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In Art Design & Cultural Heritage

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Diversification of *Batik Jarum* Handicraft Art Product to Solidify Community Based Creative Economic Development in Klaten Regency

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Abstract-This research aims; to explore the potential development of *batik Jarum* handicraft art as one of local superior commodity in Klaten regency; to study the constraints encountered by the *batik Jarum* community, both employers and craftsman, in developing *batik* handicraft art; to analyze the contribution of *Batik Jarum* production to reinforcing the community-based creative economy in Klaten Regency; to find out the diversification of *batik Jarum* production the Batik Jarum community has done; to find out the Klaten Regency Government's policy and program in developing *Batik Jarum* potency to support the community-based creative economic development; This study is a descriptive research with qualitative approach. The data of research will be collected using some methods: field observation, interview, Focus Group Discussion, and documentation. To obtain data validity, source triangulation will be used. Data will be analyzed using an interactive technique of analysis and thematic analysis. Conclude this research are; *Batik Jarum* has a high diversity of products, because the number of UKM and craftsmen who are in the village of Jarum, they race for innovation and creation; Barriers faced by community *batik Jarum* is limited product diversification, the competence of UKM and craftsmen to create and innovate, equipment, and marketing strategies; *Batik Jarum* production contributes to the strengthening of the creative economy can support local economic development through job creation and the improvement of people's income; Although still limited, *batik Jarum* community has diversified in terms of the manufacturing techniques, motifs, colors, media, and design; Policies and programs Klaten regency in developing *batik Jarum* craftsmen is sending for training, study visits, internships and exhibitions in order to improve their competence.

Author Keywords: *Batik Jarum*, diversification, creative economy

1. INTRODUCTION

Batik is Indonesian nation's cultural work created cross-generations until today. In the Fourth Session of the Intergovernmental Committee about Intangible Cultural Heritage in Abu Dhabi in October 2, 2009, UNESCO has officially recognize batik as Indonesian nation's cultural work by including it into Representative List as Intangible Cultural Heritage of Humanity. The recognition given by international institution and society to batik as one of Indonesian cultural type is expected to motivate and to raise dignity of batik craftsman and to support the attempt of improving the society's income and welfare. For that reason, the obligation of the present and the future generation is to appreciate as highly as possible the high cultural work by keep maintaining, preserving, and developing it.

As the time progresses, batik has developed. Batik handicraft art is dynamic and adaptable in a variety of dimensions (shape, spatial, and temporal). In the context of time, batik is now worn in a variety of events and flexible in nature. Batik is the element of Indonesian people's local genius. A Dutch scholar named Brandes (1889) in Ismadi (tt) mentioned that there are 10 cultural wealth in Indonesia that has not been touched by India culture. One of those is batik. The existence of Indonesian batik can be seen in sculptures of god wearing batik on the temple existing in some Indonesian areas.

In Indonesia, batik is produced in many areas and has different character thereby indicating archipelago batik richness and diversity. One of batik producing areas is Klaten Regency, particularly Jarum village of Bayat Sub District. The production of *batik jarum* is home industry produced by local people. The word *Jarum* constituting the name of village where many craftsmen produce batik becomes a typical address and has created distinctive brand thereby increasing selling value. Women are the main actors in such the home industry. They do nearly all of works related to batik production, from drawing, *membatik*, to product finishing process, and to product marketing.

However, there are some problems related to the development of *batik Jarum* handicraft art product. Although Jarum has an opportunity of developing, its product diversification should be improved in

order to meet so diverse market taste. Batik *Jarum* employers sees a dynamic market development thereby they will always be ready to adjust with the consumers' will. They should always be agile and ready to compete with batik product coming from other areas surrounding recalling that around Klaten Regency area, particularly Solo (Surakarta), Wonogiri, and Sragen, there is a variety of *batik* products. Similarly, *Batik Jarum* craftspersons, most of which are women, should be improved for their competency, in the term of both knowledge and skill, thereby producing high-quality handicraft art work. They have not gotten adequate income yet now comparable with their effort. It is, among others, because of their limited ability so that the batik they produced does not have high selling price.

To create strong competitiveness, *Batik jarum* handicraft art product should have good quality. The improvement of product quality can be done by improving the batik employers' knowledge and the batik craftspersons' ability by increasing their knowledge and skill to produce batik. In addition to improving product quality, the development of *batik Jarum* handicraft art development can be done by expanding market network, improving business management, and building partnership, with employers or government, particularly local government, in this case Klaten Regency Government.

To look for solution to those problems, a comprehensive study is required to develop and to diversify batik *Jarum* handicraft art toward creative economy. Thus, the research to be conducted on "Diversification of *Batik Jarum* handicraft Art Product to Solidify Community-Based Creative Economic Development in Klaten Regency" is very urgent and appropriate to support the attempt of reinforcing local economy, optimizing local resource benefit, encouraging the revitalization of *batik Jarum* as local handicraft art work, and supporting area economic development.

2. METHODS

This research on *batik jarum* will use qualitative approach. This research will be conducted in Klaten Regency, the area with many batik centers with its various characters, including *Batik Jarum* constituting one of traditional handicraft arts important to be preserved as the nation's identity and asset cultural.

The data will be collected from a variety of sources including informants, place, event, and archive and related document. In this case, informant consists of private, community and government, including the related officials in Industry, Trade and Cooperative Service of Klaten Regency, and Cultural, Tourism, Youth and Sport Service, having capacity in planning the *Batik Jarum* development program to solidify the community-based creative economic development, and all society elements in the Regency areas.

The data collection will be carried out using field observation, focus group discussion (FGD), in-depth interview and existing document study methods. For the information explored from observation, focus group discussion, interview and document study to be recorded well and completely, the recording method in the form of field note, digital voice recorder and camera will be used to help display the data completeness.

Sampling technique to be used in this study is purposive and snowball sampling ones. In this case, the sample of research is taken based on certain purpose, related to *batik Jarum* diversification by considering the respondents' mastery and knowledge on the problem of *Batik Jarum* handicraft art product diversification as informant to solidify the community-based creative economic development. Key informant was determined using snowball technique, searching for information about the next key informant mastering the problem of *Batik Jarum* handicraft art product diversification to solidify the community-based creative economic development through the key informant met first.

The data will be analyzed using an interactive model of analysis as suggested by Miles & Huberman (1984) and thematic analysis technique suggested by Kvale (1996) and Hayes (1997). Interactive analysis technique has three components: data reduction, data display and conclusion drawing. Thematic analysis technique functions to identify theme, related to either potential or existing problem. *In the process of thematic analysis, each unit, which contains meaning, was condensed, categorized, narratively structured and interpreted* (Kvale, 1996). This research builds theme and sub theme based on the main issue studied and underlines some measures: *"review transcript of interviews and all documented data, identifications of all attributions made during the course of the interviews, extraction form interview transcript, cross-checking of interview data with those from site observation and secondary data, and sort the attributions from all data to identify whether they are strengths, weaknesses, oportunities, or threats"* (Hayes, 1997).

3. RESULT AND DISCUSSION

Klaten Regency has a variety of potencies that have not been developed optimally, one of which is batik. Batik production in Klaten Regency has been done from one generation to another since tens year ago. Small business in batik production has developed significantly over times. Until today, there are many Batik SMEs (UKM Batik), particularly concentrated in Bayat Sub District. One of villages in Bayat Sub District with many batik SMEs is Jarum Village. Batik SMEs existing in Jarum Village include: *Batik Purwanti, Batik Maritza, Batik Sekar Mawar, Batik Darji, Batik Sri Endah, Batik Morinda, Batik Unik Pak Suroto, Batik Nardho, Batik Eksa, Batik Sarwidi Natural, Batik Arkhan, and Batik Suparman*. Individual batik

SMEs have their own product, particularly in the term of motif.

In its development, there are some problems in the attempt of developing batik Jarum. Those problems are, among others, related to limited product diversification, employer (SME) competency, craftsperson competency to create and to innovate, tools, and marketing strategy. Batik Jarum product so far is dominated more by *batik tulis* (written). Production cost to produce *batik tulis* is relatively high because its production process is relatively long. The production of a piece of batik cloth with complicated motif can take one month or more when it is required to produce a very fine batik. It makes the price of *batik tulis* very expensive so that not everyone can buy *batik tulis*. To improve the sale volume, the diversification of batik Jarum product should be thought of, for example by producing batik with *cap* (stamping) technique.

The limited competency (SME) of *batik jarum* is also related to the attempt of developing themselves for developing their business. One area to be mastered by SMEs or employers is management ability to achieve success. However, the employer's ability in management area is still limited. In the term of management knowledge, batik SMEs in Jarum Village today have not applied professional business management yet. Business bookkeeping is still conducted traditionally. It is an indicator that they have not had ability to organize a professional bookkeeping system-based business management. So far, batik business management conducted by batik SMEs in Jarum Village is only based on traditional management in kinship manner so that investment, capital (asset), selling, and profit of production cannot be known certainly. All of them are based on assumption-based calculation so that they have not had an understanding on cash flow they should have. The business' profit estimation is only based on calculation over their asset increase, with uncertain amount. For that reason, a strategy should be found about how batik Klaten industry in this case represented by batik SMEs in Jarum village can develop a professional management system in the term of product development, market development and marketing, so that every component of batik production business activity can be recorded and be the database supporting entire performance of individual batik SMEs in this area.

The employers' ability of accessing information source related to Batik, such as access to production resource, access to development information, access to market and marketing is still limited as well. It is due to, among others, relatively low education level of some employers. The low education level makes the employers to access much knowledge and information related to limited business development. As a result, some batik Jarum employers can be said as existing in stagnant condition or not experiencing significant progress over times. In this case, capacity building should be done to improve employer competency. Capacity building activity can be done by giving them intellectual asset through improving education level, through either formal (for next generation) or non

formal (for employers) channel constituting training and education to improve their knowledge and insight related to the development of batik production business.

In addition, there are constraints in the form of craftsman competency to create and to innovate. Although *batik Jarum* craftsman had been able to produce many *batik* product, their competency is still limited. In this case, its basic competency refers to batik craftsmen's knowledge and skill on everything related to batik production. In addition, competency also refers to batik craftsman's very limited creativity today. For that reason, an attempt is needed to improve *batik Jarum* craftsman's knowledge and skill by giving technical training and guiding consistent with their need. In the context of *batik tulis* production, competency refers to the craftsman's knowledge and skill in scratching *canting* slowly and precisely thereby producing fine and high-value art work. When batik handicraft art work produced by *Batik Jarum* craftsmen is the fine one, the batik's value or price will improve as well. Thus, the income of *batik Jarum*'s craftsmen will increase thereby helping improve their family's standard of life. In Jarum village, there are about 317 batik craftsmen. Indeed some people have known *batik Jarum* product. Although very limited and produced by few craftsmen, some of batik Jarum works are known as fine *batik tulis* so that many batik producers or employers ordering *batik* product produced by batik Jarum craftsman. However, the limited government program and activity to improve *batik Jarum* craftsman's competency makes their competency and creativity very limited today. Most batik craftsman in Jarum Village to do *membatik* work in autodidactic manner and done from one generation to another. Thus, the ability they have is still very limited, particularly in the term of innovation, improvisation, and creativity development.

In addition, there are constraints in the form of limited batik production equipment. *Batik Jarum* development is still limited by inadequate production tool availability. The problem related to this limited equipment has long existed. However there has been no real solution until today. Production equipment used by batik SME in Jarum Village is still traditional. It is because of SME's limited ability of providing capital or equipment purchasing investment fund. For that reason, the SMEs really expect facilitation/help from others, particularly Klaten Regency Government, to procure such equipment as electrical stove, computer for motif development, motif table, *bak penglorot*, coloring tub, permanent drying place, *canting* and other related equipment to produce high-quality batik product.

Another constraint is the limited marketing strategy of *batik Jarum*. In the term of marketing batik product, batik SME in Jarum Village so far only relies on very simple marketing strategy rather than the professional one. Most batik Jarum employers have not had marketing strategy and market target is adjusted with their product character. Today most batik Jarum's buyers are local market, despite some companies with markets outside town, particularly Yogyakarta and Surakarta, and market outside island. In addition to that problem, one point that

has not been done by most batik SMEs existing in Jarum Village is to develop marketing strategy opening showroom in strategic location in order to be known by broader market. So far, batik SMEs still have very limited showroom, in the term of room, location and appearance so that it is said as less representative as a showroom of *batik Jarum* as the superior product of Klaten Regency. For that reason, it is time for batik SMEs in Jarum Village to develop its marketing strategy by building a representative and affordable showroom for the buyers. It is intended to make *batik Jarum* known by broader market, not limited to Klaten Regency area and surrounding only but also outside town and outside island. It of course requires an appropriate strategy, particularly in promoting and marketing *batik jarum* product. Another strategy is to build partnership or networking with related parties including hotel, restaurant/food stall, independent/free-lance guides, and tour and traveling agencies.

To develop *batik jarum*, a product diversifying attempt is required. So far, *batik jarum* has been developed with a variety of diversification, in the term of motif, color, *batik* producing (*pembatikan*) technique, material used, and finished product. Individual batik SME existing in the village has attempted diversification. In the term of motif diversification, one SME always develop motif different from the one developed by batik SMEs. Such the condition has been understood by individual SMEs and maintained well in the attempt of avoiding unhealthy competition. The motif developed is basically the classical one modified in such a way that the created motive is adjusted with market.

Color diversification undertaken by batik SMEs in Jarum village is basically the coloring using synthetic and natural colors. The synthetic color used is varying including naphthol, rhemasol, and indigosol. Natural color developed is also varying, in which individual SMEs develop their innovation using a variety of natural materials such as root, bark, leaf, flower and fruit. Synthetic color developed by individual SMEs are different based on innovation conducted. For example, green color produced by a batik SME will be different from that produced by another SME.

In addition to motif and color diversification, *pembatikan* technique diversification is done as well. Majority *pembatikan* technique conducted by batik SME in Jarum village is writing technique in which the craftspersons scratch their *canting* persistently and patiently on the cloth. Nevertheless, to produce batik in large number, writing technique is difficult to apply, particularly when the buyer wants the batik product completed in short time. In such the condition, they are forced to use combined techniques of writing and stamping. Those categorized into batik, according to UNESCO, are motif development on the clothe using writing and stamping technique, and combination of them.

Another diversification is material diversification in the form of cloth used to

produce batik. Generally, the cloth used is cotton, *prima* or *primisima* cotton. Nevertheless, some batik SMEs have diversified material, for example, using *rayon* or *shantung* and silk cloths. In addition to motif, color, and material diversification, there is finished product diversification as well. Some batik SMEs concentrate to producing batik cloth product only without developing in toward fashion (garment) product. Some others develop it using batik cloth material they produce themselves, with either synthetic or natural color. The advantage of garment or batik cloth made of synthetic natural is its relatively cheap price. Meanwhile, the price of batik made of natural color is relatively expensive so that the purchaser is relatively small in number; the purchaser generally comes from those with strong economic background or high income, high education, high taste and good art spirit. *Batik Jarum* product diversification model developed based on analysis on potency, problem or constraints as well as Klaten Regency Government's policy and program consists of four main elements: potency, problem, diversification and output (see Figure 1).

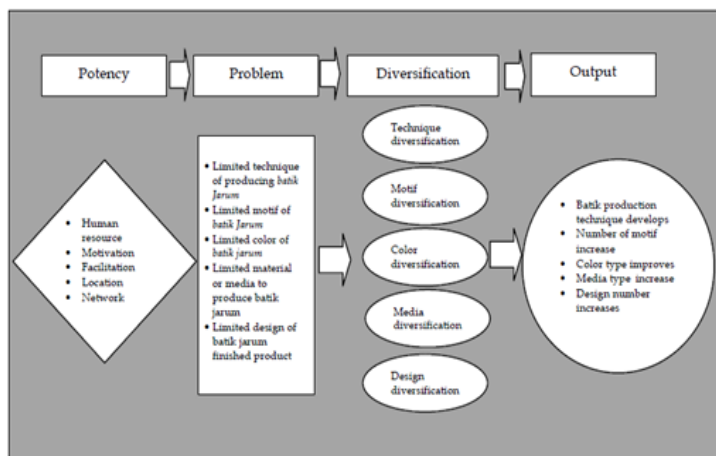


Fig. 1. *Batik Jarum* Product Diversification Model

The potencies of *batik Jarum* development consist of human resource (HR), motivation, facilitation, location, and network. Problems or constraints to develop *batik Jarum* product diversification include limited technique of producing *batik Jarum*, limited motif, limited color, limited material or media, and limited finished product design such as garment and alternative products including bag, wallet, table cloth and etc. *Batik Jarum* product diversification includes batik producing technique diversification, motif diversification, color diversification, media diversification, and design diversification. The output of current model consists

of the development of *pembatikan* (batik producing) technique, the increased number of *batik Jarum* motives, the increased number of colors and media used to produce *batik Jarum*, and the increased number of finished product design based on *batik Jarum*.

4. CONCLUSION

Batik Jarum has potency to be developed as the activator of local economy. It is because of so many SME and craftspersons existing in Jarum Village. The existence of SME and batik Jarum craftsperson can support the growth of business climate that can provide job opportunity and reduce the unemployment rate in that area. Through developing *batik Jarum*, the community can obtain job opportunity so that the existence of *batik Jarum* can reduce unemployment rate. Thus, through developing *batik Jarum*, SME and craftsperson can obtain income to improve their family economy.

Despite the potency to be local superior product, diversification of *batik Jarum* product is still limited, in the term of producing technique, motif, color, media, and design. The development of *batik Jarum* encounters such problems as limited product diversification, employer (SME) competency, craftsperson competency to create and to innovate, tool (equipment), and marketing strategy. The business in batik producing sector in Jarum Village can support local economic development through creating job opportunity that can diversify and improve the community's income.

Klaten Regency Government has supported and participated in developing batik Jarum through a series of policy and program organized and implemented multi-yearly including paying attention through developing master plan of Batik Jarum village, delivering the craftsperson to attend training, comparative study, apprenticeship and exhibition in the attempt of improving their competency. The facilitation of Batik Jarum handicraft art in the form of budget provision has been conducted by Klaten Regency Government as well. Batik Jarum product diversification model developed based on analysis on potency, problem or constraint and policy and program of Klaten Regency Government consisting of four elements: potency, problem, diversification, and output.

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