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THE PRESERVATION STRATEGY OF WRITTEN BATIK AS A CULTURAL HERITAGE (CASE STUDY OF GUNAWAN SETIAWAN BATIK IN KAUMAN BATIK TOURISM VILLAGE, SOLO – CENTRAL JAVA, INDONESIA)

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ABSTRACT

Batik, with a unique style, reflects the prosperity of Indonesian culture. UNESCO officially designated batik as an Intangible Cultural Heritage of Humanity. One of the batiks in Indonesia is original hand-written batik. Batik Gunawan Setiawan is a local batik company remains producing traditional hand-written batik. Hand-made batik faced few problems including less competitive with printing batik, scarce raw materials, and the lack of batik artist regeneration. This research aims to describe Gunawan Setiawan's Batik strategy for maintaining sustainable written batik business. This study uses structural functional theory developed by Talcott Parsons. This is a qualitative study supported by a case study approach. The data were collected through in-depth interview, observation, and documentation. Data validity was tested with source triangulation. After analyzing data with data reduction, presentation, and conclusion, fact-findings indicate that to preserve written batik the current strategy covers batik training program, written batik fashion innovation, batik-linked social events, direct selling promotion, mixed social media branding, joint Kauman batik tourism village, and regular Kauman batik exhibition in Solo Batik Museum.

Keywords: *Batik Museum, Social Media, Preservation, Tourism Village, Written Batik*

INTRODUCTION

Kauman Batik Village called *Kampung Batik Kauman* is one of the oldest batik villages in Solo. Initially, batik in Kauman were only produced to meet the needs of the palace with special motifs and ritual meanings. Over time, the demand for batik has moved from the palace to the wider community in Solo. The Kauman batik industry has rapidly grown up. Then, the first innovations for batik production was introduced with a manually stamped batik. Stamped batik has been able to produce batik

faster and cheaper almost similar hand-written batik. The production of stamped batik has escalated the batik entrepreneurs in Kauman. Most written batik owners shifted from written batik to stamped batik, which the written batik since ancient times has been the main production of Kauman batik.

The second revolution of written batik was when printed batik supported by the new textile material industry and variations in designs, motifs, colours, quantity and quality. The peak of the glory of batik is the current printed batik. The shifted from stamped batik to printed batik, coupled with

production by automatic machines, has become an interesting socio-economic development and new political business life in Solo. The automation of batik production is complemented by integrating inter-ethnic batik designs, motifs, and colours, including Sogan Solo batik combined with Lurik Klaten Batik, combined with other styles of coastal to coastal Pekalongan Batik.

The industry-economy creative that set their core business on ideas and creativity, supports the Fashion sector. Fashion and batik give market opportunities for both traditional and printed batik. Batik Gunawan Setiawan is a traditional hand-written batik company located in the Kauman batik village. It has its slogan, "Traditional Written Batik Art" inside that slogan. It describes its products as original works made exclusively using writing techniques that harmonize both quality and tradition.

Batik has become one of the important social identities for Indonesian culture and the heritage of the nation. Batik can also be called an art and a form of craft. Batik is a technique of designing cloth using wax and a colouring process that has been practised for centuries (Bhat, 2019). In Indonesia, Batik has become part of the ancient tradition, the word Batik derived from the word "tik", which means point (Bhat, 2019). According to cultural statistical data, in 2019, there are ten lists of Intangible Cultural Heritage (arts, history, beliefs, and traditions), and it is listed as security practices established by UNESCO (Kemdikbud, 2020). One of the registered intangible cultural heritages is Indonesian batik, including a hand-written batik. Written batik is an image written on cloth using *malam* (candle) and *canting*. *Canting* is used as a tool in affixing wax to cloth. Therefore, batik is a pattern found on clothes and emphasized the technique and process (Rante, Michael, & Heidi, 2014).

Setiawan and Prajna stated that the inclusion of batik as a list of intangible world cultural heritage by UNESCO positioned batik

as an international cultural brand, social, political, economic identity for Indonesia (Hakim, 2018). The uniqueness of the material and producing 'novelty and uniqueness written batik in the fashion industry'. Binarsih explained that the dyes used in the written batik come from the noni, tingi, indigo, and soga trees. Then, for soda, it uses salt from mud and soda ash. The materials used come from nature not to cause any pollution or pollute the environment (Setyanto, 2015). What makes batik unique and attractive is its colours and patterns. The history and philosophy behind batik patterns are important and make people curious about Batik (Rante et al., 2014).

Every scratch in written batik has a meaning, so that written batik has more value and attractiveness. The motifs in written batik do not only function as decoration but also as sources of cultural information for the Indonesian people as embodied in symbols that have meanings. According to Lusiani and Rani, on September 3, 2008, the Indonesian government nominated batik until it was finally accepted for processing by the United Nations Educational, Scientific and Cultural Organization (UNESCO) (Siregar et al., 2020). Towards the end of 2009, UNESCO officially designated batik as an Intangible Cultural Heritage of Humanity (Representative List of the Intangible Cultural Heritage of Humanity at the Fourth Session of the Intergovernmental Committee) on October 2, 2009, in Abu Dhabi. Thus, it becomes an original cultural heritage from Indonesia (Sulistyo, 2013). This official recognition from UNESCO has brought batik to the level of protecting, preserving, developing, and promoting Indonesian batik throughout the world (Wibawanto, Triyanto, Agus, & Tjetjep, 2020). UNESCO recognizes batik as a world heritage because batik has met the criteria. Namely, it is rich in philosophical meaning and a symbol of the life of the Indonesian people. UNESCO also recognizes that batik

has a symbol of folk culture from birth to death.

Industrialization and globalization introduce automation techniques that have had an impact on the batik industry. Globalization occurs in various parts of life, such as in the economy, politics, and culture. One of the negative implications of globalization is related to the cultural field—some aspects of western culture contrast with local values. For example, in the fashion sector, many young people are more interested in western fashion trends than traditional clothing (Al-Akbar, 2016). Likewise, the Solo batik craftsmen experienced a production vacuum. Written batik was used to experiencing a setback due to the automation technique, namely the emergence of printed batik. Kauman Batik Tourism Village has responded the up-and-down of written batik when the printed batik industry entered the free market. This made the batik craft industry begin stopped and the power, status, and prestige of written batik has gone. Then, many batik businesses owners run out of their business. They are unable to adapt and adopt to the growing printed batik. The constraints of raw materials also exacerbated the existence of written batik. Another obstacle was the lack of young batik art writers and batik designers. Until now, the average writer batik is 45 years old and over (Supriyatna, 2019).

If the batik industry dominates the printed batik motifs, it will not be able reject the philosophy of batik, with underlined the processes and techniques to produce motifs and artistic values. It has also economic value (Nawawi, 2018). The number of batik industries in Indonesia is estimated to have reached 6,120 units, with a 37,097 workforce. The monthly production value is around 407.5 billion rupiahs annually. It is equivalent to 4.89 trillion rupiahs. Printed machines, workforce skills, waste management, raw materials, local fabric business development, guidance and

assistance to the Regional Apparatus Organization (ODP), and printed batik are the current trending problems faced by the all types of batik industry (Siregar et al., 2020). Several local batik companies or home industries no longer produce traditional hand-drawn batik. Batik Gunawan Setiawan is the local company in Kauman Batik Tourism Village keep producing traditional hand-written batik, even though it has been facing printed batik motifs, rare raw materials, and the lack of youth batik writers and designers.

The status given by UNESCO is a big responsibility. We should preserve, protect, and pass down the work of hand-written batik to the millennial generations. Unless, we lost the list of world cultural heritage (Asri, 2018). Cultural preservation must be protected, both externally and internally. Customs, performing arts, and works of the ancestors must be fortified from the global threats (Hanana, Novi, & Revi, 2017).

Strategies are decisions and actions aimed at achieving goals and adjusting organizational resources to the opportunities and challenges faced in the industrial environment (Kuncoro, 2005). Widjaja defines preservation as an activity carried out continuously, directed and integrated to realize specific goals that reflect something permanent and eternal and dynamic, flexible, and selective (Ranjabar, 2006). This paper aims to express that preserving, maintaining, and passing down the future generations. Therefore, a strategy is needed so that written batik can be sustainable. Thus, hand-written batik will not be removed from the list of world cultural heritage.

RESEARCH METHODS

This research used a qualitative approach with the type of case study data. Sources of data used are primary data sources and secondary data. The primary data in this study were the owner of Batik

Gunawan Setiawan, batik pattern maker, supervisor and employees working for Batik Gunawan Setiawan, while the secondary data includes books, journals, and online newspapers. Informants selected with purposive sampling. For data collection we did interviews with Batik Gunawan Setiawan owners, batik designer, supervisors, and employees. Observation provided data on current equipment and process of batik production. Documentation provided data related to photos, design collection, and promotion. The data validity test used source triangulation. Miles and Huberman analysis techniques was used for data analysis (Sugiyono, 2016) who affirmed that a qualitative data analysis will be carried out continuously until the data is saturated following data reduction, data presentation, and conclusion.

RESULTS AND DISCUSSIONS

The difference between written, Stamped, and Printed Batik

The development of printed batik has disrupted the sustainability of both written and stamped batik. Most printed batik businesses are owned by overseas investors who have a huge capital to generates multiple profit. Except for the business interests, they don't care about symbolic social values and cultural meanings given by local community (Siregar et al., 2020).

The difference between hand-written batik from both stamped and automatic printed batik is mainly on production processes. The written batik was made by *canting* using wax in manufacture; hence it takes long processes than either stamped or printed batik. To produce one set of written batik, batik worker needs a month leading to higher cost for the written batik stamped or printed batik. There is no time standard for written batik. It sometimes takes one, two, three, four, or six months, even one year. It

depends on the design, colour, width and length of the fabric (Rante et al., 2014).

In terms of motifs, what distinguishes written batik from others is that written batik has a back and forth motifs for both insides and outside of the fabric. The written batik motif does not have a motif with the same motif line size because all the manufacturing processes are manually done and traditionally paint with using *canting*.

Different from written batik, workers have produced stamped batik using plates made of iron, brass, wood, rubber. On the plate, there is a special pattern on one of its surfaces. Then, the plate is dipped in *malam* (candle) and pressed or stamped on the cloth either sequentially or continuously. The stamped batik has only one side motifs of the fabric. The production of stamped batik is faster and cheaper cost than manual written batik production.

Printed batik, more precisely called Batik-patterned printing, is an ordinary and controversial textile since all manufacturing process have been done by modern automatically operated by machines. The massive growth of printed batik into a smooth material and distribution of all types of batik sometimes makes consumers, who do not understand original batik, are not able to differentiate neither written nor printed batik (Setiawati, Abdullah, & Lasiyo, 2011). Printed Batik is effortless to recognize. The same as stamped batik, printed batik It is only one side drawn patterned batik motif. Printed batik threatens both written and stamped batik. Generally overseas and domestic visitors to Solo do not understand the quality and differences among original written batik, stamped and printed batik.

Writing Batik Producing Tool

Besides the beauty of written batik, several tools cannot be removed from the Batik producing process. As for the tools used in the process of making written batik, namely:

- a. *Canting* is used to pour *malam*. *Canting* batik has three sizes: *canting cecek*, *canting klowong*, and *canting tembok*. Based on the size of the *canting*, there are also several other sizes outside the category. It happens because of the desire of the batik makers to perfect the results of their batik with high quality. The forms of the *canting* tip for making batik motifs are different. It is because the variety of batik motifs is different. Then, it requires separate specifications such as *canting cecekan*, *canting loron*, *canting telon*, *canting prapatan*, *canting liman*, *canting byok*, and *canting carat*.
- b. The skillet serves as a melted *malam*.
- c. A small stove or brazier is a tool for heating the *malam* and maintaining the *malam* temperature.
- d. The *gawangan* is a place to spread the cloth to be batik.
- e. *Dingklik* or chairs are used as short and small for sitting when for the batik producer drawing.
- f. The pendulum (*bandulan*) is made of iron, wood, or stone and is to hold the cloth so that the cloth does not move.

Supply of the Batik Raw Materials

The raw material is the main factor for the smooth production process of hand written batik. It is a cloth and commonly called as the *mori*. It has quality classifications - *prima*, *primis*, *paris*, *santung*, *silk*, and others.

The next raw material is *malam*. The main function of *malam* (candle) is to prevent parts of the fabric from contact with dyes or as a barrier and dye. The *malam* includes *nerusi*, *ngengreng* and *nemboki*.

Apart from cloth and *malam*, the following raw material is dyes. Producers used both synthetic and natural dyes. In addition, the colouring agent in written batik is used for colouring in the *nyoga* process (Pringgencies et al., 2013).

The synthetic colours used to make written batik are dyes that cannot damage wax (candle), several synthetic dyes, namely *indigosol*, *rapid*, *naphtol*, *procion*, *indanthreen*, and others. Batik Gunawan Setiawan always uses synthetic, *indigosol*, natural dyes. Consumers need natural dyes for batik colouring because it makes the wearer more comfortable and does not cause allergies (Pringgencies et al., 2013).

Natural dyes for making hand-written batik can be obtained from wood, bark, seeds. Some of these natural dyes are:

- a. The *Jambal* produces a reddish-brown colour.
- b. The *Kliko Pelem* produces a green colour.
- c. The *Jalawe* produces black colour.
- d. The *Tegeran* produces a yellow colour.
- e. The *Secang* produces a red colour.
- f. The *Kliko Duwet's* produces a grey colour.
- g. The *Tingi* produces brown and many other natural colouring agents.

The challenge faced by written batik businesses is the scarcity of raw materials. To prevent any bankruptcy, Batik Gunawan Setiawan has developed mutual collaboration, networking and partnership with other raw materials suppliers outside Java where they are very excited to provide all raw materials for sustainable production of hand-written batik.

Manual Production of Written Batik

The production of written batik involved well-trained workers who are willing to manually work in vary conventional batik industries. It makes sense if the price of written batik is more expensive than stamped batik and printed batik. Written batik is the highest price among others batik types. It takes more days, more complicated manufacturing process, and more difficult than other batik.

The process of written batik includes several stages: coating the cloth using *malam* and using *canting* (Oscario, 2014). Batik Gunawan Setiawan production included the following stages:

- a. *Menganji* and *Ngeloyor* is the first process. The *mori* was cut and cleaned with the *kanji* flour (tapioca content) with certain standardized formula to ensure the *kanji* is neither too thick and nor too thin.
- b. *Kemplong* is the cloth being glued by either beating the *mori* or pressing it so that the fabric fibres are dense.
- c. *Ngelowong* or *Nyorek* is to do drawing batik motifs or patterns on cloth using a pencil.
- d. *Mbathik* is the process of affixing wax (candle) using *canting* by following the pattern that has been made on the cloth.
- e. *Nerusi* is to do repetition process of affixing wax (candle) using a *canting* behind the cloth according to the pattern that has been in the *klowongan* and *isen-isen* batik.
- f. *Nembok* is to covers all parts of the cloth left to remain white (colourless) using a *tembokan* batik wax.
- g. *Wedel* is the stage of colouring written batik by dipping the cloth in natural dyes or synthetic dyes. The *wedel* process takes a long time, and it must be done repeatedly. It because it is difficult for *wedel* to soak into the fabric.
- h. *Ngerok* and *Nggirah* produces written batik by removing wax (candle) on the cloth using a scraper or shavings, then rinsing it using clean water and aerating it until the cloth is dry.
- i. *Mbironi* is making written batik by covering the parts that will remain white and the other parts with checkers (dots).
- j. *Nyoga* is the process of dipping the cloth into *soga* or brown.
- k. *Nglorod* is the process of removing wax on cloth using hot water.

- l. Drying in the sun, making hand-written batik finished and then drying it in the sun. The process of drying written batik is not directly under the hot sun. It is only aerated indoors. The goal is that the fabric remains good and the colour will not be damage.

Motifs and Meanings of Written Batik

The batik motif is the basis of the image pattern, which is the centre of the image design, so the meaning of the symbols, signs, or values behind the current batik motif can be revealed (Wulandari, 2011).

Gunawan Setiawan Batik has its characteristics, namely colour using *sogan* or reddish-brown and indigo colours, namely blue, black, and white. Furthermore, in terms of motifs, Gunawan Setiawan's Batik uses a combination of classic and contemporary motifs. Since Gunawan Setiawan Batik is in Kauman Village closed by the Surakarta *Hadiningrat* Kingdom it social culturally driven that Batik Gunawan Setiawan still use several batik motifs influenced by the palace nuances.

The visual images on the batik cloth ornament depict an expression and the values of life that underlie people's life (Tresnadi & Agus, 2015). Every stroke in written batik has a meaning related performance attractiveness with social cultural values. Many motifs on written batik tries to show a symbol of moral messages. For instances, few motifs and meanings of written batik are described as follows:

- a. The *Parang Udan Liris* motif means fortitude and must endure a life of concern despite the rain and heat.
- b. The *Sekar Jagad* motif has the meaning of beauty. It makes other people who see it will be amazed. However, those who think that the Sekar Jagad motif comes from Kar Jagad, "Kar", which means map and "Jagad", represents the world, so that

- the *Sekar Jagad* motif symbolizes the diversity of the whole world.
- c. The *Truntum Kuncoro* motif means parents who can become life guides and also give life guidance.
 - d. *Sido Mukti* motif symbolizes hope for a future filled with happiness for the bride and groom when marriage.
 - e. *Sido Asih* motif symbolizes affection in human life, with love will make life reassure.
 - f. *Sri Katon* motif means prosperity, *Darna*, and protecting the earth. This motif has the hope that wearing this batik looks attractive and beautiful.
 - g. The *Babon Angrem* motif means that humans should be patient like a hen who patiently incubates its eggs until they hatch.
 - h. The *Pisan Bali* motif means something that is done once, then repeated many times. This something is prayer, salvation, and peace.
 - i. The *Bokor Kencono* motif means hope, greatness, and dignity.

There are still many other motifs and meanings of written batik. The batik motif does not only function as decoration, but also as a source of cultural information for the Indonesian people as embodied in social interactions.

The Strategy for Preserving Written Batik

Strategies to preserv written batik in Batik Gunawan Setiawan include:

First is offering a batik learning program. Learning to produce batik is a program provided by Batik Gunawan Setiawan, which aims to introduce the process of written batik process to the public, female-male students, domestic and overseas tourists. All people can join this program. The batik Gunawan Setiawan does not only generates profit (monetary values) from sales, but also offering free training program. This is heutagogy learning approach allowing

the youth to feel practically experience for the creative production of written batik.

Second, making creative written batik. In producing hand-written Batik, Gunawan Setiawan developed innovations and variations of his written batik products, so that written batik would not be considered stiff and ancient. Thus, creating the updated written batik based on the era, such as making contemporary written batik creations while still incorporating classic elements into it, while maintaining the traditional values of written batik.

Third, holding and participating in batik-themed social events is an action taken by Batik Gunawan Setiawan to raise public awareness to preserve written batik and to attract public interest. Such as participating in Solo Batik Fashion, Solo Batik Carnival and other batik-themed events.

Fourth, new product promotion. To attract public interest and introduce written batik to the community. Batik Gunawan Setiawan makes promotions through public relations and the promotion mix of internet media such as websites, Facebook, and Instagram. Advertising is also carried out to determine the interests and needs of the community. When what is needed and what the community wants is known, Gunawan Setiawan Batik can realize it while maintaining the quality and traditional values of written batik.

Fifth, the cooperation with the Kauman Batik Tourism Village. By joining the association, then the association also collaborates with the Youth Organization, the city government, the Kauman sub-district, the Surakarta city tourism department, the tourism awareness group from the tourism office. In addition, they hold a meeting with the community members or other parties who collaborate with their employees.

Sixth, submit the batik collection to the Kauman Batik Museum. The location of Gunawan Setiawan Batik is in Kauman Batik Tourism Village. As a tourist destination,

Kauman Batik The Gunawan Setiawan Batik also collaborates with the museum by submitting his written batik collection to the Kauman Batik Museum. This stage is done to strengthen its position as a traditional written batik producer and as an effort to preserve written batik.

The strategy adopted by Batik Gunawan Setiawan to preserve written batik is according to Talcott Parsons' Structural Functional theory. This theory begins with four main schemes of function for all action systems in a cultural and social context, known as the AGIL scheme. Adaptation, Goal Attainment, Integration, Latency, which can preserve a certain culture or art in a region (Ritzer, 1992). Turner states that Parsons developed a four sub-system model of the social system around the four "tasks" facing a social system concerning its environment, include Adaptation, Goal Attainment, Integration, And Latency(Parsons, 1991). Batik Gunawan Setiawan has implemented the four schemes to preserv written batik.

The first function is adaptation. Here the system must be able to overcome urgent external situations and must also be able to adapt or to its environment and be able to adjust the needs (Ritzer, 2012). If it is related to the preservation of written batik, in this adaptation, Batik Gunawan Setiawan carried out a strategy by developing innovations and variations of written Batik, then written Batik was not considered stiff and ancient. Making written batik creations follows the times. Such as making contemporary written batik creations while still incorporating classic elements into them. Then, maintaining the quality and traditional values of written batik by the slogan of Batik Gunawan Setiawan, called "Traditional Written Batik Art".

Furthermore, it is imperative for Gunawan Setiawan as the owner of a written batik business to change the public's view of batik to serve written batik more attractive. Therefore, the following adaptation is an effort to preserve written batik in the fourth

strategy, called promotion through public relations by going directly to the community, interacting with the community, and using a promotional mix following technological developments through Facebook, Instagram, and the website. In this adaptation, Batik Gunawan Setiawan can adapt to the current environment, social needs, and adapt recent platforms in technology in daily community life.

Goal Attainment, in which a system must be able to define and achieve its main goals (Ritzer, 2012). Batik Gunawan Setiawan implements a batik learning program. Batik Gunawan Setiawan producing batik business, is not only looking for profit but also socialization of written batik into learning activities that are very encouraging students and schools to visit written batik museum and batik Kampung.

Integration, at this integration stage, a system must regulate and maintain the interrelationships of the parts of its components. Besides, it must manage the relationship of the other three functions, called Adaptation, Goal Attainment, Latency (Ritzer, 2012). For example, suppose it is related to the preservation of written batik. In that case, this integration is implemented in collaboration with the Kauman Batik Tourism Village, holding meetings with the parties who participate in the partnership and with their employees to become a unified system. At least each element unites with each other to work together in preserving written batik. Then. It can cooperate the important parts in it. Thus it can help overcome the weaknesses or deficiencies that exist in the batik business. Strengthening Java-outside Java raw materials supply did not only meet the demand for the sustainable production of written batik in Sola but also enlarging access for marketing of the written batik.

Latency (Pattern Maintenance) is a system that must provide, maintain, and improve, both individual motivations or

cultural patterns that create and sustain these motivations (Ritzer, 2012). Batik Gunawan Setiawan organizes and participates in batik-events. This is a social, political, and business movements to build massive awareness on written batik. It is a massive mobilization and campaign to educate the community about the preservation of written batik. Moreover, Batik Gunawan Setiawan also submit his written batik collection into the Kauman Batik Village museum. Batik Gunawan Setiawan carried out this action to maintain written batik and complete the collection of written batik, or as a conservation action in his traditional written batik collection.

CONCLUSION

The international recognition of written batik granted by UNESCO has not become the main reason for profit, but it also a mean for accountability and responsibility to protect, preserve, and pass on to the future generations. The challenge faced in managing business for the written batik is the scarcity of raw materials. The supply of raw materials for the manufacture of written batik is the determining factor in the future production process. Partnership with raw materials supply companies outside Java solves the current raw materials needs.

The strategy to preserve written batik, include creating a batik learning program for all community, innovate the written batik, holding and participating in batik- social events, conducting promotions through direct relationships with the community or social media promotion mixes, Instagram, Facebook, and the website. Local collaboration with Kauman Batik Tourism Village and share batik collection to the Kauman Batik Museum worked well for the written batik business management. Batik Gunawan Setiawan carried out this action to maintain and complement the collection of

written batik or as a conservation measure for his traditional written batik collection.

These fact-findings showed several strategies being done by Batik Gunawan Setiawan and were extending more scientific evidence to Parson's structural functional theory: Adaptation, Goal Attainment, Integration, Latency (AGIL). Thus, Batik Gunawan Setiawan might also share this business strategies to other local batik craftsmen and business in Metropolitan Surakarta including Klaten, Sukoharjo, Boyolali, Wonogiri, Sragen, Karanganyar, and Jogjakarta.

The researchers suggest that hand-written batik entrepreneurs remains feasible and sustainable for the future generation. Strat-up businesses and Gunawan Setiawan's industry should join unicorn Indonesia to ensure the supply of raw materials, motifs designs, transportation, distribution, young batik drawers, digital marketing, payment system, asset management, and protection of intellectual property rights. Provision of free flier and listed prices are important for domestic and overseas tourists to ensure that they got the quality product what they paid.

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