Minister of Tourism of the Republic of Indonesia No. 14 of 2016 on Guidelines for Sustainable Tourism Destination.
- [54] Regulation of Minister of Education and Culture No. 8 of 2020.
- [55] Renne, E.P. (2020). Reinterpreting Adire cloth in Northern Nigeria. *Textile History*, 3. DOI:10.1080/00404969.2020.1747372.
- [56] Rogak, S.N. et al. Properties of materials considered for improvised masks. Retrieved from <https://arxiv.org/pdf/2008.06001.pdf>.
- [57] Saheed, Z.S. (2013). Adira textile: a cultural heritage and entrepreneurial craft in Egbaland, Nigeria. *International Journal of Small Business and Entrepreneurship Research*, 1(1), 17.
- [58] Shaharuddin, S.I. et al. (2021). A review on the Malaysian and Indonesian Batik production, challenges, and innovations in the 21st century. *Sage Open*. DOI:10.1177/21582440211040128.
- [59] Solomon, G. & Ezra, A. (2015). Tie-Dye (Adire) among the Jukun people. *Journal of African Studies*, 4, 1–13.
- [60] Steelyana, E. (2012). Batik, a beautiful cultural heritage that preserve culture and support economic development in Indonesia. *Binus Business Review*, 3(1), 118.
- [61] Sulistianingsih D. & Pujiono. (2018). The protection of Indonesian Batik products in economic globalization. *Advances in Social Science, Education and Humanities Research*, 198.
- [62] Suparno, et al. (2019). The determinant factors of development Batik cluster business: lesson from Pekalongan, Indonesia. *Journal of Asian Finance, Economics and Business*, 6(4), 228. DOI:10.13106/jafeb.2019.vol6.no4.227.

- [63] Tso, R.V. & Cowling, B.J. (2020). Importance of face masks for COVID-19: a call for effective public education. *Clinical Infectious Disease*, 1–4. DOI:10.1093/cid/ciaa593, XX(XX).
- [64] Wibowo J., et al. (2016). East Java traditional Batik marketing model for the development of management information system as efforts to preserve the nation's culture. *International Journal of Business and Management Invention*, 5(11).
- [65] World Health Organisation (WHO). (2020). Advice on the use of masks in the context of COVID-19. Interim Guidance, 5 June.
- [66] World Health Organisation (WHO). Guidance on Homemade Cloth Mask. Retrieved from <https://www.afro.who.int/sites/default/files/2020-06/Guidance%20on%20Homemade%20Masks%20-AFRO-ENG.pdf>.