



ANALYSIS OF BATIK INDUSTRY AS A CENTER OF ECONOMIC DEVELOPMENT TOWARDS INTERNATIONAL LEVEL

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ABSTRACT

The Batik Industry in Indonesia is one of the textile and ready-made clothing industry commodities which is a heritage and a wealth of the Indonesian nation that characterizes the diversity of cultures in Indonesia. UNESCO recognized Indonesian batik in 2009 and since then batik in Indonesia has developed very rapidly in terms of fashion or mode used by the general public and indigenous peoples in Indonesia. The development of the batik industry in Indonesia still has obstacles where these obstacles are not far from batik printing technology. The purpose of this study is to analyze the batik industry in Indonesia, as well as what potentials Indonesia has so that it can improve this batik culture to the international level. If batik which is a cultural wealth in Indonesia can move internationally, then batik can be better known by foreign communities and even batik can become an iconic symbol of Indonesia internationally.

Key Words : Batik Indonesia, Batik International, Indonesian

Culture

I. INTRODUCTION

The History of Indonesian Batik

The history of batik in Indonesia is taken from the development of the Majapahit kingdom and the spread of Islamic teachings on the island of Java. Batik began to be developed during the Mataram kingdom, which then continued until the Solo and Yogyakarta kingdoms. Batik was originally used in the palace for the clothing of kings and royal families, but after that batik began to be produced or made by the general public and became very popular as clothing for the community. Traditional batik uses natural dyes such as plants, for example, the mengkudu tree, soja, soda ash, and mud.

The making of batik has various types of manufacturing techniques, such as written batik, stamped batik, and batik with the printing method. In addition, there are also various batik motifs with different philosophical meanings. Batik has developed rapidly in Indonesia and has been produced by various regions in Indonesia, each of which has its own characteristics. Batik was first introduced to the international world by the 2nd President of Indonesia, President Soeharto, when attending the United Nations or UN conference. Indonesian Batik was then registered to obtain the status of Intangible Cultural Heritage or abbreviated as ICH through UNESCO on September 4, 2008, located in Jakarta. After that on January 9, 2009, the submission of batik for UNESCO's Masterpiece of Oral and Intangible Heritage of Humanity was officially accepted and after that batik was recognized as part of the Intangible Cultural Heritage at the fourth session of the Intergovernmental Committee which was held by UNESCO in Abu Dhabi on October 2, 2009.

After that, on October 2, it was confirmed as National Batik Day by the 6th President of Indonesia, Susilo Bambang Yudhoyono, through Presidential Decree (Keppres) Number 33 of 2009 which was issued on November 17, 2009. Through this Presidential Decree, the Ministry of Home Affairs issued a Circular with an appeal to all government employees at the central, provincial and district levels to wear batik every National Batik Day, which is every October 2. National Batik Day is not only an annual commemoration, but also a way to maintain the identity of the Indonesian nation and strengthen unity between cultural communities in Indonesia. Wearing batik is a symbol of unity between social differences, both rich and poor. Through the commemoration of National Batik Day, the cultural heritage of batik is increasingly recognized globally and Indonesian people can be expected to be more confident in using batik as an effort to preserve the cultural heritage in Indonesia. In addition, National Batik Day also has great potential to improve people's welfare through the batik industry sector.

Batik Production Industry in Indonesia

Over time, the creative batik industry center not only brings potential in the fashion sub-sector, many other potentials have emerged by the making of batik production craftsman centers as cultural tourism destinations and also traditional fashion in Indonesia. The centers of batik craftsmen in Indonesia can be divided into various regions, for example:

a. Trusmi Batik Center Cirebon

Trusmi Batik Center located in Cirebon. Since long ago, Cirebon has been known as one of the best batik craftsman centers in Indonesia. Trusmi Batik Center is located in the Plered area in the western part of Cirebon City. This batik center is very easy to access by Indonesian and foreign tourists. ¹Trusmi batik center is a village whose people are mostly batik craftsmen in the Cirebon area. Until now, there are more than 3,000 creative industry communities in the Trusmi batik center. The motifs of premium batik in this area are the Mega Mendung and Paksi Naga Liman Batik motifs. Tourists can enter the Trusmi batik center area and can also learn to make batik directly from the batik craftsmen there.

b. Palbatu Batik Center Jakarta

This batik center is located in the capital city of Indonesia, namely in Palbatu, Special Capital Region of Jakarta. This batik center is named Kampung Batik Palbatu which is located in the Menteng Dalam area, Tebet, South Jakarta. The Palbatu Batik Center is relatively new, this Palbatu batik center has already set two MURI records, namely the longest batik street and residents' houses that are very much painted with batik motifs.

In the Palbatu batik center there is a studio that is used as a place for tourists to learn to make batik works. The characteristic of this batik center is the typical Betawi batik motif. This is also the background for the establishment of the Palbatu batik center which is to preserve the typical Betawi batik motif.

c. Kauman Pekalongan Batik Village Center

Pekalongan is one of the cities that is rich and famous for the quality of its batik. Pekalongan has long been inaugurated as a batik center since 2007. In addition to successfully making

¹ Kemenparekraf/Baparekraf RI, Kementerian Pariwisata dan Ekonomi Kreatif/Badan Pariwisata dan Ekonomi Kreatif Republik Indonesia, *10 Sentra Batik di Pulau Jawa yang Menjadi Destinasi Wisata Ekonomi Kreatif*, DKI Jakarta, 2021, <https://kemenparekraf.go.id/ragam-ekonomi-kreatif/10-sentra-batik-di-pulau-jawa-yang-menjadi-destinasi-wisata-ekonomi-kreatif>.

various types of quality batik, Kauman Pekalongan Village is also very successful in becoming a village that has national tourism.

In this area there are various kinds of batik motifs and are formed with various types of techniques ranging from writing techniques, stamp techniques, or a combination of the two techniques. The uniqueness of Pekalongan batik lies in its motifs which are very much influenced by Arab, Chinese, Malay, Indian, Japanese and Dutch cultures.

Kauman Batik Village is not only a cultural tourism destination, but also a shopping center for original Indonesian batik. Just like other batik centers in Indonesia, in this area tourists can learn to make their own batik with guidance from the craftsmen there.

d. Semarang Batik Village

The Semarang Batik Village area. Located in Semarang, Central Java near the Old City and Johar Market is a batik village that functions as a production center for new batik motifs that reflect the city of Semarang.

In addition to being a center for making batik, this batik center is also open to visits by domestic and foreign tourists. To attract tourists, the Semarang batik center is given unique decorations by using wall paintings with batik motifs that add beauty and also attract the attention of tourists.

e. Giriloyo Batik Village Yogyakarta

Yogyakarta is one of the regions in Indonesia that is very identical with batik culture. The center of Yogyakarta Palace's typical hand-drawn batik is located in the Giriloyo hand-drawn batik village. The creative craft industry in this area is very characteristic because almost the majority of its population works as batik craftsmen.

The location of this batik center is in Imogiri District, Bantul Regency, Yogyakarta. In addition to developing the creative economy in the craft sub-sector, the Giriloyo batik village also provides tourism education related to batik. This program offers tourists a trip to traditional houses and the tombs of the Mataram kings at the top of Imogiri Hill.

f. Girli Kliwonan Sragen Batik Village

Located near Surakarta City, Girli Kliwonan batik village in Sragen can be visited by tourists. The name Girli is taken from the location of the batik center which is on the banks of the Bengawan Solo River².

The batik works produced in this location are very identical to the black-brown color with geometric motifs, stars, flowers and other typical patterns. Until now, the people who live in the Girli Kliwonan Sragen batik village area not only have professions as batik craftsmen, but they also develop homestay businesses in that location.

² *Ibid*, <https://kemenparekraf.go.id/ragam-ekonomi-kreatif/10-sentra-batik-di-pulau-jawa-yang-menjadi-destinasi-wisata-ekonomi-kreatif>.

g. Laweyan Solo Batik Village

The Surakarta area has the most popular batik center for tourists, namely the Laweyan batik village. The craft industry in Laweyan has been around since the 19th century.³ Until now, the Laweyan batik village has succeeded in producing around 250 unique batik motifs and its existence has been patented.

The majority of the population in Laweyan work as batik craftsmen and batik distributors. Apart from that, they are also engaged in the craft industry. The local community is also developing the tourism business by providing a batik workshop tourism program in the local area.

h. Lasem Rembang Batik Center

Lasem Rembang batik center is highly recommended to visit because it has a very distinctive motif. Lasem batik has the characteristic red, blue and dark green colors that give a bold impression. The motif is classified as very complex compared to other types of batik.

The name that is already very famous makes Lasem batik one of Indonesia's export batik commodities⁴. Tourists can visit this batik center to learn batik or even buy batik directly from the batik craftsmen in the area.

i. Kampung Batik Putat Jaya Surabaya

This area was once famous as a nightlife center in the Surabaya area which has now changed its function to become a popular batik village. Once known as Gang Jarak, the motifs developed in this batik center also have the theme of that name, namely castor leaves and fruit.

The types of creative industries developed in this area, apart from making craft art, are industries in the field of tourism programs and workshops.

j. Jetis Batik Village, Sidoarjo

In the East Java region, there is a center for the Indonesian batik creative industry, namely the Jetis Sidoarjo batik village. This batik center is located in the Lemahputro Village area, Sidoarjo. The local community has been a craftsman in the batik craft industry since the 1970s.

Jetis batik is characterized by bold colors such as red, blue, yellow and green. While the most famous motif of Jetis batik is the peacock motif.

II. RESEARCH METHODS

This research is a quantitative research using internet research methods where the collection of required data is taken and sorted through information technology from various data sources and time.

Therefore, the researcher conducted a study of the processing of research data based on theses, blogs and journals related to the title through internet information technology. In this study, primary data is data that we obtain directly from the objects that we use for research.

³ *Ibid*, <https://kemenparekraf.go.id/ragam-ekonomi-kreatif/10-sentra-batik-di-pulau-jawa-yang-menjadi-destinasi-wisata-ekonomi-kreatif>.

⁴ *Ibid*, <https://kemenparekraf.go.id/ragam-ekonomi-kreatif/10-sentra-batik-di-pulau-jawa-yang-menjadi-destinasi-wisata-ekonomi-kreatif>.



We obtain these data through theses, journals or blogs which are the sources of the main study of our research. The data analysis method uses data presentation with the aim that the data obtained from researchers can be presented in the form of narratives, descriptions or flows in order to be organized practically and structured so that it can be easily understood. Conclusions are included to understand the meaning of cause and effect.

Conclusions are the final stage of the data analysis refinement process so that the entire report is practical and complete.

III. DISCUSSION AND RESEARCH RESULT

Discussion

Batik is one of the method in making materials from a garment. In addition, batik can also refer for two things. The technique of dyeing fabric using wax to prevent partial coloring of the fabric and the fabric or clothing made with this technique, including the use of certain motifs that have their own characteristics. Batik is often considered as more than just the intellect of the people of Indonesia. Batik has become the identity of a nation through unique symbolic carvings, charming colors and also unique designs that are second to none. UNESCO emphasizes that batik also has a collection of “pattern meanings” that reflect various influences on other nations. The batik technique has been known for a long time. There is no historical information that can explain the origin of batik. Some say that this technique originated from Sumeria and was developed in Java when it was brought by traders from India. Until now, batik can be found in many countries such as Indonesia, Malaysia, Thailand, India, Sri Lanka and Iran. Batik is also very popular among several countries in the African continent. However, the most famous batik in the world is batik from Indonesia, especially from Java. ⁵Maybe because of the complicated manufacturing process and specific designs.

Jombang Regency is one of the areas in East Java that has a history of batik development. In the 2000s, Batik Jombang developed again starting from making Solo Batik motifs. ⁶Since 2021, Mr. Sutris as a batik entrepreneur has started his business making batik with *daun jati* and *daun mangga* motifs as the identity of the *Jatipelem batik center*. The batik industry in Indonesia can be said to be included in the small and medium business unit or abbreviated as SMEs. So that the development process really needs policies from the government so that it is not depressed by large industries that have large capital. There are two types of small businesses known in Indonesia, the first type of small business according to Law No. 9 of 1995 concerning small businesses, namely people's economic activities that have a maximum annual sales result of IDR 1 (*one*) billion and have a net worth excluding land and buildings for business premises of a maximum of IDR 200 (*two hundred*) million. Second, according to the category of the Central Bureau of Statistics (BPS), namely small businesses that are identical to small industries and household industries. BPS divides the types of industries based on the number of workers, namely:

1. household industries with 1-4 workers
2. small industries with 5-19 workers
3. medium industries with 20-99 workers
4. large industries with 100 or more workers.

Although the definition of small businesses is somewhat diverse, they generally have uniform characteristics. ⁷There is no clear division of tasks between administration and operations, most

⁵ Sutrasnawati et al., 2019

⁶ Dyahwa, 2020

⁷ Nurainun, 2008

small industries are managed by individuals who also act as owners and managers of the company and utilize labor from their families and close relatives. Marketing strategy is a series of very good actions to achieve sustainable competitive advantage. Marketing strategy is a structured process to establish concrete value for customers, organizations and other stakeholders so that this process allows identification and evaluation of existing marketing opportunities as well as identifying problems that often arise that will disrupt the main purpose of establishing a company. In order to achieve the best marketing strategy to be implemented, one of the steps in batik products can be seen from the marketing tactics factor. This is important because marketing tactics are one of the main considerations for consumers in making decisions to purchase a product. The need for a marketing strategy that can have a big impact to determine the success or failure of marketing a product. If the marketing strategy implemented by the batik owner is able to sell its products, then it will affect the marketing objectives.

Research Result

The strategy that can be used by batik sellers to develop the Indonesian batik industry abroad is through a marketing strategy that can be carried out by batik sellers. In addition, batik is very well known by many countries in the international world and even Indonesia is not the only country that has batik crafts. However, Indonesian batik in international circles has become a characteristic owned by the Indonesian nation. The importance of preserving batik in Indonesia and abroad can be the main strategy to advance the economic potential in Indonesia, especially in the field of batik economy. Batik can be used by famous fashion brands to be used as new models from famous fashion brands. Batik can also be a new form of fashion that can be used not only in Indonesia, but also internationally. There are many batik crafts in Indonesia and the majority are indigenous communities.

The initial step that can be taken by the government to overcome the shortcomings of batik craftsmen is to facilitate batik craftsmen in developing the batik industry in Indonesia so that batik can reach the international level. Batik crafts in Indonesia are used to develop internationally not only through batik craftsmen, but the community can also develop batik crafts by using domestic batik products to show the international community that Indonesia is a country with a wealth of fashion or clothing, especially in Indonesian batik clothing.

IV. CONCLUSION

With the development of batik in Indonesia which is classified as very broad, then the steps that we can take to develop batik in Indonesia are with a more dominant Indonesian batik marketing strategy, especially in the production sector. The batik production sector in Indonesia must be further improved, especially the role of the government in facilitating batik craftsmen so that they can develop batik clothing crafts in Indonesia or abroad. There are many brands in Indonesia that are popular for their batik and also many small fashion brands that are developing batik clothing. Starting from clothes for weddings, events and even batik clothes for everyday use. With that, we can say that batik can not only be worn for a formal event, but can also be used for everyday wear and can even be used as the identity of the Indonesian nation. As the use of batik in society can give the impression of encouraging the Indonesian nation to be able to develop batik and also show the existence of batik to the international. The use of batik can also be used as school uniforms so that students can give pride and respect to products and culture in Indonesia.



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