

Business Preservation of Batik Indonesia (Heritage), Challenges and The Solution

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Abstract

This study aims to look at the effort to preserve Indonesian Batik which is one of the most valuable heritages that is owned by the Indonesian people, this research looks at what efforts can be done to keep the unique motifs and patterns in Indonesia and what obstacles are also faced solutions that can help preserve batik in Indonesia. The research method used in this study is qualitative, consisting of a literature review on Batik and Interview to several Batik industries in Jabodetabek and in Central Java, especially Solo and its surroundings. the process and the development of its coloring also held batik exhibitions for marketing and business development not only in Indonesia, but also to the Five Countries as a form of maintaining the work of creative industries in Indonesia.

Keywords: Batik, Heritage, Qualitative Study, Interview, Culture

Abstrak

Penelitian ini bertujuan untuk melihat usaha pelestarian Batik Indonesia yang merupakan salah satu warisan (heritage) yang paling berharga yang dimiliki oleh bangsa Indonesia, penelitian ini melihat usaha apa sajakah yang bisa dilakukan untuk tetap mempertahankan motif dan corak khas yang ada di Indonesia dan apa kendala yang dihadapi juga solusi yang bisa membantu usaha pelestarian batik di Indonesia. Metode penelitian yang digunakan dalam penelitian ini adalah kualitatif, dimana bersumber dari buku-buku tentang Batik dan Interview ke beberapa industri Batik yang ada di Jabodetabek dan di Jawa Tengah, khususnya Solo dan sekitarnya. Hasil dari penelitian ini menunjukkan bahwa para pelaku usaha batik tetap optimis dengan perkembangan bisnis batik sehingga usaha usaha untuk melestarikan terus giat dilakukan sesuai kemampuan para pengusaha sebagaimana tersebut di atas usaha pelestarian batik yang dilakukan meliputi usaha melestarikan dan mengembangkan corak ragam batik dan filosofinya beserta inovasi pada prosesnya serta pengembangan pewarnaannya juga menyelenggarakan pameran batik untuk pemasarannya dan pengembangan bisnis bukan hanya di Indonesia, tetapi juga ke Manca Negara sebagai bentuk untuk tetap menjaga hasil karya dari para industri kreatif yang ada di Indonesia.

Kata Kunci: Batik, Warisan, Studi Kualitatif, Wawancara, Budaya

1. Introduction

Batik is one of the creative industries in Indonesia, the definition of the creative industry according to the Ministry of Trade of the Republic of Indonesia (2008) is an industry that originates from the use of creativity, skills and individual talents to create prosperity and employment through the creation and utilization of creative power and individual creativity.

The development of the batik industry can attract tourists to visit and can see firsthand the industry of making batik, therefore batik is not only known at the national level but also already known at the International level as acknowledged by UNESCO. UNCTAD (2010) describes that the creative industry consists of cultural heritage such as knowledge and cultural expression, art and me-

dia. The products of the creative industries always appear with distinctive and authentic characteristics so as to create the image of a city and attract tourists, so that through the role of the creative industries, tourism can be developed that can provide experience and learning for tourists. Regional imaging using the creative economy is also connected to various sectors, among which can be connected to the tourism sector so that through the creative economy an area can become a tourist destination for Budiarta & Thamrin (2013).

Batik that is present in people's daily lives, not only has artistic, cultural value, but also has social and economic value with bright business prospects. The batik trade began with batik merchants in the city of Solo, Central Java, which continued to expand, until now there are 101 batik centers in Java

and absorb 15 thousand workers. Domestic batik sales continue to be in demand and batik exports abroad are growing. Based on data from the Ministry of Industry and Trade, batik exports during 2018 reached Rp. 818.44 billion and will continue to grow, especially to Japan, America and Europe.

Along with the increasing public interest in Indonesian batik, other countries have also tried to make batik and are also marketed in Indonesia at low prices, which has added to the sharp competition with local batik businesses. In the midst of such a situation batik artisans feel the need to continue to develop and preserve Indonesian batik so that it remains attractive to the public.

Efforts to preserve batik made by batik business people are not without obstacles, many obstacles are faced, especially related to human resources, community interest that continues to grow and the prices of other countries' batik are cheap in accordance with the current purchasing power of the community.

In this study focus on Javanese batik in particular, the effort to preserve Javanese batik, which is carried out by batik entrepreneurs in Jakarta, Solo and surrounding areas, the obstacles encountered and the solutions and innovations that are made so that batik remains sustainable and continues to grow and continue to be sought after by the wider community both domestically and abroad.

The categories in this study include all the efforts made by batik business people to preserve and develop Indonesian batik, which includes the preservation and development of Variety Patterns or Batik Motifs, Batik Making Processes, Staining, use or use of batik in the wider community so that batik remains sustainable . Unit and area of study are the or batik business in Jakarta, Bogor, Depok and Bekasi area (Jabodetabek) and its surroundings as well as in Solo and its surroundings

2. Theoretical Framework and Hypothesis Development

Preservation of Indonesian Heritage

Indonesia Pusaka divided into natural heritage (natural form special), cultural heritage (Copyright work and initiative are more than 500 tribes nationally), and saujana (Association of cultural heritage and natural heritage into a single unit). For cultural heritage itself, it includes tangible heritage (objects) such as crafts, traditional medicines, digitally documented heritage buildings, and intangible heritage (non-objects) such as customs, music and religious songs and even behavior or habits. Cultural preservation is not only related to the past, but actually builds a future that connects the various

potentials of the past with selected developments of the times. Sustainability that accepts change is the main concept of preservation. The goal is to preserve the cultural resources and identity of an inheritance environment and develop certain aspects to meet future needs without damaging and producing a better quality of life. The word batik comes from a word in Javanese, *ambatik*, which means more or less, writing or drafting dots. In the process of making batik cloth, a batik craftsman carves beautiful motifs onto a piece of cloth using a canthing containing hot wax. The process of making batik is done carefully and often a batik craftsman must carve a series of dots in order to obtain a complicated batik motif. Source of the Encyclopedia, PT Cipta Adi Pustaka, Jakarta (1989).

Batik Phenomenon

Batik is a craft that has high artistic value and has been a part of Indonesian culture (especially Java) for a long time. Javanese women in the past made their skills in making batik a livelihood. So that in the past, batik work was exclusively women's work until the discovery of "Batik Cap" which allowed men to enter this field. There are some exceptions to this phenomenon, namely coastal batik which has a masculine line as can be seen in the style of "Mega Mendung", where in some coastal areas batik work is common for men. Variety of shades and colors of Batik are influenced by various foreign influences. Initially, batik has a limited variety of styles and colors and some patterns may only be worn by certain circles. But coastal batik absorb various outside influences, such as foreign traders and also in the end, the invaders. Bright colors like red were popularized by the Chinese, who also popularized the phoenix style.

European colonizers also took an interest in batik, and the result was a flower pattern that was previously unknown (such as tulips) and also objects carried by the invaders (building or horse-drawn carriage), including their favorite colors such as blue. Traditional batik still retains its style, and is still used in traditional ceremonies, because usually each style has its own symbolism. (<http://www.piimesir.org/NUSANTARA/Batik-Seni-Exotik-Nangsa-BarafarafInternasional.html&usg=>)

Batik Issues

International fashion designers such as Japan recognize that batik can provide an inspiration in producing an international clothing trend. Lots of contemporary clothing trends that begin to orient and utilize the art of batik. Until now, the interest of foreign people in batik is very large. It can be seen from the many requests from them to import Indonesian batik into their country. The price of batik varies greatly depending on the quality of the fabric, the smoothness of the batik, the coloring

material used and the manufacturing process. In fact, the price can reach tens of millions of rupiah, especially if interested in or buyers are foreign tourists. Batik Art is less noticed to be empowered as a very potential source of foreign exchange. If we allow this condition to run as it is, then it can be predicted that our country will suffer a very alarming loss. The loss is not only in terms of material which we can use to boost the country's foreign exchange through tourism and export-import sectors, but also the loss in terms of authenticity as a product of Indonesian civilization will be threatened increasingly vague in the eyes of the international world and over time will fade swallowed up by the times.

The development of batik motifs developed by batik artists with an increasing number of batik artists but has not been accompanied by public knowledge about batik even though batik is a cultural heritage of ancestors handed down from generation to generation and batik is the identity of the Indonesian nation, this phenomenon occurs because of the lack of facilities about batik which contains about batik as a whole. (<http://www.wikimu.com/News/DisplayNews.aspx?ID=2056> batik issue).

Past Studies on Batik

Maryani (2015) with the title "Aesthetic and Semi-otic Analysis of Written Batik Motifs in Kebumen District Kebumen Regency". In 2015 derived from showing that the aesthetics of written batik motifs in Kebumen District, Kebumen Regency can be seen from the aesthetic elements in batik motifs, namely: the line elements, the shape elements (shapes), the texture elements (taste of the surface of the goods), the color elements, the intensity and chroma, time and space. Classification of batik motifs based on shapes, geometric patterns and non-geometric patterns, symbolic meaning of written batik motifs in Kebumen District Kebumen Regency is based on the condition of the area around Kebumen Regency, including: animals, plants, tools, natural conditions, food, and names Queen of the Kingdom of Thailand.

Another study by Jauharotun Nuriya (2016) entitled "The Effect of the Development of the Written Batik Industry on the Motive of Preserving Culture" concluded that there was a significant influence between the development of the written batik industry with the motive of preserving culture.

Latifah. (2015) conducted a study entitled Creative Tourism Based on the Batik Industry as an Effort for Local Economic Development in Pekalongan City. The results of this study can be concluded that both the local government and the batik industry and creative tourism actors in Pekalongan City have developed and implemented strategies for developing batik and batik-based creative tourism in

Pekalongan City. This strategy has been embodied in the vision and mission of Pekalongan City and has been supported by businesses both at the time of the events in Pekalongan City, as well as through internal development in museums, batik villages, and batik galleries. It can be concluded that these strategies are physical, such as environmental improvement; and non-physical such as promotions and exhibitions.

Mutiara Kusuma (2015) conducted a research on the Role of Merchants in the Conservation of Solo Batik (Case study in Batik Laweyan village, Solo City), the results of the study showed that there were several supporting and inhibiting factors in the development of Solo batik conservation in Laweyan. Supporting factors for the merchant's role in the preservation of batik include the launching of Laweyan Village as the Preservation of Batik Village and Tourism Village as well as training on business development for merchants and increasing the ability to make batik for batik craftsman workers. Inhibiting factors include increased competitiveness with the overall centralization of batik conservation activities in Laweyan as well as seasonal batik production and limited marketing.

3. Research Method

The method of discussion uses a descriptive qualitative method with a deductive approach, which is a method of using existing data with an underlying theoretical basis, both architectural and non-architectural, starting from collection, factual processing to the preparation of planning and design concepts. The method used in analyzing and discussing problems through the following processes:

Field observations, with direct observation of industries related to batik production and development centers, both directly and comparative studies.

Interview, namely, conducting direct interviews with Indonesian batik industry players who have long preserved Indonesian batik both nationally and internationally.

Literature study to obtain data that can be obtained from previous studies conducted relating to the theme being studied and obtain data on the batik industry, batik production and development from books, magazines, tabloids, and from the internet.

The stages of data analysis from this study are as follows: Identifying the elements and problems related to the purpose of the discussion. Secondly, analyzing approaches and groupings and linking problems to the main factors that support the discussion. Third, summing up the problem as revealed in the target and transformed into the concept of planning as the target and discussion. Then finally combining the results of the analysis and

transforming into the form of the design concept of the center of the production and development of batik, the emphasis is on the development of the preservation of modern batik today.

4. The Result, Discussion, and Managerial Implication

From the research we did on businesses batik had our interview, the study conclude with ten alternative solution of batik entrepreneurs in Indonesia, in preserving batik Indonesia.

- 1) Development of Motif Design by Combining Motifs or Patterns without leaving the original standard.

Some batik motifs that are in great demand by the public because of the beauty of its decorative styles and philosophical meanings are combined with other motifs so that it adds to the beauty of its decorative patterns and some sublime philosophical meanings incorporated in one fabric. Merging and combining some classic motifs into new motifs that are more beautiful and multipurpose, can be used in several traditional Javanese events.

- 2) Development of Basic Motive Design, without changing its meaning.

Development of this design takes a lot of basic pattern motifs that are widely used by the community . Examples of basic Slobok motifs, Claw motifs, Truntum Motifs, Grinsing Motifs, Parang motifs are added with other decorations so that the designs become more beautiful, so they can be used as day wear, not only used in traditional events. For example, the Slobok motif with design development (adding floral patterns), will be more beautiful and can be used in various events, not just in mourning events.

- 3) Creating new motifs that are in line with market trends, especially those that are becoming seasonal / seasonal fashion trends, batik balls, more casual, for millennials and dynamic fashion trends.

- 4) Make Innovations in the Process of Making Batik .

Sorting out the stages of the batik process that can be replaced by a faster process by incorporating technology but still manually, handmade and still maintaining the uniqueness of the batik process that uses batik wax / wax so that the process is faster, the resulting motif image is more precise and costs more efficient so the price more affordable. Stages The process of making batik replaced by manual technology is the process of Nyorek / drawing with pencil replaced by manual printing or stamping, also the Ngilowong process so that the craftsman can directly carry out the process of making batik

on the fabric and the next process remains the same as the traditional process. Batik cloth innovation results in this process commonly referred to as combination batik.

- 5) Development of Batik Color Diversity.

During batik J awa and S olo sogan more dominated by the color, the color of natural brown, black, dark blue with varying degrees of color sogan / brown. Currently, many batik entrepreneurs do research and experiments using natural materials that have not been widely used and produce colors that are more diverse. For example the red color of the roots of the pace tree, the yellowish green color of mango leaves, the bright blue of indigo leaves, and other ingredients .

- 6) *Batik Stamp, Handprint / Manual Print.*

Batik Cap and Batik handprint printed manually, are the main solutions to meet the need for batik at very affordable prices and still be able to enjoy the beauty of traditional batik patterns. Batik entrepreneurs innovated the process of batik by producing printed batik, printed batik manually (printing and hand made) to overcome the complaints of the community will be increasingly expensive batik prices so that they are no longer affordable by the middle and lower classes. In batik batik, batik makers have used batik tools in the form of a stamp / mold and continue to use batik wax, people commonly call it batik stamp. For hand made batik printing, it is processed without using batik wax / night when applying the pattern, so it is commonly referred to as batik patterned textile. In designing a variety of batik designs using a lot of computers, digitalize so that members have ample room to develop batik designs in addition to preserving existing traditional batik patterns. Stamped batik and printed batik, are currently in great demand by the public because the price is very affordable and the designs are beautiful and varied and still contain philosophical meaning. Therefore young entrepreneurs prefer to produce batik even though the margins are thin but because the process is fast, the risk of production is small, the price is affordable and demanded by the community so that the sales turnover is quite large. This batik is also worn by State officials to declare its togetherness with the people and through this batik the decorative style of batik is developed and sustainable, because small communities can enjoy the beauty of the classic batik decoration patterns and the development of the patterns.

- 7) Batik is printed on a variety of basic materials.

To meet the various needs of society, the batik is now written and printed on various materials fabric base, who formerly only printed on muslin, this

time written in silk, cotton, paris, silk handloom, chiffon, dan lain-lain. The level of difficulty in making batik on various basic materials makes the batik skills even higher because each material has a different fabric fiber texture, including the absorption of batik wax when it is written or applied. Besides that, the technique of making batik especially on silk and chiffon silk really requires caution because of the thinness of the material which can cause the process to fail. Likewise, the coloring process, especially the degree of absorption of colors in various materials with different textures, requires very precise calculations to create the final result of a matching color combination.

8) Batik Exhibition and Fashion Show.

One effort to preserve Indonesian batik and develop the batik business is by holding batik exhibitions, both nationally and internationally, such as the Nusantara Batik Title, Inacraft, Indonesian Literature, Heritage, which is routinely held in Jakarta and many batik exhibitions in the region. The turnover of batik business transactions that occur at each exhibition is around Rp. 35 billion for an average of 3-4 exhibition days. This batik exhibition is very helpful for business people and batik lovers to:

- a. Is a business opportunity for batik entrepreneurs.
- b. Getting a good batik, because there are many choices,
- c. Increasing love for batik because of seeing the diversity of batik patterns with their beauty
- d. The opportunity to get ancient batik as an investment, especially for batik collectors
- e. Exciting Indonesian batik market & trade.

In batik exhibitions, usually accompanied by a batik fashion show in the form of ready-made clothes or batik cloth, so that batik has added value and always follows the latest fashion trends and becomes fashionable for the wider community to increasingly like wearing batik.

9) Batik Museum .

In general, we find that many batik entrepreneurs have quite a large collection of batik, especially fine written batik which is very high in value, especially ancient batik which is no longer produced due to the smoothness of the writing and the complexity of the patterns and processes or the beauty of the color combination. One of them is Danar Hadi, a batik entrepreneur who has more than 10,000 traditional fine-written batik cloths as a private collection on display at the Danar Hadi Ancient Batik Museum in Solo. Museum Batik is an effort to preserve batik Indonesia also functions as an educational tool public .

10) Batik Cultural Campaign as everyday clothing.

In addition to the efforts preservation of batik entrepreneurs are also diligent in educating education to publik about everything related to batik making extensive public awareness to continue to love, appreciate batik and wear it as an everyday dress so batik become part of Indonesian society will keep awake. Almost all batik houses are willing to provide batik training to students, students and the community. In addition, batik business people also actively participate in cultural events and encourage the public to use batik uniforms as a community or corporate identity, as part of wisdom in respecting the noble values of Indonesia's cultural heritage, batik is the heritage of Indonesia.

5. Conclusion, Suggestion, and Limitations

The results of this study are in line with research conducted by Mutiara Kusuma (2015) with the title "The Role of Merchants in the Conservation of Solo Batik (Case study in Batik Laweyan village, Solo City) in Laweyan". The results of this study indicate that the batik business people remain optimistic about the development of the batik business so that the business effort to preserve continues to be actively carried out according to the ability of entrepreneurs as mentioned above. Based on the results of the study a nalisis industr i Batik Indonesia that is the conclusion that emerges from this research is The businesses batik remains optimistic about the business development of batik making effort to preserve stirring constantly carried out according to the ability of the entrepreneur as mentioned above Business batik conservation is done includes efforts to preserve and develop batik decorative patterns and philosophies along with innovations in the process and the development of their coloring as well as organizing batik exhibitions including batik fashion for marketing and business development . The development of the fashion world today is one of the attractions to be able to collaborate with various types of batik to give right added value to the business growth of batik. Various batik fashion shows are held, including fashion trends every year, especially now that batik has been collaborated with Muslim fashion and can add to the spirit of the batik business in Indonesia as well as abroad.

Based on the research that has been done, the suggestions for further research relating to the preservation of Indonesian Batik are as follows: This research was conducted with qualitative methods, further research can use quantitative methods in order to see the results of the opinions of lovers of Batik and Indonesian Batik users in particular. Training is needed to hold efforts on preserving Indonesian Batik as a characteristic of the Nation.

In order to obtain a more balanced and objective information about the preservation of Batik, it is necessary to have an effort from the Government to help create events that raise one of the themes of Batik. It is a gift of the Indonesian people, favored by people from various lands.

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