

“BATIK, A BEAUTIFUL CULTURAL HERITAGE THAT PRESERVE CULTURE AND SUPPORT ECONOMIC DEVELOPMENT IN INDONESIA”

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ABSTRACT

Batik is an icon nation for Indonesia. Batik has awarded as cultural heritage from UNESCO on October 2nd, 2009 and it is significantly affected to batik industry afterward. The raising of batik industry caused some multiplier effects to economics and socio cultural in Indonesia. In many areas of industry, banking role has always been the man behind the scene. Banking role in Indonesia also gives some encouragement and be part of batik industry development. Many national event has been created by some banks to encourage SME in batik industry to market their product internationally. This paper will give a simple explanation how banking industry and batik industry get along together in Indonesia, especially in financial sector to enhance economics development and to preserve a nation culture. Research methodology in this paper is quantitative method. This paper will give a simple analysis through comparative analysis based on export value from batik industry, domestic use of batik, batik industry development and microcredit or loan from banking industry to SME in batik industry. Many people wearing batik to show how they do appreciate and belong to a culture. Batik also gives other spirit of nationalism which represent in Batik Nationalis. The role of batik in international diplomacy and in the world level gives significant meaning for batik as a commodity which preserve Indonesian culture. In a piece of batik cloth, embodied socio-cultural and economic values that maintain the dignity of a nation.

Keywords: batik, banking industry, batik industry, banking role, batik nationalism, financial sector

ABSTRAK

Batik adalah ikon budaya untuk Indonesia. Batik telah mendapatkan penghargaan sebagai warisan budaya dari UNESCO pada 2 Oktober 2009 dan itu berpengaruh secara signifikan untuk industri batik. Meningkatnya industri batik menyebabkan efek multiplier untuk bidang ekonomi dan sosial budaya di Indonesia. Peran perbankan selalu menjadi orang di belakang layar. Peran perbankan di Indonesia juga memberikan beberapa dorongan dan menjadi bagian dari perkembangan industri batik. Banyak pameran berskala nasional maupun internasional diselenggarakan oleh beberapa bank untuk mendorong UKM industri batik untuk memasarkan produk mereka secara internasional. Tulisan ini memberikan penjelasan sederhana bagaimana industri perbankan dan industri batik di Indonesia bersama-sama meningkatkan pembangunan ekonomi dan melestarikan budaya terutama di sektor keuangan dan ekonomi bangsa. Batik juga memberikan semangat lain dari sebuah nasionalisme yang terwakili dalam Nasionalisme Batik. Banyak orang mengenakan batik untuk menunjukkan betapa mereka menghargai dan bangga memiliki budaya. Peran batik dalam diplomasi internasional dan di tingkat dunia memberikan arti signifikan bagi batik sebagai komoditas yang melestarikan budaya Indonesia. Dalam selembar kain batik, terdapat perwujudan nilai sosial budaya dan ekonomi yang menjaga juga martabat suatu bangsa.

Kata kunci: batik, industri perbankan, industri batik, peran perbankan, nasionalisme batik, sektor keuangan

INTRODUCTION

Batik is a product of culture and as we all know it is not only a cultural heritage but also provide a livelihood for millions of people of Indonesia. Batik industry scattered throughout Indonesia, not just in Java and Madura. We can find batik in many places such as in Java: Cirebon, Pekalongan, Banyumas, Yogyakarta, Solo, Mojokerto. Outside Java we also find some batik industry in Samarinda-Borneo, Padang, Palembang-Sumatra, Toraja-Sulawesi, Papua and even Nusa Tenggara Barat (Steelyana & Patriana, 2010).

After UNESCO gave recognition to batik as one of the cultural heritage of Indonesia in Abu Dabi, October 2nd, 2009, the pride of Indonesian people has exploded. Finally followed by a blast of batik industry, which experienced a very rapid progress and have never experienced before in the history of batik Indonesia.

Development of the batik industry in Indonesia is inseparable from the role of banking industry. In some industrial sectors, banking has always been the man behind the screen. Several attempts were made by the Indonesian banking industry to encourage the development of batik, some banking products for example microfinance credit, online banking, credit for batik entrepreneur help batik industry grow faster.

Economic development can also be referred to as the quantitative and qualitative changes in the economy. Such actions can involve multiple areas including development of human capital, critical infrastructure, regional competitiveness, environmental sustainability, social inclusion, health, safety, literacy, and other initiatives. Economic development differs from economic growth. Whereas economic development is a policy intervention endeavor with aims of economic and social well-being of people, economic growth is a phenomenon of market productivity and rise in GDP. Consequently, as economist Sen (1983) points out: "economic growth is one aspect of the process of economic development. According to Ranis, Stewart and Ramirez (2000), economic growth and human development is a two-way relationship. Moreover, the first chain consists of economic growth benefiting human development with GNP. Specifically, GNP increases human development by expenditure from families, government and organizations such as NGOs. With the rise in economic growth, families and individuals will likely increase expenditures with heightened incomes, which in turn leads to growth in human development. Further, with the increased consumption, health and education grow, also contributing to economic growth. One factor of development economics is the level of GDP. The level of employment or employment absorption is one of significant factor that influences the increase in GDP. Batik industry is an industry that absorbs high levels of employment, then batik industry can be categorized as industry which accelerate economic development in Indonesia. Batik industry will develop rapidly if given the support of capital. Banking industry can support batik industry in terms of additional capital to strengthen the industry to help accelerate the development of batik and batik industry.

This paper gives a simple explanation about the role of banking industry in batik industry. This paper shows how banking industry and batik industry get along together in Indonesia, especially in financial sector to enhance economics development and to preserve a nation culture. Batik, in its development in Indonesia so far has assisted Indonesia in various aspects. Both in terms of socio-cultural, economic aspects and international relations aspects. Economic aspect is very significant occurs, mainly in export value, trade value and the amount of credit to batik industry, as well as labor absorbed.

METHOD

This paper uses quantitative method. It gives a simple analysis through comparative analysis based on export value from batik industry, domestic use of batik, batik industry development and microcredit or loan from banking industry to SME in batik industry. Comparative analysis is being used by comparing data based on year on year basis in certain period of time 2006-2011. Data and information were secondary data which obtained from Badan Pusat Statistik Republik Indonesia (Statistics Indonesia of The Republic Indonesia), Ministry of Trade Republic of Indonesia and Bank Indonesia (Central Bank).

RESULT AND DISCUSSION

Batik

The word batik is thought to be derived from the word '*ambatik*' which translated means 'a cloth with little dots'. The suffix '*atik*' means little dot, drop, point or to make dots. Batik may also originate from the Javanese word '*tritik*' which describes a resist process for dyeing where the patterns are reserved on the textiles by tying and sewing areas prior to dyeing, similar to tie dye techniques. Another Javanese phrase for the mystical experience of making batik is "*mbatik manah*" which means "drawing a batik design on the heart". Some complete explanation about batik could be found in Expat Association Jakarta Web Site (2010) and also below we will read in complete article.

Although experts disagree as to the precise origins of batik, samples of dye resistance patterns on cloth can be traced back 1,500 years ago to Egypt and the Middle East. Samples have also been found in Turkey, India, China, Japan and West Africa from past centuries. Although in these countries people were using the technique of dye resisting decoration, within the textile realm, none have developed batik to its present day art form as the highly developed intricate batik found on the island of Java in Indonesia. Although there is mention of 'fabrics highly decorated' in Dutch transcripts from the 17th century, most scholars believe that the intricate Javanese batik designs would only have been possible after the importation of finely woven imported cloth, which was first imported to Indonesia from India around the 1800s and afterwards from Europe beginning in 1815. Textile patterns can be seen on stone statues that are carved on the walls of ancient Javanese temples such as Prambanan (AD 800), however there is no conclusive evidence that the cloth is batik. It could possibly be a pattern that was produced with weaving techniques and not dyeing. What is clear is that in the 19th century batik became highly developed and was well ingrained in Javanese cultural life.

Some experts feel that batik was originally reserved as an art form for Javanese royalty. Certainly its royal nature was clear as certain patterns were reserved to be worn only by royalty from the Sultan's palace. Princesses and noble women may have provided the inspiration for the highly refined design sense evident in traditional patterns. It is highly unlikely though that they would be involved in any more than the first wax application. Most likely, the messy work of dyeing and subsequent waxings was left to court artisans who would work under their supervision.

Javanese royalty were known to be great patrons of the arts and provided the support necessary to develop many art forms, such as silver ornamentation, *wayang kulit* (leather puppets) and *gamelan* orchestras. Other scholars disagree that batik was only reserved as an art form for royalty, as they also feel its use was prevalent with the rakyat, the people. It was regarded an important part of a young ladies accomplishment that she be capable of handling a canting (the pen-like instrument used to apply wax to the cloth) with a reasonable amount of skill, certainly as important as cookery and other housewifery arts to Central Javanese women.

In one form or another, batik has worldwide popularity. Now, not only is batik used as a material to clothe the human body, its uses also include furnishing fabrics, heavy canvas wall hangings, tablecloths and household accessories. Batik techniques are used by famous artists to create batik paintings, which grace many homes and offices. Depending on the quality of the art work, craftsmanship, and fabric quality, batik can be priced from several dollars (for fake poor quality batik) to several thousand dollars (for the finest batik tulis halus which probably took several months to make). *Batik tulis* has both sides of the cloth ornamented. In Indonesia, traditionally, batik was sold in 2.25-metre lengths used for kain panjang or sarong for kebaya dress. It can also be worn by wrapping it around the body, or made into a hat known as blangkon. Infants are carried in batik slings decorated with symbols designed to bring the child luck. Certain batik designs are reserved for brides and bridegrooms, as well as their families. The dead are shrouded in funerary batik. Other designs are reserved for the Sultan and his family or their attendants. A person's rank could be determined by the pattern of the batik he or she wore.

For special occasions, batik was formerly decorated with gold leaf or dust. This cloth is known as *prada* (a Javanese word for gold) cloth. Gold decorated cloth is still made today; however, gold paint has replaced gold dust and leaf.

Batik garments play a central role in certain rituals, such as the ceremonial casting of royal batik into a volcano. In the Javanese *naloni mitoni* ("first pregnancy" ceremony), the mother-to-be is wrapped in seven layers of batik, wishing her good things. Batik is also prominent in the *tedak siten* ceremony. The existence and use of batik was already recorded in the 12th century and the textile has since become a strong source of identity for Indonesians. Batik is featured in their national airlines uniform, the flight attendants of Garuda Indonesia wear batik prints in their uniform. Although the uniforms are actually not real batik because the production is not using the traditional way but using mass produced techniques. The female uniform of Garuda Indonesia flight attendants is more authentic modern interpretations of kartini style kebaya and batik parang gondosuli motif, which also incorporate garuda's wing motif and small dots represent jasmine. The batik motif symbolizes the 'Fragrant Ray of Life' and endows the wearer with elegance.

Types and Variations of Batik

Some types and variations of batik will be found through out Indonesia, based on Steelyana and Patriana (2010). There are many types of batik as follow.

Javanese kraton (court) Batik is the oldest batik tradition known in Java. Also known as Batik Pedalaman (inland batik) in contrast with Batik Pesisiran (coastal batik). This type of batik has earthy color tones such as black, brown, and dark yellow (sogan), sometimes against a white background. The motifs of traditional court batik have symbolic meanings. Some designs are restricted: larger motifs can only be worn by royalty; and certain motifs are not suitable for women, or for specific occasions (e.g., weddings).

The palace courts (keratonan) in two cities in central Java are known for preserving and fostering batik traditions: (1) *Surakarta (Solo City) Batik*. Traditional Surakarta court batik is preserved and fostered by the Susuhunan and Mangkunegaran courts. The main areas that produce Solo batik are the Laweyan and Kauman districts of the city. Solo batik typically has sogan as the background color. Pasar Klewer near the Susuhunan palace is a retail trade center. (2) *Yogyakarta Batik*. Traditional Yogya batik is preserved and fostered by the Yogyakarta Sultanate and the Pakualaman court. Usually Yogya Batik has white as the background color. Fine batik is produced at Kampung Taman district. Beringharjo market near Malioboro street is well known as a retail batik trade center in Yogyakarta.

Pesisir batik is created and produced by several areas on the northern coast of Java and on Madura. As a consequence of maritime trading, the Pesisir batik tradition was more open to foreign influences in textile design, coloring, and motifs, in contrast to inland batik, which was relatively independent of outside influences. For example, Pesisir batik utilizes vivid colors and Chinese motifs such as clouds, phoenix, dragon, qilin, lotus, peony, and floral patterns.

Pekalongan Batik. The most famous Pesisir Batik production area is the town of Pekalongan in Central Java province. Compared to other pesisir batik production centers, the batik production houses in this town is the most thriving. Batik Pekalongan was influenced by both Dutch-European and Chinese motifs, for example the buketaan motifs was influenced by European flower bouquet.

Cirebon Batik. Also known as Trusmi Batik because that is the primary production area. The most well known Cirebon batik motif is megamendung (rain cloud) that was used in the former Cirebon Kraton. This cloud motif shows Chinese influence.

Lasem Batik. Lasem batik is characterized by a bright red color called abang getih pithik (chicken blood red). Batik Lasem is heavily influenced by Chinese culture.

Tuban Batik. Batik gedog is the speciality of Tuban Batik, the batik was created from handmade tenun (woven) fabrics.

Madura Batik. Madurese Batik displays vibrant colors, such as yellow, red, and green. Madura unique motifs for example pucuk tombak (spear tips), also various flora and fauna images.

Indonesian Batik from other areas

Priangan Batik or Sundanese Batik is the term proposed to identify various batik cloths produced in the "Priangan" region, a cultural region in West Java and Northwest Java (Banten).[21] Traditionally this type of batik is produced by Sundanese people in the several district of West Java such as Ciamis, Garut, and Tasikmalaya; however it also encompasses Kuningan Batik which demonstrate Cirebon Batik influences, and also Banten Batik that developed quite independently and have its own unique motifs. The motifs of Priangan batik are visually naturalistic and strongly inspired by flora (flowers and swirling plants) and fauna (birds especially peacock and butterfly). The variants and production centers of Priangan Batik are:

Ciamis Batik. Ciamis used to rival other leading batik industry centers in Java during early 20th century. Compared to other regions, Ciamis batik is stylistically less complex. The flora and fauna motifs known as ciamisan are drawn in black, white, and yellowish brown. Motifs are similar to coastal Cirebon Batik, but the thickness of coloring share the same styles as inland batik. The thick coloring of Ciamis batik is called sarian.

Garut Batik. This type of batik is produced in the Garut district of West Java. Garutan batik can be identified by its distinctive colors, gumading (yellowish ivory), indigo, dark red, dark green, yellowish brown, and purple. Ivory stays dominant in the background. Despite applying traditional Javanese court motifs such as rereng, Garut batik uses lighter and brighter colors compared to Javanese court batik.

Tasikmalaya Batik. This type of batik is produced in the Tasikmalaya district, West Java. Tasikmalaya Batik has its own traditional motif such as umbrella. Center of Tasikmalaya Batik can be found in Ciroyom District about 2 km from city center of Tasikmalaya.

Banten Batik. This type of batik employs bright and soft pastel colors. It represents a revival of a lost art from the Sultanate of Banten, rediscovered through archaeological work during 2002-2004. Twelve motifs from locations such as Surosowan and several other places have been identified.

Java Hokokai Batik. This type is characterized by flowers in a garden surrounded by butterflies. This motif originated during the Japanese occupation of Java in the early 1940s. The long fabrics usually is done in two pattern called pagi/sore (Indonesian: morning and afternoon) refer to two type of motifs in one sheet of fabric, as the solution of cotton fabrics scarcity during war time. Another recognizable traits of Java Hokokai batik are the Japanese influenced motifs; such as sakura (cherry blossoms) and seruni or kiku (chrysanthemums, Japan national flower and the symbol of the emperor), butterflies (symbol of female elegance in Japanese culture), and overlaying intricate details that has made Jawa Hokokai batiks as one of the most notable, noble and beautiful batik art forms in Asia.

Balinese Batik. As Balinese Hindu culture does not restrict the depiction of images, the Balinese have traditionally focused more on sculpture and painting than on textiles. Balinese batik was influenced by neighbouring Javanese Batik and is relatively recent compared to the latter island, having been stimulated by the tourism industry and consequent rising demand for souvenirs (since the early 20th century). In addition to the traditional wax-resist dye technique and industrial techniques such as the stamp (cap) and painting, Balinese batik sometimes utilizes ikat (tie dye). Balinese batik is characterized by bright and vibrant colors, which the tie dye technique blends into a smooth gradation of color with many shades.

Sumatra-Jambi Batik. Trade relations between the Melayu Kingdom in Jambi and Javanese coastal cities have thrived since the 13th century. Therefore, the northern coastal areas of Java (Cirebon, Lasem, Tuban, and Madura) probably influenced Jambi in regard to batik. In 1875, Haji Mahibat from Central Java revived the declining batik industry in Jambi. The village of Mudung Laut in Pelayangan district is known for producing Jambi batik. This Jambi batik, as well as Javanese batik, influenced the batik craft in the Malay peninsula.

Minangkabau Batik. Minangkabau ethnic also have batik called as Batiak Tanah Liek (Clay Batik). They use clay as dye for batik. The fabric was immersed in clay for more than 1 day to make permanent color and after that they design the motif of animal and flora.

Selection and Preparation of the Cloth for Batik

Natural materials such as cotton or silk are used for the cloth, so that it can absorb the wax that is applied in the dye resisting process. The fabrics must be of a high thread count (densely woven). It is important that cloth of high quality have this high thread count so that the intricate design qualities of batik can be maintained. The cloth that is used for batik is washed and boiled in water many times prior to the application of wax so that all traces of starches, lime, chalk and other sizing materials are removed. Prior to the implementation of modern day techniques, the cloth would have been pounded with a wooden mallet or ironed to make it smooth and supple so it could best receive the wax design. With the finer machine-made cotton available today, the pounding or ironing processes can be omitted. Normally men did this step in the batik process. Strict industry standards differentiate the different qualities of the cloth used today, which include Primissima (the best) and Prima. The cloth quality is often written Batik Design Toolsthe edge of the design. A lesser quality cloth which is often used in Blaco.

Batik Design Tools

Canting. Although the art form of batik is very intricate, the tools that are used are still very simple. The canting, believed to be a purely Javanese invention, is a small thin wall spouted copper container (sometimes called a wax pen) that is connected to a short bamboo handle. Normally it is approximately 11 cm in length. The copper container is filled with melted wax and the artisan then uses the canting to draw the design on the cloth. Canting have different sizes of spouts (numbered to correspond to the size) to achieve varied design effects. The spout can vary from 1 mm in diameter for very fine detailed work to wider spouts used to fill in large design areas. Dots and parallel lines may be drawn with canting that have up to 9 spouts. Sometimes a wad of cotton is fastened over the mouth of the canting or attached to a stick that acts as a brush to fill in very large areas.

Wajan. The wajan is the container that holds the melted wax. It looks like a small wok. Normally it is made of iron or earthenware. The wajan is placed on a small brick charcoal stove or a spirit burner called an 'anglo'. The wax is kept in a melted state while the artisan is applying the wax to the cloth.

Wax. Different kinds and qualities of wax are used in batik. Common waxes used for batik consist of a mixture of beeswax, used for its malleability, and paraffin, used for its friability. Resins can be added to increase adhesiveness and animal fats create greater liquidity. The best waxes are from the Indonesian islands of Timor, Sumbawa and Sumatra; three types of petroleum-based paraffin (white, yellow and black) are used. The amounts mixed are measured in grams and vary according to the design. Wax recipes can be very closely guarded secrets. Varying colors of wax make it possible to disguise different parts of the pattern through the various dyeing stages. Larger areas of the pattern are filled in with wax that is cheaper quality and the higher quality wax is used on the more intricately detailed sections of the design. The wax must be kept at the proper temperature. A wax that is too cool will clog the spout of the canting. A wax that is too hot will flow too quickly and be uncontrollable. The artisan will often blow into the spout of the canting before applying wax to the cloth in order to clear the canting of any obstructions.

Types of Batik

Batik Tulis is a fabric textures and patterns decorated with batik by hand. Batik this type takes approximately 2-3 months.

Batik Cap. Creating batik is a very time consuming craft. To meet growing demands and make the fabric more affordable to the masses, in the mid-19th century the cap (copper stamp - pronounced chop) was developed. This invention enabled a higher volume of batik production compared to the traditional method which entailed the tedious application of wax by hand with a canting. Each cap is a copper block that makes up a design unit. Cap are made of 1.5 cm wide copper stripes that are bent into the shape of the design. Smaller pieces of wire are used for the dots. When complete, the pattern of copper strips is attached to the handle. The cap must be precisely made. This is especially true if the pattern is to be stamped on both sides of the fabric. It is imperative that both sides of the cap are identical so that pattern will be consistent.

Sometimes cap are welded between two grids like pieces of copper that will make a base for the top and identical. The block is cut in half at the center so the pattern on each half is identical. Cap vary in size and shape depending on the pattern they are needed for. It is seldom that a cap will exceed 24 cm in diameter, as this would make the handling too difficult. Men usually handle the application of wax using cap. A piece of cloth that involves a complicated design could require as many as ten sets of cap. The usage of cap, as opposed to canting, to apply the wax has reduced the amount of time to make a cloth. Today, batik quality is defined by cap or tulis, the second meaning hand-drawn designs which use a canting, or kombinasi, a combination of the two techniques.

Tye-Dyes Traditional colors for Central Javanese batik were made from natural ingredients and consisted primarily of beige, blue, brown and black. The oldest color that was used in traditional batik making was blue. The color was made from the leaves of the Indigo plant. The leaves were mixed with molasses sugar and lime and left to stand overnight. Sometimes sap from the Tinggi tree was added to act as a fixing agent. Lighter blue was achieved by leaving the cloth in the dye bath for short periods of time. For darker colors, the cloth would be left in the dye bath for days and may have been submerged up to 8 - 10 times a day.

In traditional batik, the second color applied was a brown color called *soga*. The color could range from light yellow to a dark brown. The dye came from the bark of the *Soga* tree. Another color that was traditionally used was a dark red color called *mengkuda*. This dye was created from the leaves of the *Morinda Citrifolia*.

The final hue depended on how long the cloth was soaked in the dye bath and how often it was dipped. Skilled artisans can create many variations of these traditional colors. Aside from blue, green would be achieved by mixing blue with yellow; purple was obtained by mixing blue and red. The *soga* brown color mixed with indigo would produce a dark blue-black color.

Cultural presevarence

Throughout Indonesia, the arts are an integral part of social life. Important occasions in the lives of individuals and groups are marked by artistic expression, and both religious and secular observances are rooted in artistic practice. Batik is one of cultural product that represents a unique art of Indonesian culture. Traditional Indonesian communities understand the arts as integral to social and spiritual existence. Batik also has a role as reflections of social relationships. Wearing batik clothes in some social events in community also has meaningful patterns of social life, Gray (2010). Some components below will give simple explanation about batik in its function to the continued vitality of traditional arts in a community.

Batik is a about documenting tradition. It is not only batik but also the old ways will still be survive in community. Such documentation can take a multitude of different forms of art, but it is critical for Indonesian traditional artists to express their culture in batik form.

Batik can transmit culture gap from generation to generation. It could be a link chain for one generation to the next one, in which culture can be transmitted along. Because today's young women and men are distracted by a multitude of cultural signals (from popular entertainment to the content of formal education), there is a risk that they will disengage from the traditional arts.

Batik as a cultural art product, it will give significant contributions for Indonesian culture by involve not only fidelity to the past, but also a willingness and ability to innovate within tradition, Jaszi (2010). As in any traditional arts context, new practitioners learn by copying and then adapting the work of their teachers and other seniors. Significantly, however, the ethic of sharing appears to be equally strong when borrowing by those from outside the community – whether Indonesia. This phenomenon has been usefully described by Professor Edi Setyawati of the University of Indonesia, “Within an ethnic group that developed a traditional culture, the sharing of creations is a common practice. To copy a work of art from a maestro, within the society itself, is generally not considered as a transgression of rights, but to the contrary, considered as sharing, which is in turn, considered as beneficial. The Javanese use the term ‘*mutrani*’ (to make a ‘child’ of an excellent work of art) which in practice means ‘to copy’ In those cases the copy actually gives regards to the moral right of the creator, though in silence.”

Batik Nationalism

After batik is recognized as a world heritage in 2009 and sometime after Malaysia claimed batik as a Malaysian's, many Indonesian people are beginning to feel the need to preserve and recognize *batik* as their identity of their nation. The spirit of batik users are so tempestuous, reflected from the various segments of the user. Ministry of Commerce declared the results of the survey 77% of the population of Indonesia admitted using batik at least once a month and 62% of the population wore batik products in the same frequency (Sudarmadi, 2011).

Lately, batik is being used by various groups, whether old generation or young generation. Many students and young people are wearing batik in everyday activity. They wear it to the office, school, party, relax or to worship. Role of government to encourage the use of batik gives significant contribution in the rise of batik industry. Prompts government to use batik once a week or on Friday at various government agencies to create a powerful multiplier effect. In addition to civil servants who use batik, in fact, many private companies are also mandatory or at least encourage their employees wear batik on certain weekdays. that it does not only make the batik industry blooms but also made many people aware of the cultural and national identity.

Table 1 Domestic use of batik in Indonesia

User of Batik	Total
Government Employee	3,995,000
Private Employee	12,658,000
Students:	
Kindergarten	56,400
Elementary	226,700
Junior High	180,200
Senior High	114,700;
Students	120,800;
Community	55,000,000
Total	72,861,800

Source: Ministry of trade

Batik Industry Development in Indonesia

Based on some data from industry development of batik can be seen in Table 2, Ministry of Trade website (2011).

Table 2 Batik Industry Development in Indonesia 2006-2010

Description	Year				
	2006	2007	2008	2009	2010
Production	Rp.3.1 Triliun	Rp.3.4 Triliun	Rp.3.6 Triliun	Rp.3.9 Triliun	Rp.4.1 Triliun
Export	US\$ 74,23 Miliion	US \$ 78 Million	US\$93.06 Million	US\$ 76.02 Million	US\$69,24 Million
Business Units	48,300	50,715	53,250	54,411	55,573
Employment	792,300	831,915	873,510	892.285	916,783

Sources: Ministry of Trade

Table 3. Batik Industry Development from year to year- Comparative Diagram

Description	Tahun			
	2006-2007	2007-2008	2008-2009	2009-2010
<i>Production</i>	+10%	+11%	+5%	+16%
<i>Export</i>	+5%	+19.30%	-18%	-9%
<i>Business Units</i>	+5%	+5%	+21%	+21%
<i>Employment</i>	+5%	+5%	+20%	+15%

Exports in 2011 are still negative because Europe and the U.S. is still in volatile economy. In addition, Japan is also a destination country exports also recovering from the tsunami.

Linkage to the growth of Business

Growth and development of the batik industry, potentially also in creating, fostering and maintaining a business - the business in connection with the two models both in the upstream (suppliers / supplier needs of batik production process) and in the downstream side of the business convection, wholesale, business users of raw materials batik fabric, fashion, and others (Directorate of Credit-Bank Indonesia, 2010).

Batik Entrepreneurs

There are a lot of batik entrepreneurs in Indonesia especially in Java island, in this paper the author map out some batik entrepreneurs are scattered on the island of Java and is a fairly large employers both in terms of production and employment levels. As also mentioned in Idris and Jusri (2011).

Table 4 Batik Entrepreneurs in Java

Name	Founder	Year of Existence	Types of Batik Offered	Employment	Production	Description
<i>Jakarta</i>						
Alleira	Suherman Mihar dja	2005	Traditional batik with gradation technique in Tenun, songket and sulam			Alleira expands their business internationally, they open stores in: Singapore, Malaysia and Australia
Batik Sidomukti	Kwee Hok Gwan	1933	Batik Tulis, Cap, Printing			Its outlets is in Jl. Sahardjo and other outlets in Sarinah Thamrin, Pasaraya Blok M, Sogo, Plasa Senayan. They had attended the exhibition at the Asia Africa Conference in Bandung so widely known by batik Ganefo
Parang Kencana	Mariana Sutandi	1993	The main collection is batik fabric and cloth fabric which is made with Tyedye and pray techniques			The first outlet was opened at the airport Soetta now 24 outlets scattered in Java batik
Josephine Komara (Obin)	Josephine Komara (Obin)					

West Java					
Bandung					
Batik Komar	Komarudin Kudiya	1997	Art Batik, Printing, Cap	200	Hundreds per month
Tasik					
Agnesa	H. Cacu/H Enok	1970	Batik Tasik	60	
Cirebon					
Batik Lisa	Lisa Susanti	2001	Batik Tulis		1000per month
Batik EB Tradisional	Edi Baredi	1976	Batik Trussmi, Cirebon's Batik		
Batik Katura	Katura A.R			30	
Central Java					
Pekalongan					
Batik Wirokuto	Romi Oktabirawa	1950-an		100	2000-3000 per month
		Merk Wirokuto strated on 1996			
Griya Batik Mas	Mimiek Alie Syahbana/M.Hi syam Diputra	2000	Silk Batik, Cotton Batik, Garment and Uniform		
Cahyo Batik	H.Nurcahyo		Batik Tulis, Batik Cap	50	
Batik Pesisir	H. Failasuf	1999	Batik Pesisir, fine silk batik by combining several motifs	300	
Batik Putri Diana	Hadijah Alatas	1977	Batik Cap dan Batik Tulis	250	600 kodi per month
Semarang					
Batik Semarang 16	Umi Sumiati	2005	Batik Semarang Motive: blekok srodo, asem arang, lawang sewu,tugu muda	30	
Solo					
Danar Hadi	H. Santosa Doellah and H. Danarsih Santosa	1967			Clothes: 18,000 pieces per month
Batik Keris	Kasom Tjokrosaputro	1920		700	Printing Batik: 120,000 yard/year Clothes: 3 million per year
Batik Semar	Somadi Kasigit, Niniek Ella Kasigit	1947			Printing Batik: 60,000-70,000 meters per month
Yogyakarta					
Apip's Batik	Afifi Syakur				
Batik Bantul Ardiyanto	Budi Harjana Ardiyanto	1972			
Wijayakususma Batik	Pranata				
Batik Winotosastro	Haryani Winotosastro				
Batik Group Periw	Siti Umi Pertiwi	1960			

East Java

Tuban

Sanggar Batik Sekar Ayu	Uswatun Khasanah	1990	250 pembatik from desa Kedung Rejo partnered with him	600 pieces per month
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**sources: SWA magazine research*

International Diplomation

Many international events used Batik as the uniform for all the country leaders for all those events. Such as APEC on 1994, Iwan Tirta and Adjie Notonegoro are a few names which always be the batik designer on some interantional events. Is Nelson Mandela, Former President of South Africa, proudly wearing a batik shirt on various occasions. Among other things, during his first speech as President of South Africa (May 1994), the official FIFA event in Zurich, Switzerland, to receive the relay host the World Cup (early June 2006), Launch of the Association of Former World Leaders, The Elders (July of 2007), and various other formal events. It turned out that not only Mandela, but there is also a mother of U.S. President Barack Obama, namely Ann Durham.

As a token of appreciation, the Government of Indonesia with various other parties Indonesian Batik Exhibition organized collection of Mother Ann Dunham in the Walton Room, Drake Hotel, Chicago, from 17-20 May 2009. Some 22 traditional Indonesian batik legacy deceased mother Ann Dunham exhibited there. All this suggests that the batik products have competitivenessculture-related factors,such as national pride and the broad national political objectives, willoften influence international business negotiations (Shi & Wright, 2003), and could all be potential points of conflict or synergies. These variousfactors all converge to build negotiation styles, behaviors, and strategiesshown by different nationalities.

Government role

The role of batik is very strategic. The government itself has been outlined in the Blueprint "Preservation and Development of National Batik 2012-2015". It explains that with batik, Indonesia can show itself as a country that has the integrity, commitment, and high seriousness in preserving and developing culture of Indonesian batik. Furthermore, the use of batik should continue to be encouraged, since batik has high economic value to continuously campaigned and promoted-both domestically and abroad.

The amount of potential that carried batik, pushing Ministry of Trade together with a number of stakeholders batik in Indonesia prepare Blueprint (blue print) Preservation and Development of National Batik.According to Ministry of Trade, the blueprint is a benchmark for the implementation of various programs and activities targeted real, systematic, and interrelated to the preservation and development of national batik. By maintaining a balance environmental, economic, social and cultural. Another action to encourage batik industry is also to develop and strengthen comprehensive batik industry from upstream to downstream. The plan, covering aspects of procurement of raw materials in the form of cloth and night, batik equipment, training of human resources (HR), techniques and processes, waste management, as well as product development and design.Another aspect is also worth noting, is the protection of intellectual property rights (IPR), access to capital, distribution, marketing both at home and abroad, to the understanding of batik.In the near future Ministry of Trade also have willingness to revitalize the standardization of batik, enact policies labeling, and to facilitate an integrated information center batik and reliable. It will also make batik communication forum to discuss in more detail the strategy to establish a commitment to the development of specified targets that can be achieved.

Banking Role in Batik Industry in Indonesia

Batik industry in Indonesia is part of the Small Medium Enterprise or SME. Based on data from Bank Indonesia (Directorate of Licensing and Banking Information-Bank Indonesia, 2012), SME developments in Indonesia increased from year to year. Empowerment SME through banking in SME development can be summed up infive finger philosophy. Each finger has a respective roles and can not stand alone, it would be more powerfully fused simultaneously.

The thumb finger, representing the role that plays a role in the Financial Institution-Financial intermediation, mainly to provide loans/financing to customers of micro, small and medium, agents of development (development agency). Second Finger, representing the Regulator the Government and Bank Indonesia's role in: (1) regulator of the real sector and fiscal; (2) issuing of business licenses; (3) certify that the land can be used by SMEs as collateral; (4) creating a favorable climate; and (5) sources of financing.

Middle finger, representing the catalyst that is involved in supporting the banking and SMEs, including Promoting Enterprise Access to Credit (PEAC) units, credit insurers. Fourth Finger, which plays a role in representing Facilitator: (1) assisting SMEs, especially micro; (2) helping SMEs to obtain bank financing; (3) assist in the monitoring of bank credit; (4) consultations development of SMEs.

Little finger, representing the SMEs that play a role in perpetrators of business, taxpayers, and the opening of the labor.

SME Credit to Batik Industry

Most of batik entrepreneurs are from Small Medium Enterprise (Steelyana & Patriana, 2010). Based on Bank Indoensia database, loan for SME has been increaing significantly. As an approach the author took the data of loan for SME industry to reperesent the level of loan which has been captured by batikentrepreneurs. Banking role tobatikindustry can be seen in the development of loanstoSME industry. Based on the data from Bank Indonesia we can see the data as the following:

Table 4 Net Expansion to SME credit based on plafond
(in BillionIDR)

<i>Net Expansion</i>	<i>Year</i>			
	<i>2008</i>	<i>2009</i>	<i>2010</i>	<i>2011</i>
<i>Micro Credit (0-50) mio</i>	31,551	21,123	28,853	39,842
<i>Small Credits (50mio-500mio)</i>	66,576	69,622	111,752	119,411
<i>Medium Credit (500mio-5Bio)</i>	38,143	22,709	54,201	70,896
<i>Total</i>	136,270	106,456	194,807	230,150

Sources: Bank Indonesia

Banking Products for Batik Industry

As many products can be used for developing batik industry in Indonesia, not only loan for SME but also on-line banking, ATM services and Credit Card. In some batik exhibition also enhance the role of banks in the batik industry. Some batik exhibitions generate considerable value transactions and transactions during the exhibition through banking services through ATMs, on-line banking or

credit card. All those banking products also being used in daily transaction and daily activities for batik entrepreneurs.

Banking Events for Batik

Some national events and international events were being created for supporting batik industry development, Djatmiko (2011). Yearly events was created to sponsoring batik industry such as: Kampoeng Batik BNI, Indonesia World Batik Summit, Pameran Kridaya (Indonesian craft as cultural heritage), Adi Wastra Nusantara, Inacraft. In those events, most of national banks participated and actively put their banking products such as: ATM services, On-line banking and Credit Card service to increase transactions value during those events.

CONCLUSION

Batik is not only a nation icon of Indonesia but also a nation heritage which is preserve nation culture and gives economics value by giving some multiplier effects in finance sector and reducing level of unemployment. More attention from government in term to protect batik industry by creating a public regulation such as "Hari Batik" (to wear batik clothes one day in a week) it is worth of point. Some other government regulations will give encouragement to batik industry, loan for SME (small medium enterprise) especially in batik industry.

Batik Nationalism is a new nationalism symbol for Indonesia people to show how they proud of Indonesian culture and their willingness to preserve and to support local economy by wearing batik. Batik gives significant contribution to economics development in Indonesia. It could be seen in trade number in 2006 batik gave \$14 million and in 2010 increased into \$ 22 million, its 20% raise within 4 years. Number of employment in batik industry in 792,300 in 2006 increased into 916,783 in 2012, its 15,7% raise within 4 years.

Variety of banking products that are being offered to batik industry to enhance productivity and sales. At the end of the day, it caused to increase the value of companies and increase the level of employment. As banking gives opportunity to the businessman to expand their market, some banking created and sponsored some national event such as Kampoeng Batik BNI, Indonesia World Batik Summit, Pameran Kridaya (Indonesian craft as cultural heritage), Adi Wastra Nusantara, Inacraft and invite international buyers to come to the event and grab the opportunity to buy batik from the first hand. Loan to SME industry could be represent loan to batik industries. It can be seen through loans to SME entrepreneurs. It represent increasingly significant from 2008-2011, it already increased for 68% in 4 years.

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