

# Community-based Batik Conservation: Case Study in Omah Creative Pekalongan

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**Abstract**— Batik is a world heritage that has been formalized by Unesco. As a product of Indonesia's original world heritage, batik is the pride of the community, thus encouraging one of the Pekalongan batik conservation communities, namely "Omah Kreartif". This research aims to explore community-based batik conservation strategies using case study designs. Omah Creative is a representation of arts education in society, which aims to preserve and develop the heritage of Pekalongan batik. The strategy used is collaboration between the community, batik players, and formal schools.

**Keywords**— Batik, heritage, Education, Creative.

## I. INTRODUCTION

Today, Batik is at the peak of popularity. Batik has been designated as an Indonesian Cultural Heritage, an intangible cultural heritage by the United Nations Educational, Scientific and Cultural Organization (UNESCO) precisely on October 2, 2009 [1]. Batik is a picture on cloth for clothing. Batik is not a matter of traditional cloth but also a matter of what motifs are depicted also have philosophical significance on the fabric. The philosophy of this batik motif is closely related to Javanese culture which is very thick with symbols that are deeply rooted in the philosophy of Javanese people's lives.

Motifs on clothing are generally worn with the aim of beauty and certain symbols on humans. That allows not only satisfying utilitarian and practical needs, but also act as a powerful means of communication and identification. With clothing can determine national and cultural affiliation, social status, and power[2]. In cultural literature, Batik is one of the most valuable forms of ancient art. Batik comes from the Javanese language "amba" means write and "nitik" which means point. What is meant is to write with wax.

One area in Indonesia known as the city of batik is the City of Pekalongan. The effort to preserve and develop Pekalongan Traditional Batik is indeed experiencing ups and downs, this is what drives the batik community which contains the youth of Kauman Village. Kauman Village in Pekongan City represented it. The existence of this youth community, then came the initiative to form Creative Omah. Omah Kreatif is one of the nyang communities helping with the operational production and fostering of traditional batik

crafters and management in Kauman Village. Awareness to preserve Batik in Kampung Batik Kauman in Pekalongan emerged in 2016.

Community is "a group of people having a contiguous geographic area, having common centers of interests and activities, and functioning together in the chief concern of life". A group that has a close geographical area, the similarity of activities and pleasure, and work together in certain areas of life [7].

A community is a social group that can be stated as "local community", a group that lives in a certain area with certain boundaries. Supposedly, the ideal community is a group that is able to fulfill the necessities of life and is surrounded by group feelings and greater interaction among its members. While the creative community is a community that is able to provide creative inspiration to other members of the community, or communities that implement creative ideas from their creators [3]. Creative community greatly influences the emergence of creative culture.

This study aims to describe conservation activities ongoing at the time of the study. The location of this research was conducted at Omah Kreatif community of Kauman Village, Pekalongan, Central Java, or referred to as Kampung Batik Pekalongan. The study was conducted in the period of 2019 and previous years through available documents.

## II. METHODOLOGY

A qualitative approach was used in this research by focusing on the field research method. This study uses a qualitative approach as artistic research. Researchers will dive right into the field, adjusting to local time and space to obtain data holistically.[4]

The case study design was applied with a scientific orientation to the local technology-based batik system in the study location, namely: Pekalongan as the center of the people's batik industry in Pekalongan as a center for education and development of creative batik. The research was carried out through steps: empirical data collection, literature review, and drawing conclusions. The main subject of this research is batik artisans both in

Pekalongan, Central Java and in Bandung, West Java. Purposely, researchers focused on traditional batik artisans in Pekalongan. While the artists are those who are involved in the process of making and applying ecology-cultural batik technology.

Research data were collected through techniques (1) observation, (2) interviews, and (2) document studies. First, researchers use the method of "participatory-passive observation". Observations were made in the environment of batik artisans in Pekalongan. Researchers use visual recording aids with digital cameras as recording aids as a complement to field notes. Second, in-depth interviews are used to interview key informants, namely batik artists and observers. Third, document studies are carried out on ecology-culture-based batik artworks.[5]

The validity of research data is maintained by triangulation techniques. Triangulation technique used in this research is source triangulation. This study uses a flow model analysis from Matthew B. Miles and A.M. Huberman consists of steps: (1) data reduction, (2) data presentation, and (3) verification. Result and Discussion

### III. DISCUSSION

#### A. Community of "Omah Creative"

Omah Kreatif is one of the communities helping with the operational production and fostering of traditional batik crafters and management in Kauman Village. Awareness to preserve Batik in Kampung Batik Kauman in Pekalongan emerged in 2016 ago.

Actually, the purpose of establishing Omah Creative batik community in Kauman Village is for the mission of arts and culture education to emphasize the position and develop batik in Pekalongan as an archipelago and world cultural heritage. With an initial intention for educational and cultural purposes. Omah Kreatif batik community seeks to revitalize the value of tradition which is believed to have noble values behind the existing traditional batik. Activities undertaken in the context of conservation are providing internal coaching packages (production, management, branding) and external coaching (educational media and publications) in the context of cultural tourism.

Based on research, the role of Omah Creative batik community is not yet optimal because it is faced with various obstacles, such as: (a) funding, (b) information media, and (c) cooperation. This community funding is carried out independently from members of the management and batik community or batik entrepreneurs in the village of Kauman Pekalongan. Digital-based information media so far have not been widely used optimally. So far, it still uses printed (conventional) promotional media. Development of branding has not used a good visual identity. Visual identity is actually very important to build the brand of an institution or product.



Figure 1. Painting, Starry Night

The basic agreement in terms of branding is to provide the 'added value' awarded to a product as a result of past investments in marketing for the brand; there are many different ways that this value can be created for a brand; brand equity provides a common denominator for interpreting marketing strategies and assessing the value of a brand; and there are many different ways in which the value of a brand can be manifested or exploited for the benefit of the company [6].

It is a poster as a media branding for developing Kauman Batik in Pekalongan. Omah Kreatif community made it and sent it for societies in Pekalongan and around.



Figure 2. Publication Media of Community

#### B. Collaborative Strategy in Batik Conservation

It is located not far from the center of Pekalongan City, precisely on Jalan Hayam Wuruk No.2 Gang.5 Kauman Pekalongan City. Historically, the concern of Kauman villagers regarding the conservation of batik has emerged in 2007. The concern has become a seed for the Kauman Pekalongan Batik association as an association forum that houses batik artisans and entrepreneurs in Kauman Village. Prominent figures included Agus Nur, Fatchurrahman, Zaenuri, and several other community leaders. They are the batik craftsmen who initiated the emergence of Kauman

Batik conservation. This association developed to become a village youth move, with the formation of the Omah Kreatif community.

Based on these data, Kauman batik conservation has used a collaborative strategy between the community and the crafters community. According to an interview with Omah Kreatif's secretary, Sholahudin, showed that the Kauman Batik association which had founded Omah Batik was growing rapidly. He explained that the support from the Pekalongan City Government, especially from the Office of Tourism, Culture, Youth, and Sports was quite significant. From the results of collaboration, Omah Kreatif has accommodated no less than 50 SMEs, and 15 that produce batik independently.

The following are the data of batik conservation education activities in Kauman Pekalongan Village.

**Table 1.** Batik Conservation as Education Strategy

No	Activity	Description
1	Management	Manage and coordinate various interests between artisans, batik entrepreneurs, and society
2.	Education	Collaboration with formal and non-formal education institutions in the form of education on the conservation and development of Pekalongan batik. There are often visits of students who come to learn batik techniques or just observation
3.	Publication and Brand Image	Makes publications by collaborating with various print and online media. This community also held a batik vestifal, recently held on 5 October 2019 in the form of batik on the road.

### C. Batik Activities in the Village of Kauman Pekalongan

The history of Pekalongan batik cannot be separated from the influence of both other regions and outside. These influences further enrich the diversity of Pekalongan batik. First, the influence of the Cirebon palace with the Cirebon batik pattern includes ornamental forms of plants and clouds. Second, the influence of the Mataram Palace. Historically, the city of Pekalongan is an area of the kingdom of Mataram, the history of batik in Pekalongan is inseparable from the influence of the kingdom of Mataram with the existence of palace batik with machete motifs. Third, outside influences. Pekalongan's geographical location near the coast is a strategic location for the trade center. Pekalongan city community encounters with various nations such as China, Holland, India, India, Malay, and Japan in the past have colored the dynamics of Pekalongan batik motif and color art. In connection with that, some batik motifs such as jlamprang, influenced by India and Arabia, then encim batik influenced by the Chinese nation, while morning and evening batik and Hokokai Javanese grew

rapidly since the Japanese and Dutch population in Indonesia.

Pekalongan batik is a batik art that has been famous not only in Indonesia but also in foreign countries, and if there is one nickname, Indonesian batik village is Pekalongan city. Pekalongan batik is known as the most rich coastal color. The wealth of the war gives Pekalongan characteristics. Pekalongan batik illustrates the life characteristics of coastal communities that are egalitarian, simple, and open from the influence of outside culture and interior batik culture.

Batik textile is made on white cloth made of cotton, the cloth is called Mori cloth. But now batik is not only made in Mori cloth but also in silk, polyester, rayon, and other synthetic materials. Making batik begins with making batik motifs using wax or night. Making this motif is done using the help of a tool called a canting. After forming the motif on the fabric using the night, then dipped into the desired color liquid, usually starting with a light color, then to an old color. After several color dyeing processes the batik cloth has been dipped in boiled water. This process aims to eliminate the pattern of batik motifs drawn using wax or wax.

The process of making batik in Kampong Batik Kauman still uses traditional tools such as stamp of motif, wax, and *canting*. Pekalongan batik artisans or entrepreneurs generally do not use print making techniques (screen printing) in the textile industry. The batik industry in Kauman still uses quite a number of human resources so that the average livelihood of the people in Kampong Batik Kauman is a batik craftsman.

The technique for making batik used still maintains two techniques, namely the writing technique and the stamp. First is batik that requires a high level of accuracy to match the stamp ranks with each other. The second technique is smooth writing which has a higher difficulty level than printed batik and not everyone has patience in the process of making batik.

This table (Table 1) describes the batik activity in Kauman Pekalongan.

**Table 1.** Batik Activities in Kauman

Batik activities	Description
	Process of developing motive. In Pekalongan, motive of batik is made by special community who expert about that.

Batik activities	Description
	<p>The activity of putting wax on a blank fabric that already has a basic motif. This activity is usually followed by coloring, washing, releasing the wax, and drying.</p>
	<p>Batik products in Pekalongan have specific motive and color. The motives usually depict the source of local plant, animal, or other nature idea. These colors usually consist of various color as a Javanese coastal characteristic of culture.</p>

#### IV. CONCLUSION

The batik heritage in the Kauman Village of Pekalongan City is a profile of local wisdom that needs to be conserved. Pekalongan batik with its uniqueness is a very valuable thing. Community-based Batik Conservation that is shown by the Omah Creative Pekalongan community is a form of batik art education that takes place non-formally at the society. Batik conservation education is carried out with a collaborative strategy between the community of artisans, batik entrepreneurs, societies, and schools, with activities that focus on managerial, education, and publication.

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