

Preservation of the Batik Industry in Indonesia as Part of the National Identity

Lilam Kadarin Nuriyanto

National Research and Innovation Agency, Indonesia

lilam.ltbg@gmail.com

Abstract: Culture in general can be interpreted as matters relating to the human mind. Culture is the identity or characteristic of a nation as a differentiator with other nations. Identity becomes the pride and even the main attraction of a nation. One of the cultures owned by the Indonesian people is batik which is the result of a combination of art and technology. Various kinds of batik philosophically and meaningfully will be found in various customs and cultures that develop in Indonesia. Indonesia has several batik motifs related to local culture. Several factors that influence the birth of batik motifs include geographical location. This paper aims to find out how efforts are being made to preserve the batik industry in Indonesia. Data collection techniques using library methods related to various matters relating to batik culture. Some of these findings include the development of a promotion system to increase sales, and efforts to regenerate batik experts carried out by business actors with the assistance of programs from the government.

Keywords: Preservation, Culture, Batik, Indonesia

1. Introduction

According to Koentjaraningrat (1990: 181) culture is the power of the mind in the form of creativity, intention, and taste. Life is the result of things related to the human mind which is a reflection of the mind and power of all that is thought, felt, and contemplated. Culture is a level of knowledge, a system of ideas or ideas contained in the human mind, in everyday life, an abstract that is influenced by the processed results of creativity, initiative, and taste. The embodiment of culture are objects that are created in the form of behavior and objects that are real by humans as cultured creatures, all of which function to help the survival of society. Technology and material culture needed to process and control nature for the benefit of society are called works. The expression of the human soul to realize societal norms and values to regulate social problems in a broad sense is taste. While Copyright is a mental ability, the ability to think of humans in the form of knowledge, science, and philosophy to be practiced in people's lives (Widiastuti, 2013: 9).

National identity is the identity and distinguishing feature of a nation, which is pride and even a special attraction. This is upheld and preserved by the young generation of heirs of the country from generation to generation. National identity is found in the character of the nation that embodies the noble values of the nation. But today we are worried about the weakening of national identity in society. One of them is caused by the

negative impact of the development of science and technology which leads to the collapse of morality in society. This undermines social values such as kinship, cooperation, and tolerance that are developing and prevalent in society (Susanti, 2018: 49-50).

One of the local cultures is batik, which is the work of Indonesians, which is a blend of art and technology from Indonesian ancestors. Indonesian Batik can evolve to an unrivaled level both in design/pattern and process. Various kinds of philosophical and meaningful batik will continue to be found in various customs and cultures that developed in Indonesia. Indonesia has some motifs related to local culture. Several factors that influence the birth of batik motifs include geographical location, for example, coastal areas will produce batik with motifs related to the sea, and people who live in mountainous areas will be inspired by the natural environment; the nature and system of regional livelihoods; beliefs and customs of an area; and the surrounding natural conditions, including flora and fauna (Hadi Nugroho, 2020).

Several studies related to the preservation of culture in strengthening the identity of the nation, one of which is the study of Lany Susanti, et al. which resulted in findings in the form of national identity contained in the character of the nation that embodies the noble values of the nation. Local wisdom as cultural heritage plays an important role as an inspiration to strengthen identity, culture, or national identity. In the increasing trend of cultural homogenization due to globalization, strengthening ethnic and national identity must be carried out with the aim of not weakening or eliminating the cultural roots inherited from our predecessors. The Indonesian nation inherits a wealth of diverse natural resources, biological wealth, and rich socio-cultural diversity. This wealth is the basic capital that must be used for the welfare of the Indonesian people. Local wisdom is a cultural asset that needs to be managed and developed later to strengthen the identity of the Indonesian nation (Susanti, 2018: 57).

The results of another study conducted by Iskandar and Eny Kustiyah entitled Batik as the Cultural Identity of the Indonesian Nation in the Era of Globalization resulted in the finding that about the noble cultural heritage in the form of batik art, the existence of batik experienced ups and downs in the search and discovery of its cultural identity. Currently, Indonesia has achieved a cultural identity achievement with the inauguration of batik as an intangible culture of Indonesia by UNESCO. To anticipate the onslaught of foreign cultures in the global era, it is proper for the Indonesian people to maintain the values that characterize the nation. Where batik is an identity, an explanation of social strata, cultural language, human spirituality, technological discoveries, and the journey of a civilization that is the identity of the Indonesian nation (Iskandar, 2017: 2470-2471).

If you look at the two research results, all of them refer to strengthening national identity by preserving local culture. This cultural preservation also applies to the batik industry. In addition to opening up business opportunities as well as preserving batik culture in Indonesia. Based on the background of the problem above, in this article, we want to explore how the efforts to preserve the batik industry are carried out by the government and batik business actors.

This research is a qualitative descriptive type, with the main data source of this research, namely the variety of batik in Indonesia. The source is secondary data taken

from books, journals, and other virtual sources as a literature review related to batik. With this approach, it is hoped that it will be able to describe a phenomenon thoroughly, deeply, and analytically regarding the concept of efforts to preserve the batik industry (Anselm Strauss, 2007: 5). With this qualitative approach is expected to be able to reveal the background of the object of research. While the descriptive delivery is expected to be able to describe the phenomenon of efforts in the preservation of the batik industry in Indonesia. The discussion of research findings uses SWOT analysis to map out which parts are strengths, opportunities, weaknesses, and threats.

2. Research Framework

Preserving local culture is important for all Indonesian citizens. This activity is an effort to protect culture from destruction and piracy by other countries. By preserving local culture, the values and traditions passed down by ancestors are maintained from generation to generation. Regeneration is an effort to transfer physical and non-physical (mental) values from one party to another, which inherently helps maintain the sustainability of values. It is an effort to maintain the continuity of something. The benchmark for the success of the regeneration process is whether the next generation can perform better than the previous generation. The mistakes made by the previous generation are evaluated and corrected or corrected to achieve a better level.

According to Ismail in his book “Study of Local Culture” by Indra Tjahyadi et al., the concept of local culture includes all ideas, activities, and consequences of human activities in community groups in a particular place. Local culture is still growing and developing in the community, it is agreed upon and used as a common guideline. Therefore, local cultural sources include all cultural elements that develop and apply in society. According to Koentjaraningrat, society has several cultures, namely language systems, society, technology, knowledge, livelihoods, religion, and art (*7 Cara Pelestarian Budaya Lokal Di Indonesia*, 2022).

According to Sendjaja in the journal “Efforts to Preserve Indonesian Culture in the Era of Globalization” written by Hildigardis M. I. Nahak, among other things, cultural experience, namely the preservation of local culture is done by immersing oneself directly in the cultural experience. For example, people are encouraged to learn and practice traditional dances. In addition, cultural knowledge is the preservation of local culture which is carried out through the establishment of a cultural information center. The goal is to educate and develop the culture itself. In addition, according to Yunus in the journal “Efforts to Preserve Indonesian Culture in the Era of Globalization” written by Hildigardis M. I. Nahak mentioned that it is necessary to improve the quality of human resources to promote local culture; encourage the community to maximize the potential of local culture as well as to empower and preserve it; trying to revive the spirit of tolerance, kinship, and solidarity; always keep Indonesian culture from fading by studying it and practicing it in daily life; and work to empower communities to manage the diversity of local cultures of language, community, technology, knowledge, livelihoods, religion, and arts (*7 Cara Pelestarian Budaya Lokal Di Indonesia*, 2022).

According to Edi Sedyawati in Rara Sugiarti, it is stated that to maintain the continuity of a nation's culture, to remain sustainable and sustainable for a certain period, and to be immune to foreign cultures, the nation must be able to regenerate properly. Various ways can be done to restore cultural wealth, including traditional crafts. If revitalization efforts are carried out properly and supported on all fronts, the existence and sustainability of traditional arts as cultural products will be guaranteed. According to Endah Sulistiani in Rara Sugiarti, considering the increasing impact of socio-cultural changes on a global scale, the regeneration of artists requires serious efforts and attention. Regarding regeneration, two important factors influence socio-cultural change. This is the strength of the community itself (internal power) and the power that comes from outside (external force) (Sugiarti, n.d.: 5).

Some factors support or hinder it, as well as business opportunities that can be done. So it is necessary to sort out which is the carrying capacity and the threats that can hinder its conservation efforts. Using a SWOT analysis is very helpful for sorting out these factors.

Several experts have defined SWOT analysis, including Freddy Rangkuti mentions it as a systematic identification of various factors to formulate company strategy. This analysis is based on a logic that can maximize strengths and opportunities, but simultaneously minimize weaknesses and threats. Meanwhile, according to Philip Kotler SWOT analysis is defined as an evaluation of the overall strengths, weaknesses, opportunities, and threats. SWOT analysis is one of the widely known instruments for analyzing the company's internal and external environment. This analysis is based on the assumption that an effective strategy will minimize weaknesses and threats. When applied accurately, these simple assumptions have a major impact on the design of a successful strategy (Siadari, 2018).

3. Research Findings

3.1. History of Batik in Indonesia

In the cultural treasures, Batik is one of the ancient and noble art forms. Batik comes from the Javanese language, namely "amba" meaning to write and "nitik" meaning point. It's about writing with wax. Making batik on cloth using a canting with a small tip creates the feeling of "people writing dots". The word batik refers to a fabric with a pattern made by wax material applied to the fabric so that it is resistant to the entry of dyes or in English, "wax resist dyeing" (Iskandar, 2017: 2457-2458).

Although the word batik comes from the Javanese language, the true origin of batik is still a mystery and is still being debated to this day. In 1677, there is historical evidence of the silk trade from China to Java, Sumatra, Persia, and Hindustan. In addition, there is also a record of batik exports from Java to Malabar in 1516 and then in 1518. In the note there is talk of a beautiful colored cloth called writing (Javanese), in Indonesian, it also means writing. Written batik is often referred to as "classic batik" or "pure batik". Van Roojen (2001) states that what is meant by classical batik comes from the underlying cultural currents, namely during the Mataram II Kingdom (1575-1755) on the island of

Java. The classical term refers to decorations from the pre-Hindu, Hindu-Javanese Majapahit, and the sultanate period which came from the influence of the Islamic kingdoms of Demak and Pajang (Iskandar, 2017: 2458).

As quoted by Haryono in the journal Aruman (2015), batik is one of the arts and culture of Indonesia. Described by J.L.A Brandes as one of the ten wealth owned by the people of Indonesia, Java, especially before the arrival of Indian culture. Another opinion about batik was conveyed by Denys Lombard who said that the batik technique existed after the archipelago (Indonesia) was influenced by Indianization, but the historical facts are not clearly known. Another explanation quoted from the Presidential Decree in the journal Aruman (2015) according to Rouffaer raises the possibility that the batik technique originated from India or China, but Lombard shows that batik production techniques actually occurred on the coast of Java in the 15-16th century. Artifacts from that time showing various "kawung" batik patterns were found on Ganesha reliefs in 1239 in the Singasari Kingdom (Hakim, 2018: 65-66).

Batik which was originally only used in the palace environment, began to spread outside the palace according to the needs and developments of the times, ranging from personal needs to industrial needs. The batik industry, in its simplest form, began to develop in the 10th century when Java imported a lot of white cloth (kain mori) from India, as various ancient sources reveal. India wrote about Dwipantara or the Dwipa Javanese Hindu kingdom on the islands of Java and Sumatra around 200 BC. The track record of the island of Java is what confirms it as the center of batik art that has developed so far. The world has recognized that Batik reached its golden peak in Java during the kingdom of Mataram I to Mataram II which was divided into the Surakarta and Yogyakarta palaces (Iskandar, 2017: 2458-2459).

As quoted by Kuntowijoyo in the journal Aruman (2015), the history of batik in Java, especially Yogyakarta, cannot be separated from the history of the Giyanti Agreement in 1755, when the Mataram palace was divided into Surakarta and Yogyakarta. The separation of the two Islamic Mataram palaces also influenced the history of batik in Yogyakarta and Surakarta. Considering that the two batiks from this region have their characteristics, distinctive patterns, and different styles of dress according to their existing identities (Hakim, 2018: 65-66).

One of the centers for batik producers is Surakarta City, which is also known as the City of Culture. Where the city of Surakarta set batik as an icon of this city. Not infrequently we see events in the city of Solo mostly using batik as one of the themes, and cultural promotion. Therefore, many tourists make Surakarta a tourist destination.

Surakarta has a Batik Tourism Village which is well known to foreign countries, one of which is Laweyan Batik Village. Laweyan Batik Village is located in Laweyan Village, Laweyan District, Surakarta. The word lawe as mentioned in the Chronicle of Surakarta is the origin of the name Laweyan, which means spun yarn. According to Baidi (Baidi, 2006) in Ibnu Majah this area is a village that has an entrepreneurial spirit so it is a residence for batik merchants. At the beginning of the XV century, it grew as a trading center for the batik industry (Ibnu Majah, 2015:1).

The long history of Laweyan Village began during the Pajang kingdom in 1546 AD. This Laweyan area is a gift given by Sultan Pajang Hadiwijaya or Jaka Tingkir to Ki Ageng Henis. This 24 hectare land prize was given because Ki Ageng Henis had been instrumental in defeating Arya Panangsang in Jipang. He also taught his students how to make batik on the land. The name Laweyan according to some sources comes from the word Lawe which means the basic material of cloth. Because the location used to be overgrown with cotton plants which were used to make cloth or lawe (*Kampung Batik Lawean*, n.d.).

Along with the times, Batik Laweyan has developed into a tourist area that presents the best works and is the best batik producer in the city of Solo. In addition to being a tourist spot and a place to hunt for quality batik, Kampung Laweyan also provides a place for anyone who wants to learn to understand and make batik. For those who are interested in trying the practice of making batik, Kampung Batik Laweyan provides a short batik course package that can be reached in approximately 2 hours. Course participants can learn to make patterns, make batik, and color using the colet/tolet technique. After you are satisfied with learning to make batik, the batik works that have been made there can be immediately taken home as a unique memento from Kampung Batik Laweyan (Agnia Primasasti, n.d.).

3.2. *Batik as an Intangible Cultural Heritage*

Legal protection for the intellectual property of traditional indigenous peoples is still weak, whereas batik was once recognized as belonging to another state or owned by a private company. So, through Indonesia's membership in UNESCO, it seeks legal protection for batik culture. This is accompanied by holding various studies, seminars, and workshops/exhibitions related to batik (Abi Pratiwa Siregar, 2020: 80).

The Indonesian people need to be proud because on October 2, 2009 batik has been recognized and designated by UNESCO as an Indonesian Cultural Heritage, namely an intangible cultural heritage (Iskandar, 2017: 2457). The process until batik is recognized as intangible cultural heritage is carried out several times. It was first proposed in 1972, based on the UNESCO Convention, the Convention on the Protection of Culture and Natural Heritage, or the Convention on the Protection of Culture and Natural Heritage 1972. The second was submitted in 2007, Indonesia used the UNESCO Convention in 2003 which discussed the Convention of the safeguarding of The Intangible Cultural Heritage. The third attempt was made in 2008, based on the inclusion of batik in the list of intangible world cultural heritage, which became the basis for submitting batik to obtain recognition as an intangible world cultural heritage based on the 2005 UNESCO Convention on the Cultural Diversity or the Convention on Cultural Differences. Batik was officially recognized as an intangible world cultural heritage on January 9, 2009, and on October 2, 2009, UNESCO confirmed batik as an intangible world cultural heritage in Abu Dhabi, United Arab Emirates. So that October 2, 2009, became the basis for the stipulation of National Batik Day through Presidential Decree Number 33 of 2009 (Hakim, 2018: 68-69).

The logical consequence of this decision is that the Indonesian nation must make serious efforts to preserve batik. One of them is to keep batik craftsmen working and being creative in batik because artists play an important role in realizing the sustainability of batik's existence. For this reason, it is necessary to regenerate batik craftsmen continuously and intensively. Indonesian batik is different from batik produced by other countries such as Malaysia, India, and China because Indonesian batik has characteristics that other countries do not have. Batik in Indonesia is a technique of making cloth patterns with canting containing wax, while in other countries it is only stamped batik. Furthermore, batik in Indonesia grows and develops along with its own culture, while in other countries batik is more developed as an industry (Sugiarti, n.d.: 2).

Batik in Indonesia has a style that contains a philosophy, not just an industrial product. Batik is a well-known representation of Indonesian culture, through its appearance we can learn about traditions, customs, spiritual wisdom, social values, and the Indonesian way of life. A piece of batik cloth can tell a lot. It depicts the passage of time, talks about the fusion of different cultures, and describes the journey of power. This is one of the reasons why UNESCO recognized batik as Indonesia's world heritage after years of research. Batik is considered a cultural symbol with a unique, deep, and pervasive philosophy that covers the human life cycle, so it must be recognized as an intangible cultural heritage. UNESCO also examines whether Indonesia has a batik community, batik industry, consumers, and the history of batik in Indonesia. Based on the results of this study, UNESCO recognizes batik as Indonesia's world cultural heritage. UNESCO recognizes that Indonesian batik has a unique technique and has become the identity of the Indonesian nation from birth to death; newborn babies are wrapped in batik cloth with a symbol of good luck, and those who die are covered with batik cloth (Sugiarti, n.d.: 2-3).

3.3. *Batik Industry in Indonesia*

Batik in Indonesia is a combination of two things, namely industry and crafts. Industrially, the development of the batik industry is closely related to the Indonesian textile industry, which is currently facing intense competition from abroad. On the other hand, Indonesian batik is still a handmade product that relies heavily on the creative process of batik artisans, both for design, fabric development, and exclusive marketing. When batik becomes a handmade product, quality becomes important. The market segments will also be different and will set different prices. Unfortunately, this has not become a common perception among batik artisans in Indonesia who tend to assume that batik is only hereditary, so there is no need to innovate in product design and simply recreate it based on existing traditional designs (Wahidin, 2019: 350).

The traditional batik industry in the past can be seen in Laweyan Village in Surakarta City. According to Sarmini (2009), the history of batik in Indonesia is estimated to have developed since the time of the Majapahit Kingdom and the kingdoms after it. The spread of the art of batik occurred after the end of the 18th century or the beginning of the 19th century, until the beginning of the 20th-century batik was produced in the form of written batik. The following are various types of batik that have developed based on the history

of their creation, namely Kraton Batik, this batik at the beginning was made to be used by courtiers and only used by people in the palace environment; Batik Sudagaran, because the Kraton motif is prohibited from being used by ordinary people, the merchants reacted to create new motifs according to the tastes of the merchant community; Farmer's Batik, batik made by housewives to fill their spare time when not farming; Dutch Batik, is batik created from mixing Javanese culture with Dutch culture during the VOC colonial period; Chinese Batik/Chinatown, is a type of batik which is the result of cultural acculturation between the culture of immigrants from China and the local culture of Indonesia; Javanese Hokokai Batik, This batik was created during the Japanese colonial period which has motifs derived from Japanese culture such as cherry blossoms.

An example of the ancient batik industry is Kampung Laweyan in Surakarta City. Due to the increasing demand for batik in the palace environment, production from within the palace alone is no longer possible. Many of the king's followers, both relatives, and courtiers lived outside the palace, so they took this batik art out of the palace and did it in their respective places. The same thing happened in Laweyan. Laweyan Market, which was originally busy because it was the center of the Lawe market, was later bustling as the center of the weaving and batik market.

According to Chomarun and Budi Prayitno (2007), the rapid growth of Laweyan as a market for producing lawe, textiles, and batik cannot be separated from the presence of the Pajang kingdom which was founded by Sultan Hadiwijaya in 1546 and is located close by. When the Pajang Kingdom came to power, water transportation across the Bengawan Solo River or the Kabanaran River became a mainstay. The necessities of government life in the Kingdom of Pajang are mainly provided by river traffic and ports along the Bengawan Solo River. From Solo to Surabaya, there are 44 cities on the Bengawan Solo River. At that time, large ships from the coast of Java and the Strait of Malacca could enter Java and even reach the Kingdom of Pajang.

Laweyan in the early 20th century developed into a batik industry, producing traders whose wealth surpassed that of the court nobility, called merchants. At that time, traders were no longer recognized as a disadvantaged group, but as the middle class (not the upper class like the aristocrats), but they had economic power no less than the aristocrats (Tugas Tri Wahyono, 2014: 30-34).

The existence of official recognition from international institutions of batik is positively correlated with the number of requests. The Central and Regional Governments schedule certain days to require their employees to wear batik uniforms, especially on the commemoration of National Batik Day. It is common for people to use batik for everyday wear and certain events.

Another impact of this recognition is the development of ways to produce batik, from handicrafts in the form of written, painted, and stamped batik to industrial-scale businesses. According to Setyawati (2011) along with the development of technology, batik is produced with a type of batik-patterned printing. The process uses a screen printing technique. This method of production will produce textiles with batik motifs in a short time and large quantities. So the results can be sold at a much cheaper price when

compared to hand-made models. Of course, consumers, in general, will prefer cheaper production (Abi Pratiwa Siregar, 2020: 80).

The current description of the number of batik industries is taken from the research results of the Research Team from the Department of Agricultural Socio-Economic Affairs, Faculty of Agriculture, Gadjah Mada University in 2019, which was conducted in 27 provinces out of a total of 34 provinces in Indonesia. The results of this study have been published in the Scientific Magazine of Handicraft Dynamics and Batik Vol. 37 years 2020.

The number of batik industries in Indonesia is still dominated in Java, which is 87.1%. West Java Province is in the top rank with the number of batik industry by 38.42%. The province of West Java batik industry is dominated by the Cirebon area, some even have branches in Jakarta and Yogyakarta so that their market reach is wider. In addition, there are also many orders for batik from the South Sumatra region. Then followed by Central Java at 26.22%, Yogyakarta Special Region at 19.52%. Furthermore, East Java Province is 2.66%, Banten is 0.23, and DKI Jakarta is 0.05%.

While the remaining 23.9% are spread across 21 provinces outside Java, with the largest dominance in Jambi Province. Data from Jambi's Disbudpar in 2017 shows that outside Java, the development of the batik industry in Jambi Province is the most massive. If viewed based on history, the development of batik in this region is also inseparable from the development of the kingdom and the use of batik which was initially limited to the royal family, royal relatives, and the nobility.

The number of batik industry workers in Indonesia that can be absorbed by the batik industry is an indication of the type of batik produced. In hand-drawn and stamped batik, the need for labor is relatively high, this is because each stage is done manually. According to Rinawati (2012), 1 lot (110 pieces) of written batik takes 6,594 minutes (Rinawati et al., 2013). According to Rinawati (2013), batik stamped from the beginning of cutting the cloth to the process of curing is approximately 912 minutes. Meanwhile, according to Suhardi (2017), batik-patterned printing uses machines so that it does not require a lot of labor, whereas batik-patterned printing through the screen printing process takes about 5 minutes to make.

The production value of the batik industry in Indonesia, the value of batik production reaches 407.5 billion rupiahs per month or the equivalent of 4.89 trillion rupiahs per year, supported by a workforce of 37,093 people. It is estimated that the recorded number is still below the actual value (undervalued) because several provinces do not have a batik printing industry (Abi Pratiwa Siregar, 2020: 82-84).

3.4. Batik Regeneration in Indonesia

The purpose of batik regeneration is to grow a new generation of batik craftsmen. Batik is a unique art and has its characteristics in terms of coloring and motifs. Making batik requires skill because there is a special meaning for each batik motif. In addition, the process of making batik also requires patience to produce good batik. The effort that must be made is to invite the younger generation to love the art of batik, not just to use batik production. The problem is that it is not easy to cultivate the will of the

younger generation to learn batik. Several reasons underlie this, namely, batik requires a long process, requires skill, patience, and minimal income. Efforts to regenerate can be done by starting by teaching simple batik skills to the community. This is done so that people slowly know how to make batik. Introducing the art of batik as early as possible to children so that when they grow up they are ready to become batik craftsmen (Rosita, Febty Andini Dwi, 2021: 12-13)

For an overview of the problem of batik regeneration, see the research results of the Research Team from the Faculty of Social Sciences, the State University of Malang which has been published in the Sandhyakala Journal, Volume 2, Number 2, July 2021, entitled "Regeneration as an Effort to Overcome the Decline of Batik Craftsmen in Ngentrong Village, Karanganyar District. Trenggalek Regency".

Two factors are causing the decline of batik craftsmen, namely internal and external. The internal factor of the decline in the number of batik craftsmen in Ngentrong Village occurs because the community is not yet proficient as batik craftsmen and the interest of the younger generation to learn batik. While the existing batik is now old. The process of batik requires concentration, patience, and patience. If there is an error in the batik process, you must fix it again. To improve batik skills, you can bring in a trainer or facilitator to train batik. The elderly craftsmen were forced to stop because of the condition of the eyes that had decreased vision to see objects.

External factors that caused the decline in the number of batik makers were the problem of irregular wages received, and the entry of industrialization in the village. In addition, the batik production process at the batik center is only carried out when an order is received so that if there is no order, the production will stop. So that the income received by batik craftsmen is not fixed. Of course, this is what causes the younger generation to be reluctant to become batik craftsmen, preferring the world of industrialization where it is clear that the income will be received. The wages given by entrepreneurs to batik craftsmen will be adjusted to the type of work carried out by batik craftsmen, this difference consists of making patterns, coloring processes, and batik sagging (Rosita., Febty Andini Dwi, 2021: 15-16).

The regeneration process of batik culture can also be seen in Kampung Batik Laweyan, Surakarta City. A book entitled Laweyan Women in the Batik Industry in Surakarta, written by Task Tri Wahyono, et al. This book is published by the Yogyakarta Cultural Values Preservation Center (BPNB). Where with the rapid development of technology around 1970, where the heyday of the Laweyan batik industry experienced a period of decline. This is marked by the entry of large investors around Laweyan, to be precise in Sukoharjo. Along with the entry of batik printing technology from China which is oriented towards mass production, compared to traditional batik production which can only produce 20-30 Kodi a day. Even one sheet of written batik takes two to four months to complete.

Seeing this fact made the Laweyan people's orientation towards their children change, whereas during their heyday their children were educated to continue their family business. Even her daughter was specially educated to trade and make batik since she was in elementary school. When her daughter has graduated from junior high school, she will

be married off and given her own business. The orientation changes by sending their children to a higher level, so they can work in other fields. Until 2000, the younger generation of Laweyan rarely continued their family's batik business (Tugas Tri Wahyono, 2014: 89-90).

The female actor behind the batik industry in Laweyan is inseparable from the history of the emergence of batik merchants in Laweyan Village. According to Mulyono and Sutrisno Kustoyo (1980) where the entrepreneurial spirit of the Laweyan community has re-established itself as a trading center for the batik industry. In the 1930s, the number of batik industries in Surakarta reached 230 units and most of them were in Laweyan. According to Hannida (2009), the production reaches 60,400 pieces of batik every year. Success in the economic field so that Laweyan is referred to as synonymous with the village of batik merchants. According to Baidi (2006), the increasing wealth of batik entrepreneurs is related to the increase in the social status of batik entrepreneurs. This is evidenced by the awarding of the title *mbok mase*, which is a title for employers.

According to Hanida (2009), because of the nature of batik, it requires precision, refinement, and beauty that is very in line with the nature of women, so most of the batik process is dominated by women. They are skilled in managing the business, starting from the process of batik, marketing, managing finances, to developing a business. So the term *mbok mase* for Laweyan batik entrepreneurs is controlled by women. Apart from dominating the batik industry, *Mbok Mase* also prepares her daughters to become business successors. His daughter has been involved in the batik industry since childhood. After marriage, they are expected to be able to independently develop a family batik business. Such generation transfer lasts for several generations, and still involves women as successor cadres (Tugas Tri Wahyono, 2014: 3-4).

Currently, Laweyan batik entrepreneurs are generally held by husband and wife, where the husband and wife are more involved in the production, and the marketing involves many women. Sometimes some involve their children to help run their business. The batik business is usually inherited from a family business, which was then revived in a vacuum, as it is today. The house is also used as a place of business and sales by opening a showroom. Apart from family encouragement, the model or method of inheritance is through participating in exhibitions, meeting buyers, education or management training, and being involved in the production process (Tugas Tri Wahyono, 2014: 93).

The regeneration of batik craftsmen based on the results of research by Idie Widigdo (2010) said that the desire for their children to become batik craftsmen is not the main thing. They prefer their children to become entrepreneurs or traders. Another desire is as an employee in the office or as a civil servant. So the regeneration of batik does not get support from the batik craftsmen themselves. This is because they want their children to get a more decent job, in the sense of getting more income than being a batik craftsman.

Although not want the regeneration of the profession as a batik craftsman, inadvertently there is a regeneration process. This happens because the socio-cultural environment affects the regeneration process among batik craftsmen. The transfer of skills takes place through the existing socio-cultural environment, especially through the family and community or social environment. For example, batik skills are practiced from

an early age because in everyday life they are used to seeing their parents and the people around them work. Women who make batik, either their mothers, grandmothers, or neighbors while working, attract the attention of their daughters. The mother teaches her daughter painstakingly. However, not all inheritance becomes batik through family, some are through friendship (Tugas Tri Wahyono, 2014: 94-95).

The reason is that batik craftsmen do not want their children to be like themselves, but they do not refuse to become batik entrepreneurs, not as workers (Tugas Tri Wahyono, 2014: 103). So here, rejecting it is not because of the batik tradition, but rather towards welfare issues for their children in the future.

3.5. The Role of Government and Business Actors in Preserving the Batik Industry

The ability for small and medium enterprises such as the batik industry will be difficult to face competition from textile industry entrepreneurs who have large capital if there is no support from the government. In addition, support from business partners is also needed, such as BUMN (State Owned Enterprises) which since the early 1990s were required by the government to set aside 1-5% of their net profit for the empowerment of small, medium-sized enterprises and cooperatives (Nurainun, 2008: 130).

In the national industrial roadmap, the Chamber of Commerce and Industry (Kadin) stipulates ten leading industrial clusters to make Indonesia a developed industrial country and a formidable commercial nation by 2030. To achieve this, Kadin divides 10 leading industrial clusters into three main groups. One group is a leading industry driving job creation and poverty reduction. Where batik is included, there are traditions and culture-based industries, especially the herbal medicine industry, leather-rattan and wood crafts, kretek cigarettes, batik, and ikat weaving. The 2030 vision, is pursued by the revival of creativity and engineering creativity and design so that tradition and culture-based industries can develop through high-quality products (Nurainun, 2008: 132).

For example, there are several efforts to preserve batik culture carried out by the government and business actors including:

- 1) The government is to improve the batik industry as was done by the Surakarta City Government to declare Laweyan as a Batik Village on September 25, 2004. This encourages batik entrepreneurs who have been in a vacuum for a long time to reproduce. To facilitate this goal, the Laweyan Batik Village Development Forum (FPKBL) was formed. FPKBL's vision is to make Laweyan the center of the batik industry and an environmentally friendly cultural heritage through sustainable development. The establishment of FPKBL marks the revival of the Laweyan Surakarta batik village, which has an impact on the trend of consumer demand for batik in the domestic market as well as the export market which continues to increase. The development of the Laweyan batik industry is because the entrepreneurs driven by FPKBL want to develop themselves in running their businesses. This self-development includes the batik production system as well as innovations tailored to consumer tastes. In addition, a large-scale promotion was also held. Another self-development is that buildings with high walls are now

open to welcoming batik enthusiasts for the sake of smooth business and the welfare of the residents (Tugas Tri Wahyono, 2014: 26-48).

- 2) The government through the trade and industry offices provides counseling to batik business actors to patent the designs and motifs they produce. As a result, several local governments with batik industry centers began to patent batik motifs in their respective regions. The batik industry in East Java has patented 176 motifs in eight districts, namely Sumenep, Bangkalan, Sampang, Tulung Agung, Jombang, Tuban, Surabaya, and Sidoarjo. This is also followed by the batik industry in other areas such as Batik Pekalongan, Batik Banten, Batik Ciamis, Batik Yogya, and other batik industries (Nurainun, 2008: 132).
- 3) Organizing batik-themed events. Several batik-themed events in Surakarta include Solo Carnival: Batik is My Life; Java Expo; National Exhibition collaborating in the tourism, trade, and investment sectors which were attended by participants in the territory of Indonesia; Solo Investment Trade and Tourism Expo, a collaboration of investment, trade and tourism exhibitions to introduce investment and tourism potential in Solo; Solo Batik Carnival is a carnival that takes the theme of batik; Solo Batik Fashion, featuring batik designs that can be used as a benchmark for national batik clothing; and Balekambang Art Market, which is a diverse cultural art market. In Yogyakarta the batik-themed events that have been held were the Batik Demo held by Tembi Rumah Budaya in Bantul and held every Sunday aimed at introducing batik culture to the community; TEBAKIN is an exhibition of weaving, batik, and typical Indonesian fabrics and Jogja Fashion Week. In Pekalongan City there is an International Batik Week; Pekalongan City Cultural Carnival; and Pekalongan Batik Carnival. While in Lasem, the Lasem Batik Carnival was held.
- 4) The government also builds a special batik museum as a means of educating the public. The existence of a batik museum that displays batik artworks from ancient batik to modern batik shows an interest in the batik art heritage of the Indonesian ancestors. Several batik museums in Indonesia include the Yogyakarta Batik Museum, the Textile Museum in Tanah Abang, the Danar Hadi Solo Batik Museum, the Pekalongan Batik Museum, and the Batik Telecenter Museum (Iskandar, 2017: 2463-2464).

4. Discussion

Preservation of batik culture is carried out by ensuring the continuity of the existence of the batik industry, which strives to keep business actors and batik craftsmen available. This of course cannot be separated from the strengths and weaknesses, as well as opportunities and threats in the conservation program. Using SWOT analysis which stands for strengths, weaknesses, opportunities, and threats.

From the research findings, each part can be mapped into strengths, weaknesses, opportunities, and threats.

4.1. The Strength that exists in an effort to preserve the batik tradition

1. The history of the existence of batik in the archipelago has existed for a long time, namely:
 - The batik industry in its simplest form began to develop in the 10th century when Java imported a lot of white cloth (kain mori) from India, as revealed by various ancient sources.
 - Since the 1500s, where the track record has been known, there is a record of batik exports from Java to Malabar in 1516 and then in 1518.
 - In addition, some mention that batik production techniques occurred on the coast of Java in the 15-16th century. Artifacts from that time showing various "kawung" batik patterns were found on Ganesha reliefs in 1239 in the Singasari Kingdom.
 - Batik reached its golden peak in Java during the kingdom of Mataram I to Mataram II was divided into the Surakarta and Yogyakarta palaces.
 - The long history of Laweyan Village began during the Pajang kingdom in 1546 AD. Ki Ageng Henis teaches his students how to make batik on the land.
2. On October 2, 2009 batik has been recognized and designated by UNESCO as Indonesian Cultural Heritage, namely intangible cultural heritage. The process until batik is recognized as intangible cultural heritage is carried out several times. The first was filed in 1972, the second was filed in 2007, and the third was in 2008.
3. So October 2, 2009, became the basis for the establishment of National Batik Day.
4. Batik is considered a cultural symbol with a unique, deep, and pervasive philosophy that covers the human life cycle, so it must be recognized as an intangible cultural heritage. UNESCO also examines whether Indonesia has a batik community, batik industry, consumers, and the history of batik in Indonesia. Based on the results of this study, UNESCO recognizes batik as Indonesia's world cultural heritage. UNESCO recognizes that Indonesian batik has a unique technique and has become the identity of the Indonesian nation from birth to death; Newborn babies are wrapped in batik cloth as a symbol of good luck, and those who died are covered with batik cloth
5. The role of the government and business actors in protecting batik culture, among others:
 - The government is trying to protect the cultural heritage of batik through its long-term struggle to be recognized as an intangible cultural heritage. This is motivated by where batik was once recognized as belonging to another state or owned by a private company.
 - Since the early 1990s, the government has been required to set aside 1-5% of its net profit for the empowerment of small, and medium-sized enterprises and cooperatives.
 - To declare Laweyan as a Batik Village on September 25, 2004. This encourages batik entrepreneurs who have been in a vacuum for a long time to reproduce. To facilitate this goal, the Laweyan Batik Village Development Forum (FPKBL) was formed. FPKBL's vision is to make Laweyan the center

- of the batik industry and an environmentally friendly cultural heritage through sustainable development.
- The government through the trade and industry offices provides counseling to batik business actors to patent the designs and motifs they produce.
 - Organizing batik-themed events in areas where there are batik industry centers, such as in Surakarta City holding the Solo Batik Carnival.
 - Build a special batik museum as a means of educating the public.
6. Indonesian Batik is still a handmade product that relies heavily on the creative process of batik artisans, both for design, fabric development, and exclusive marketing. When batik becomes a handmade product, quality becomes important.
 7. Has a variety of batik that has developed based on the history of its creation, namely Kraton Batik, Sudagaran Batik, Farmer's Batik, Dutch Batik, Chinese Batik / Chinatown, and Javanese Hokokai Batik.
 8. There is a batik industry in some areas
 - Laweyan in the early 20th century developed into a batik industry.
 - The number of batik industries in Indonesia is still dominated in Java, which is 87.1%. West Java Province is in the top rank with the number of batik industry by 38.42%. While the remaining 23.9% are spread across 21 provinces outside Java, with the largest dominance in Jambi Province.
 - The production value of the batik industry in Indonesia, the value of batik production reaches 407.5 billion rupiahs per month or the equivalent of 4.89 trillion rupiahs per year, supported by a workforce of 37,093 people.
 9. The number of batik industry workers in Indonesia that can be absorbed by the batik industry, indicates the type of batik produced. In hand-drawn and stamped batik, the need for labor is relatively high, this is because each stage is done manually.
 10. The entrepreneurial spirit of batik business actors.
 11. There are still descendants of batik entrepreneurs who want to continue and develop their parents' businesses. As in Kampung Batik Laweyan Solo, most of the batik processes are dominated by women, they are skilled in managing the business, starting from the process of making batik, marketing, managing finances, to developing a business.

4.2. Weaknesses that exist for efforts to preserve the tradition of batik

1. Making batik requires skill because there is a special meaning for each batik motif. In addition, the process of making batik also requires patience in order to produce good batik.
2. Regeneration of batik craftsmen who encountered several obstacles, including:
 - Efforts to be made are to invite the younger generation to love the art of batik, not just use batik production. The problem is that it is not easy to cultivate the will of the younger generation to learn batik.
 - Minimum income for craftsmen and wages given by entrepreneurs to batik craftsmen will be adjusted to the type of work carried out by batik craftsmen,

this difference consists of making patterns, coloring processes, and batik sagging

- The existing batik craftsmen are old. The elderly craftsmen were forced to stop because of the condition of the eyes that had decreased vision to see objects.
- 3. Regenerasi pelaku usaha batik, tidak semua anak-anak pengusaha batik yang mau mewarisi atau meneruskan usaha orang tuanya.
- 4. Proses produksi batik di suatu sentra batik hanya dilakukan ketika mendapat pesanan, sehingga bila sedang tidak ada pesanan maka akan berhenti berproduksi.

4.3. The opportunity that exists in an effort to preserve the batik tradition

1. Efforts to regenerate can be done by starting by teaching simple batik skills to the community. This is done so that people slowly know how to make batik. Introducing the art of batik as early as possible to children so that when they grow up they are ready to become batik craftsmen.
2. To improve batik skills, you can bring in a trainer or facilitator to train batik
3. Use of internet media to increase promotions to expand marketing reach.
4. Opening of batik learning media provided by batik business actors in showrooms or places of sale.
5. Development of existing batik industry centers, with special programs supported by the local government. This development can be directed or linked to the tourism sector.
6. opening of new batik industry centers in areas that did not exist before.
7. Opening of information centers as well as places for batik training in the regions in the context of educating the public so that their interest in the world of batik appears.
8. Provision of special capital schemes for people who want to do business in the batik sector.

4.4. Threats that exist in an effort to preserve the batik tradition

1. The entry of industrialization in the village, while the income received by batik craftsmen is not fixed. Of course, this is what causes the younger generation to be reluctant to become batik craftsmen, preferring the world of industrialization where it is clear that the income will be received.
2. Along with the entry of batik printing technology from China which is oriented towards mass production, compared to traditional batik production which can only produce 20-30 Kodi a day. Even one sheet of written batik takes two to four months to complete

5. Conclusion

If you look at the results of the mapping above, it can be concluded that the strengths and opportunities are more numerous than the weaknesses and threats. So that the existing strengths and opportunities or opportunities are still wide open in the context of batik preservation efforts in Indonesia. This can minimize the weaknesses and threats to the sustainability of the regeneration of batik culture to the younger generation.

Batik is a manifestation of culture resulting from the creation of creativity, initiative, and real taste by humans as cultured creatures, all of which functioned to help human survival, namely the fulfillment of clothing. Batik culture is the embodiment of works of art by using the method of production as an expression to realize the norms or values of its creator. Batik is a national identity as identity and distinguishing feature from other nations. This is an honor as the Indonesian nation that must be preserved from generation to generation. Various kinds of philosophical and meaningful batik will continue to be found in various developing customs and cultures so that the Indonesian people have several batik motifs related to local culture.

Regeneration is an effort to transfer physical and non-physical (mental) values from one party to another. Cultural preservation can be done, among others, by cultural experience, namely the preservation of local culture by immersing themselves directly in the cultural experience, for example, the younger generation is encouraged to learn and practice batik. In addition, cultural knowledge, namely preservation, is carried out through the establishment of an information center about batik. The aim is to educate and develop through learning about batik. If the revitalization efforts are carried out properly and supported in all lines where the government, batik business actors, batik craftsmen, and the community are in it. So that the existence and sustainability of the traditional art of batik as a cultural product will be guaranteed. Efforts to preserve batik culture are aimed at maintaining the existence of the batik industry in Indonesia, in which there are batik businesses and batik craftsmen. The reproduction of batik entrepreneurs and batik craftsmen is very important and is a key factor in the sustainability of the Indonesian batik industry. This is because batik is a traditional craft that requires the creation of batik craftsmen, and distribution to consumers by batik businesses.

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