

Economic Empowerment of Creative Wood Craftsman Communities Through the Establishment of Communal Branding Based on Local Wisdom

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Abstract

The purpose of this study is to analyze the economic empowerment of the Creative Wood Craftsmen Association in Ngawi Regency, through the development of their production brand based on local wisdom. The research method used is action research, using the design thinking method (Kelly & Brown, 2018) starting from: (1) Empathize, (2) Define, (3) Ideate, (4) Prototype and (5) Test, in developing the brand name of creative wood products of the Ngawi Creative Wood Craftsmen Association. In capturing the participation of the empowered community, which is carried out in stages, starting with a Focus Group Discussion with the main stakeholders in Ngawi, creative wood craftsmen community leaders, the core administrators of the Creative Wood Craftsmen Association, to FGD with representatives of all members of the Creative Wood Craftsmen Association. The results of the study indicate that the formation of a participatory agreement from the Ngawi creative wood association on the brand image of creative wood products, the Establishment of the Ngawi Brand Name with the name "Papinkra" Ngawi, the Papinkra Tagline "Creative Wood", the New Vision "Becoming an International Class Creative Wood Craftsman", produced an output of a new brand name based on local wisdom consisting of 1. Logo, 2. Letterhead, 3. Product Catalog, 4. Stamp, and 5. Label as a brand image of creative wood products that will be used in expanding product marketing both online and offline.

Keywords: *Empowerment, Association, Wood, Creative, Based, Local Wisdom, Ngawi.*

Introduction

Referring to the Regional Medium Term Development Plan, the East Java Provincial Government together with the East Java Provincial DPRD for the 2019-2024 period are targeting economic growth at 5.67% (Ekonomi n.d.). This target is adjusted to the East Java Province Long Term Development Plan (RPJPD) for 2005-2025, which has been agreed with the DPRD and approved by the central government, to serve as a guide for other stakeholders. To realize this, the Department of Industry and Trade of the East Java provincial government is developing the potential of the trade industry in East Java to become an export product that can increase the community's economic growth and the country's foreign exchange to achieve economic growth as stipulated in the Term Development Plan. Middle Area.

Ngawi Regency is an area that grows a lot of teak wood, both owned by the community and owned by BUMN Perhutani, so many people try to use teak wood which grows in many villages in the Ngawi Regency environment. In connection with the potential of the environment and rural communities in the creative wood industry, since 2022 the East Java industry and trade service has organized a community economic empowerment program for the Creative Wood Craftsmen group who are members of the Creative Wood Craftsmen Association, especially in developing wood product brands.

Creativity produced by the people in the area, so that they are more empowered in industrial development and marketing by having their own brand name that can be directly marketed both at home and abroad. This is important considering that Ngawi Regency has quite large potential natural resources and human resources that can be developed further so that the creative wood products produced can compete in national and international markets from the rural environment in the area, which has joined the Creative Wood Crafts Association in Ngawi.

In an effort to empower these community groups, the Ngawi Regency Industry Service is coordinating with

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the Research Team from Hang Tuah University Surabaya and Bhayangkara University Surabaya, in carrying out the task of the Governor of East Java to empower the potential and resources that exist in the Ngawi Regency environment, especially in the fields of Industry and Trade. In this case it is a creative wood craft business in the Ngawi Regency, East Java.

Creative wooden crafts in Ngawi Regency are creative crafts that are unique and enchanting and very unique with the typical pattern of the area (ngawikab.go.id), are wood processing for various furniture and other crafts, which come from old teak wood poles and eaten by wood-destroying animals and supported by the texture of the winding roots, this teak wood post is even more unique and beautiful to look at. On the other hand, creative wood carving processing is also developing so that it is spread in various rural areas in the Ngawi Regency environment which is located around the extensive forest areas in the Ngawi Regency environment. The creative work of wood craftsmen not only beautifies the space, but also reflects the rich nature and culture of Indonesia. By utilizing local wood and distinctive carving techniques, the craftsmen produce unique products that attract the attention of art collectors from home and abroad.

Through their skills in carving, the craftsmen are able to bring to life various motifs of flora and fauna typical of the Indonesian tropical forests. Starting from reliefs of leaves, flowers, to images of animals such as birds, monkeys and reptiles, each work displays the beauty and diversity of Indonesia's nature. Not only that, craftsmen also often combine local cultural elements into their works, such as traditional motifs or symbols of local community beliefs. This provides added value to every product produced, because apart from being an art object, it is also a representation of a rich and diverse cultural heritage. In this way, the works of Indonesian wood craftsmen are not only items of high artistic value, but also a means of introducing the natural beauty and richness of Indonesian culture to the world. It also provides good economic opportunities for local craftsmen as well as encouraging environmental conservation and sustainability of natural resources, as the sustainable use of local wood becomes an integral part of their creative process.

This creative teak wood craft has wide market potential both in big cities on the island of Java such as Surabaya, Solo, Yogyakarta, Semarang, Bandung, Jakarta to the island of Bali and other export potential to Japan, Spain, the Netherlands and France. The production centers for teak gembol crafts are in Ngawi, Bringin, Widodaren and Mantingan Districts.

Even though the work of Ngawi residents has developed and has extensive export potential, there are still many problems faced by several creative wood industry craftsmen in Ngawi Regency, both in terms of the legality of the processing, which is not uncommon for wood craftsmen to deal with the law and the continued availability of raw materials. from wood (Urusan and Daerah 2011). Apart from that, legal industrial and trade permits are also needed so that they are able to carry out business and trade directly with consumers, both from within and from abroad. These various problems, both regarding legal standing related to the issue of production material input, the legality of the production process site, to the output, both marketing and distribution of products produced by craftsmen in the Ngawi Regency environment.

The aim of this research is to explain the implementation of applied research in the development of local Wisdom-based communal branding for the Creative Wood Crafts Association in rural communities, to then become a distinctive identity for creative wood products that can be marketed online through developing a brand image design typical of wood crafts. creative Ngawi, East Java.

Literature Review

The Central Role of Regional Government in Community Empowerment

The "third wave of democratization" and transparency that has hit various governments in the world, especially in various developing countries, including Indonesia, has the substance of the demand for the best possible public service from the government bureaucracy (Huntington and Nelson 1994). Therefore, local governments must actively listen to complaints and feedback from the public regarding public services provided by the frontline bureaucracy. This can be done through various participatory mechanisms, such

as deliberation forums, suggestions and complaints via social media, or direct meetings with residents (Hidayati, Inayah, and Rianto 2020).

Many theories have been developed by experts regarding improving government bureaucracy, so that it can serve society better, for example: Reinventing Government (Schneider 2017), Creating A Government That Works Better & Costs Less (Mahmudi et al. 2018), Banishing Bureaucracy (Mahmudi et al. 2018) and others, so that the bureaucracy can provide services to the public as a whole and satisfy all parties without discrimination. As stated by (Denhardt and Denhardt 2003), the role of government is more about serving, not steering.

The revitalization of public services in the regions to catch up with the regional government's lag behind the central government, has a very strategic dimension in the interests of spreading public services, distributing the population, increasing human resources in the regions, equalizing development and its results, as well as increasing employment in the regions, democratization and others. Efforts to improve public services in the regions are very dependent on the implementation of regional autonomy, because good service cannot be separated from the regional ability and authority to organize frontline bureaucracy, especially various Public Service Offices in actualizing their best services to the community.

As an embodiment of community empowerment, the industry and trade services are building a synergy of the 3 (three) pillars of good governance in government (Nasrun 2019), the East Java Province government's industry and trade services provide guidance and assistance to urban community groups creative wood craftsmen to be more productive and more advanced, as well as develop and be sustainable in the creative wood production business that has been carried out by this community group.

The implementation of a decentralized and democratic government system in regional government at this time is an opportunity as a stage to empower people in the region (Anjum et al. 2017), so that there will be an increase in the economy and welfare of the people which can be felt by the whole community, especially the community of creative wood craftsmen in the environment. Ngawi Regency. Along with regional autonomy, the strategic momentum that must be filled is how to build the capacity of regional communities in accordance with their own competence and potential. The most promising theory in this momentum is local community-based development (Korten 1986), because this development model is more respectful of the mechanisms socio-culturally compatible. This socio-cultural compatibility is considered to be more flexible in its structures and procedures in adapting to local variations so as to improve the "social fabric" that has developed in accordance with the socio-cultural conditions of rural communities. (Netto 2016).

On the other hand, Korten (Korten 1986) explains that community-based development by involving community organizations in rural areas, the development that takes place in the region will be guaranteed through the support of the potential and competence as well as resources of regional and local village communities (Ozor and Nwankwo 2009), so that government and development in rural areas can take their own initiative in making decisions for the community. Apart from that, it can be focused on increasing the ability to manage and mobilize their own community resources more flexibly, in collaboration between the community and the bureaucracy in traditional organizational units that are independent, integral and comprehensive (Community-Driven Development Overview: Development news, research, data | World Bank n.d.).

The empowerment process must also include the process of developing skills, increasing access to resources, and increasing participation in decision making from the organization (Dahal and Aram 2015), in this case the Association of Creative Wood Craftsmen that they formed. As stated by Ahdan,et,al, (Hidayati, Inayah, and Rianto 2020) empowerment can be seen as an effort to overcome the problems of poverty, powerlessness and vulnerability of weak communities. In principle, empowerment is a strategy carried out to improve the abilities and quality of life of the community, as well as being able to improve their identity, dignity and worth so that they are able to survive and develop independently in the regional and national scope in the political, economic, social and other fields(Becker et al. 2015). There are efforts to develop and strengthen the abilities of the community, in a dynamic and flexible way so that the community is able to solve its own problems and is able to carry out social transformation according to the

conditions and needs of the community (Becker et al. 2015), so that it is able to improve the abilities of its individuals and groups in controlling the factors that influence people's lives (Dahal and Aram 2015). For this reason, in an effort to develop independence and improve the welfare of these community groups, the empowerment process needs to be supported (Mansuri et al. 2003). Rahim (Rahim 2018) further said that there are three factors that influence community empowerment, namely technical factors, cultural factors, and structural factors, which are expected to achieve social change so that the community becomes a more empowered community, with the knowledge and ability to meet their daily needs (Iriawan and Edyanto 2023). Empowerment is also providing encouragement and motivation as well as increasing awareness of one's potential to become better (Chen and Lin 2018). Thus, the government's role in empowerment must be more oriented towards developing independence and increasing welfare in the target community (Habibi, 2022).

Brand and Branding as a Means of Market Expansion

The American Marketing Association states (Kotler 2017), brand as; name, term, sign, symbol, or design, or a combination of them which is intended to identify the goods and services provided by the company that differentiate it from other competitors. Furthermore, Kotler and Gertner (Lestari et al. 2021) stated that brands can be used to differentiate one product from another and even provide a certain value to the product produced.

According to Boomsma & Arnoldus (Boomsma and Arnoldus 2008), brands are created to convince potential consumers about the superior quality standards, reliability, social status, value or safety of a product. This means that a brand is not just a label or name, but also reflects the characteristics and values associated with the product. The brand is an indicator for consumers that the product comes from a trustworthy source, whether it is a manufacturer, distributor or other origin.

Simmons (Lestari et al. 2021) highlights the importance of building strong relationships between products or services and their customers as a strategy to increase competitiveness in the market. By strengthening the relationship between a product or service and its customers, a brand becomes more than just a name or label; it becomes a symbol of close relationships, shared values, and consistent experiences, therefore with a company brand it can target a specific market and expand the market (Keifer and Effenberger 2007), by combining product and service features related to the brand name.

Boomsma & Arnoldus (Boomsma and Arnoldus 2008) provide the understanding that branding is the way in which a product or service is designed to be visible to consumers. It involves various elements such as packaging, logo, tagline and other visual identity elements that form the brand image and identity. Branding also involves creating and maintaining strong relationships between brands and consumers, as well as developing strategies to differentiate the brand from competitors and strengthen market position. Branding is the process of designing a brand regarding name, logo, identity, to build awareness and image and positive attitudes through advertising, packaging and other product designs.

MarkPlus Institute of Marketing (Nastain 2017) identifies 6 (six) brand levels starting from attributes, benefits, values, culture to personality for certain products and services produced by a company or community that produces these goods and services. In the local economic development sector in the rural environment, utilizing existing natural potential as raw materials to be made into industrial goods at the Creative Wood Crafts Association in Ngawi, the East Java Industry and Trade Service has provided support and assistance with the research team in this research, for development Creative Wood processing industry in the Ngawi Regency environment to make creative craft products superior to the local community by empowering them, especially in developing communal branding based on the Creative Wood Crafters Association in Ngawi Regency. Through communal branding, it is hoped that the potential for local and export markets can be penetrated more widely.

The development of communal branding for the Creative Wood craftsman community is expected to improve the economy of the local community which can contribute to community income, local original income, improve the quality of processed gembol wood, and build a partnership network to accelerate

economic growth in East Java.

Research Context

The research is an implementation of the Community Empowerment Program of the Creative Wood Craftsman Association in the Rural Environment in the Regency, Ngawi Indonesia by the East Java Provincial Government's Industry and Trade Service which was carried out together with a research team from Hang Tuah University Surabaya and Bhayangkara University Surabaya. Through the development of communal branding for the Creative Wood Crafters Association community group in Ngawi Regency, it is hoped that it can increase competitiveness in marketing creative wood products that have high artistic value and are in great demand by antique collectors both at home and abroad. The way this community group works, in its production generally adapts the shape of the existing wood texture, then carves it into various forms of flora and fauna that are found in many tropical forests in the archipelago, with artistic value that is much sought after by collectors of antique objects, which have penetrated export markets to Japan, Spain, the Netherlands and France through third parties with the third party's brand name, so it is necessary to build communal branding directly by the Creative Wood Crafts Association group in Ngawi. In this applied research, researchers have various experiences in qualitative research, especially in action research related to community empowerment (Hutagalung et al. 2022), to understand the values that develop in communities (Ozor and Nwankwo 2009) and interpreting it into a brand for various wooden craft products produced by the creative wood craftsman community (Saragih et al. 2019).

The first collaboration of researchers is a public administration expert who has long been involved in community economic empowerment carried out by various regional governments in Indonesia in line with decentralization of development and regional autonomy, who in this research helps the East Java Provincial Government's industry and trade department in developing and empowering Association of Creative Wood Craftsmen in Ngawi Regency. The second researcher is an expert in the field of people's economics who has a lot of experience in developing small and medium businesses so that they are more empowered and have high competitiveness in the wider market. Meanwhile, the third researcher is an expert in information technology development, especially e-commerce, to help develop product marketing using information technology applications.

Research Methods

The research method used in this research is applied research or action research (Feiock and Kim 2001), apart from that, action research requires the participation of the subjects studied, in this case members of the Creative Wood Crafts Association (Wijaya, Nuradhi, and Rahadiyanti 2020). As stated by David Coghlan and Teresa Brannick (Koo and Lester 2014), this type of action research is a research approach that aims to take action and create knowledge or theory about that action. The results obtained are actions and research results, unlike general research approaches which only aim to create knowledge.

In accordance with the participatory action research carried out in this research (Koo and Lester 2014), researchers explored the data information needed to determine the product brand image of the Creative Wood Craftsman Association in the Rural Environment of Ngawi Regency, Document researcher, observations and surveys using interviews through distributing on-line questionnaires to stage holders and members of the creative wood crafts association in Ngawi. From the creative wood crafts community in the area, several aspects that characterize the respondent's identity can be found as follows:

Table 1. Respondent Identity



(Source: Data obtained from questionnaire results, 2023)

Based on this table, it can be explained that demographically the respondents consist of:

Age: 30-60 years

Gender: Male-Female

Indonesian citizenship

Geographically:

Region: Ngawi

Density: Rural

Tropical climate

Psychographically:

Role: Member of the Creative Wood Crafts Association

Table 2. Summary of the Identity of Members of the Creative Wood Crafts Association Members

No.	Identity	Presentase
1.	Gender (Woman)	65,4%
2.	Age 30-40	43,6%
3.	Employment (Private)	43,3%
4.	Last level of education (S1)	43,3%
5.	Residence (Ngawi)	59,4%
6.	Monthly Income (> IDR 5,000,000)	45,5%
7.	Healthy life style (healthy/no history)	84,3%
8.	Understanding of the cultural environment	78,1%
9.	Understanding of the economic environment	21,4%
10.	Understanding of the social environment	75%
11.	Utilization of free time (Traveling)	27,2%
12.	Length of free time utilization (3-6 hours)	39%
13.	Information source (internet)	61%
14.	Internet media (virtual world)	16%
15.	Reason for Making the Product (environmental influence)	49,5%

16.	Considerations for Making Products (economic needs)	45,7%
17.	Creative wood products (don't know yet)	38,2%
18.	Origin of Information about Creative Wood (from members)	53,7%
19.	Creative Use of Wood (Furniture)	52,7%
20.	Creative Wood Buying Decision (friend's recommendation)	41,7%
21.	Where to buy Creative Wood (Furniture Stores)	53%
22.	Creative Wood Products with cultural background (not yet available)	90,4%
23.	Product Knowledge Creative wood diversification (don't know yet)	69,2%
24.	Artistic impressive color (brown)	40,6%
25.	Respondents' preferred color (soft)	42,1%
26.	Preferred Cultural Illustration Style (History and Nature)	44,2%
27.	Preferred Design Style (illustration)	63,3%

(Source: Data obtained from questionnaire results, 2023)

Based on this table, it can be conveyed the important things that are the main concern in designing creative wood product brands in Ngawi, which will take into account various dominant inputs or the largest percentage of the majority of respondents' answers, so that the design of the creative wood brand image can truly be in accordance with the members' wishes. creative wood association in Ngawi, both for those who have large scale production and those who are still small but are members of the Creative Wood Association in Ngawi.

Identify Needs

At the need identification stage or Need Assessment, Focus Group Discussion research was carried out involving several parties, both from representatives of the East Java Province and Ngawi Regency Industry and Trade Services as well as representatives from the Creative Wood Crafts Association in Ngawi Regency. After obtaining general information about the problems of the Creative Wood Craftsmen community in the Ngawi Regency environment, the next step was to distribute qualitative questionnaires regarding interests or needs regarding the development of Communal Branding which is needed by the Creative Wood Craftsmen community in the Ngawi Regency environment, whether they are members of the Creative Wood Crafts Association. , Ngawi and other wood craftsmen who have not joined the Association. Apart from that, researchers also explored various information documents about the background and history of Ngawi Regency and various current information about various problems faced by creative wood craftsmen in the Ngawi Regency environment.

Furthermore, based on the data obtained, in-depth data collection was carried out directly at the location through interviews using Snowball sampling, starting from key person officials within the Department of Industry and Manpower of the Ngawi Regency Government, to members of the Association of Creative Wood Craftsmen, especially the administrators of the organization, until the necessary information is deemed sufficient.

To obtain more complete data, observations were also carried out at various creative wood production centers, as well as in-depth interviews with Esterberg (Dahal and Aram 2015), to exchange information about the idea of forming communal branding, (Sugiyono 2013). Apart from that, various other supporting documents were also explored, as triangulation for the sake of data credibility, from the various data collection techniques carried out.

Planning

After the needs assessment research, an analysis of the needs for developing communal branding that involves creative woodworking community groups can be produced (Dougherty n.d.), then the design continues, consisting of several stages as follows:

At this stage, the development of Communal Branding is carried out which is tailored to the needs of the creative woodworking community, namely Paprinka in Ngawi Regency. From the results of the needs assessment identification carried out, the brand name for the Creative Wood Craft product in the Wood Craft community in Ngawi Regency was determined, with analysis based on philosophical and ethical aspects based on local wisdom, both from the epistemological, ontological and axiological aspects for the development of Communal Branding of various handicraft products creative wood in the Ngawi Regency environment. (Koo and Lester 2014).

Furthermore, for the purposes of developing Communal Branding, the active participation of members of the Creative Wood Crafts Association members is involved in developing various brand image facilities and infrastructure (Cornish et al. 2023), for the development of established Communal Branding, in the form of logos, letterheads, catalogues, and various means of business transactions ranging from production inputs, production processes to marketing and distribution, under a predetermined brand name.

To improve marketing, apart from off-line marketing, an on-line based marketing model has also been developed which is developed according to the needs of the current digital era (Trentini 2021), both web service and Android based to facilitate applications on various electronic media devices. available in today's society. (Rizi et al. 2023).

Creation of Communal Facilities and Infrastructure for Creative Wood Branding

After the development of Communal Branding facilities and infrastructure has been determined:

Created various communal facilities and infrastructure for the brand image of Creative Wood Craft Products at the Creative Wood Crafts Association in Ngawi Regency as per the results of the agreed needs assessment. The various Communal Branding facilities and infrastructure include:

Wood Craft Assosiation logo and trademark.

Developing a brand image in the form of letterhead, stamps, product catalogues, embossed plate labels that are attached to every product that is suitable for marketing.

Development of online-based marketing facilities, both based on web services (e-commerce websites), social media Instagram, Facebook, Shopee, Tokopedia, and others. (Wijoyo 2021), to provide ease of service with business cooperation, both interactions between communal and government (C to G), between communal and business (C to B), or between communal and other communal (C to C) and vice versa. (| M. Junaidi Hidayat | Bramantijo | Faza Wahmuda | | Ratna Puspitasari | Christin Mardiana | Ningroom Adiani | | Choirul Anam | Hamdan Bahalwan | 2020).

Product Dissemination Stage for Communal Branding Development.

This dissemination activity will be designed in 3 (three) main activity points, namely:

Counseling and training on the application of Communal Branding, in the form of branding facilities and infrastructure resulting from the results of research and surveys conducted as well as in-depth interviews with representatives from wood Craft Community.

Training in assisting the development of web content and media examples, along with the operationalization of social media designs produced to improve the performance of online-based industry and commerce.

Counseling and training on web and other social media maintenance is based on Standard Operating Procedures (SOP), the use of Information Computer Technology, and other social media operational standards.

Research Results and Discussion

Description of Research Area

In the past, Ngawi was called Wono Galih, Wono means Forest and Galih means the deepest and hardest part of the wood. Since ancient times in Makuno, this area has been known as a very famous producer of teak wood in Java, but in fact Wonogalih is the capital of the Regency, a duchy that has been around since the 19th century. Wonogalih is a small town surrounded by teak forests whose size is beyond measure. Life in the city is so calm, calm and peaceful. An agricultural product that has been proud of since ancient times is teak wood. Mbah Jogosimo is known as a forest charmer who is able to dialogue well with forest dwellers, so that everyone respects him. Jogosimo, this is the forerunner of the expertise and skills of the Ngawi people as teak wood craftsmen in Tlatah Ngawi Regency. (Ngawi Tempo Doeloe, Dukut Imam Widodo, 2014).

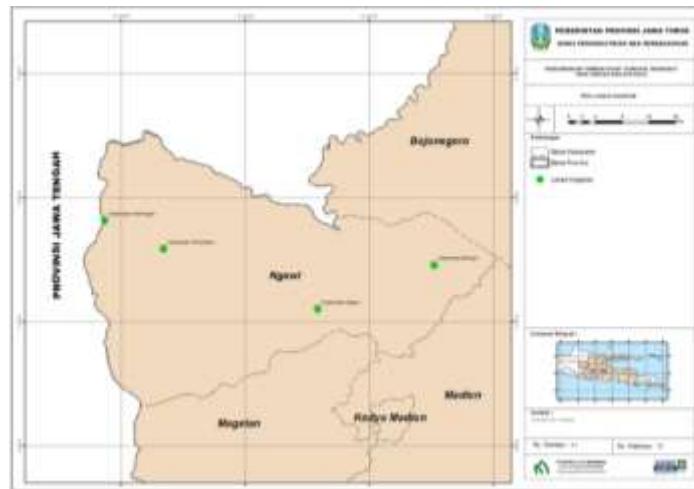
Along with the development of the Wonogalih era, it became known as the Ngawi area. This happened because of the development of river transportation in ancient times, where Ngawi showed a place around the Bengawan Solo and Bengawan Madiun streams which was overgrown with bamboo trees, then this area became better known as the Ngawi area. According to the origin of the word, Ngawi is "AWI" which means bamboo tree, which in accordance with the Javanese dialect generally gets the addition of the nasal letter "Ng" to become "NGAWI". Just like with names in other Javanese regions, terms with a vowel at the beginning are added with a consonant that is adapted to the dialect of the local community. The name Awi or Ngawi, like many rural place names, is associated with the names of plants.

Based on the results of historical research, Ngawi's anniversary was determined in 1975 with the issuance of a Decree from the Regent of KDH Tk. II Ngawi with Number Sek. 13/7/Drh, namely 27 October 1975 and Sek number 13/3/Drh, 21 April 1976. The team formed to determine the founding day of Ngawi Regency, through various historical searches and opinions from various community figures as sources who were considered valid, has determined that Ngawi Regency was founded on July 7, 1358.

Geographical Location

Ngawi Regency is one of the regencies located in the western region of East Java Province which directly borders Central Java Province. Geographically, it is located at 7o21'-7o31' South Latitude and 110o10'-111o40' East Longitude. The capital is in Ngawi District, with the border; To the west it borders directly with Sragen Regency and Karanganyar Regency, Central Java Province; To the north it borders Bojonegoro Regency, East Java; To the east it borders Madiun Regency; To the south it borders Magetan Regency and Madiun Regency, and to the west (Central Java) to the west. The activities for assisting the formation of "Communal Branding" at the Wood Industry Center are focused on 4 sub-districts, namely Ngawi, Bringin, Widodaren and Mantingan sub-districts. The activity location map is shown in Figure 1 as follows:

Figure 1. Activity Location Map



Source: ngawikab.go.id

Vision of Ngawi Regency

The vision of Ngawi Regency is:

"Ngawi Sejahtera, Rural Based Morals as a Barometer for East Java" (ngawikab.go.id)

Creative Wooden Craft Center in Ngawi Regency

The official community that has received recognition from the Ngawi Regency Government is the Creative Wood Industry Association, which is based in the village of Bangunrejo Kidul, where the community environment for craftsmen in the area is located around community settlements which are overgrown with teak trees. This teak plant is used as a source of livelihood for the community which is then developed into a productive plant. Teak wood plants are the source of life for the people of Bangun Rejo Kidul Village, which consists of 10 RWs, 53 RTs and 9 Hamlets (ngawikab.go.id), namely:

Pohjagal Hamlet

Ngubalan Hamlet

Blumbang Hamlet

Pohsluku Hamlet

Sidodadi Hamlet

Garangan Hamlet

Dusun Bangun

Golan Hamlet

Gelon Hamlet

Creative Wood Crafters Association

Referring to the Decree of the Head of the Ngawi Regency Trade, Industry and Manpower Service Number 053/01/37/108/404/2020, creative wood craftsmen in the Ngawi Regency environment are members of an organization that has received approval from the Ngawi Regency Government under the name Paguyuban Wood Craftsmen Creative chaired by Rupiati. The workshop center is at Suddenly Cafe Romansa Furniture Jl. Raya Ngawi Solo-Km.14 Sidowayah Ngawi, in Bangunrejo Kidul Village, Ngawi Regency. Many of the creative wood production results from members who are members of association have become products that are sold overseas, both in Asian countries (Japan), Europe (the Netherlands and Germany), some have also been able to penetrate the European market, although still through agencies from Yogyakarta, Jepara and Bali.

Gembol wood, which is the root of a teak tree, is actually waste which, with the creativity of craftsmen in the area, can be used to make various art products, furniture and various other decorative needs at high prices. The legal (formal) basis for Creative woodworking association is still at the level of a Decree (SK) from the Department of Industry and Trade and has not yet taken the form of a legal entity approved by the Ministry of Law and Human Rights, so that Papinkra as a community or communal institution cannot act directly as a legal entity to carry out deeds or actions. law in carrying out business and trade, even though its existence already exists.

Apart from that, Creative woodworking association, as a community of creative wood craftsmen, does not yet have an established brand that is a characteristic and indicator of the existence of a community group that has expertise and skills in the processing of gembol wood creative by making waste goods more useful and of high economic value. This requires the help of experts and government support in order to create a product brand name that can exist and be established among fans of creatively processed works of art.

Design, Determination of Brand Name, Tagline and New Vision of Communal Branding "Papinkra" In Ngawi

From the findings in the field, it shows that the Creative Wood Craftsmen Association in Ngawu is still unable to develop a visionary organizational work plan, so it is necessary to change the community group's vision to one that is shorter and easier to memorize, which can be a motivation and spirit of togetherness for the members of the wood craftsmen association. creative, especially community administrators in uniting their determination to realize the organization's vision. Furthermore, based on the results of the members' meeting with assistance from the research team, the members of the Creative Wood Crafts Association in Ngawi, took place at RM. Hargodumilah, Jogorogo, Ngawi agreed as follows:

Inauguration of the Ngawi Brand Name with the name "Papinkra" Ngawi.

Agree with Papinkra's tagline "Creative Wood"

Establish a New Vision, namely "Becoming an International Class Creative Wood Craftsman"

- *Determination of the Communal Logo*

Figure 1. Papinkra Communal Logo



Source: Papinkra Communal,Ngawi

In order to strengthen the product brand image, the team provided various alternative images/logos for creative wood craft products in the Ngawi environment. Of the various symbols/logos suggested, a logo was chosen that was simple but contained a lot of meaning in it, related to the history of Ngawi and the Ngawi environment. contained therein, the meaning is as follows:

Ancient elephant with long tusks, taken from the history of the discovery of ancient sites.

Towering bamboo plants as a symbol, the many bamboo plants around the two rivers that surround the Ngawi area are the origin of the name of the city Ngawi/Awi, which means bamboo.

Tortoises are walking, in the area around the two rivers, many turtles and

The dark yellow color symbolizes teak wood which has become the galih (core) of old teak wood.

- *Letterhead*

Figure 2. Papinkra Letterhead



Source: Papinkra Communal,Ngawi

In order to build a consistent image, for consumers of papinkra products and various relations in running the Papinkra Ngawi business, official correspondence is made on letterhead which can serve as a marker and reminder of the various products that have been selected regarding the quality and quantity of goods in the transaction, so Letterhead is determined in the following form:

- *Catalog*

Figure 3. Papinkra Product Catalog



Source: Papinkra Communal,Ngawi

A product catalog is a tool used for publication and promotion of a company's products or merchandise. Through the Papinkra creative wood product catalog, detailed information about each product or service offered can be delivered directly to customers. The product catalog functions as an information medium that contains collections and lists of products owned by the company. Apart from that, the product catalog can also act as a presentation tool for the features offered by the Creative Wood Crafts Association.

In this catalog, apart from displaying various creative wooden products from Ngawi, there is also information about the company's relationship with customers, company profile, and an explanation of the quality of the products or services offered. This is important because it can help customers understand more deeply about the products or services they are interested in, as well as provide confidence regarding the quality promised by the company.

In this way, product catalogs become a practical tool for conveying information to customers, promoting products or services, and building trust and good relationships between companies and customers.

In preparing this catalog, the mentoring team has provided training and direction, to compile the catalog in hard copy (book) form, to the Papinkra management, and also provided training in preparing the catalog in on-line media which is easy to make improvements and changes to, throughout the product's life. from Papinkra, Ngawi.

- *Stamp*

Figure 4. Papinkra Stamp



Source: Papinkra Communal,Ngawi

The stamp has a very important role in strengthening and confirming the existence and legitimacy of the Papinkra organization. Here are some important functions of stamps:

Ratification: The stamp is used to provide official endorsement of documents or decisions issued by Papinkra. This helps strengthen the legitimacy and validity of the document, as a signature alone is often not enough evidence to take.

Reinforcement: The stamp also functions as a reinforcement for the decisions taken by Papinkra. The presence of a stamp indicates that the decision or document is valid and reliable, and provides strong evidence of running a business now and in the legal period.

Liability: The use of a stamp is not just a sign. It contains responsibilities that must be carried out by all members or parties involved. The stamp is concrete proof of the responsibility carried out by Papinkra in every decision or action taken.

In this way, the stamp is not only an administrative tool, but also a symbol of the power, legitimacy and responsibility of the Papinkra organization in carrying out its operations.

- *Labels*

To build a sustainable image, labels on each product that meet the requirements set by Papinkra are very important. The following are some of the functions of these labels.

Identifying the product or brand: The label helps in identifying the Papinkra product or brand clearly and is easily recognized by consumers.

Determining product class: Labels can help determine product classes or categories, so that consumers can easily understand the type of product they are looking at.

Describes product information: Labels provide important information about the product, such as the manufacturer, place of manufacture, production date, composition or raw materials used, instructions for use and how to use the product safely. This helps consumers to make more informative purchasing decisions.

Promoting products: Labels can also be used to promote products through attractive images or creative designs. These images can attract consumer attention and increase the attractiveness of the product on the market. By using labels that comply with the standards and requirements set by Papinkra, communities can build a sustainable image and increase consumer confidence in their products. Informative and attractive labels can also help papinkra products to compete better in the market.

Figure 5. Papinkra Product Label

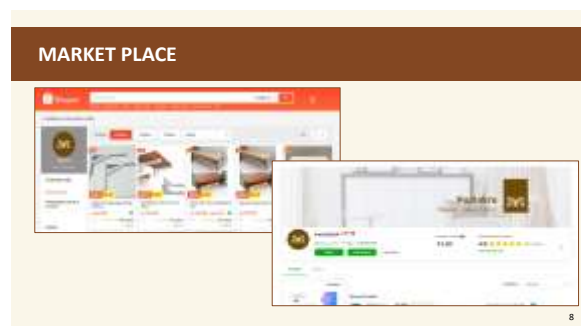


Source: Papinkra Communal, Ngawi

*Expansion of the Papinkra Brand Product Market***Figure 6. E-Commerce Website**

Source: Papinkra Communal, Ngawi

According to the results of research carried out by the team, it shows that various products of creative woodworking community groups in the Ngawi Regency environment have market potential, not only at the national level, but also at the international level. Many products have penetrated the international market, although not through direct marketing to consumers, and still through intermediaries or third parties, in marketing transactions for these products. So the use of the e-commerce website allows Papinkra to market its products directly to consumers via the e-commerce website or through other social media.

Figure 7. Market Place and Social Media

Source: Papinkra Communal, Ngawi

Considering that Papinkra does not yet have its own market place, either as a start-up or at a higher level, in this assistance the team provides suggestions to participate in filling the existing market place, even though the potential of all Papinkra members shows this potential to have a market place and can start as a start up, in a creative wood-based business in Ngawi.

Closing

Papinkra is a communal organization that has been established and has legal standing only from a decree from the head of the industry and employment service of the Ngawi district regional government, however, it does not yet have legal standing as a business organization in the form of a Limited Liability Company.

Various products have markets that have penetrated the international level, although still through third parties with product brand images that rely on these third parties, because they do not yet have the legal

standing of a business organization that can manage trademark rights and product patents.

Papinkra as a collection of communal organizations does not have legal standing to independently purchase raw materials from BUMN Perhutani as the wood owner authority in Indonesia which has the right to issue tropical wood certification in Indonesia.

Various industrial centers that have developed in various hamlets in the Ngawi district, show that the production capacity has been able to meet various market or consumer needs in large numbers based on the production capabilities of the communities that are members of the papinkra.

For this reason, the development of communal branding for the Ngawi creative wood craftsmen's association (papinkra) is very relevant for the development of the creative wood crafts industry in the area.

Development of communal branding, in this case does not include the legal standing of the Ministry of Law and Human Rights which has patents and copyrights as well as other trade marks that need attention after the development of papinkra communal branding in Ngawi.

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