

Research Article

Diversification of Eco-Friendly Batik Craft Products with Export Potential

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ORCIDPranti Sayekti: <https://orcid.org/0000-0002-4183-7785>**Abstract.**

The Laweyan Surakarta batik industry center has more than 100 developing batik IKMs. The existence of the Laweyan Surakarta batik IKM has contributed greatly to the revival of the batik industry in Surakarta after experiencing a downturn due to the pandemic. However, the presence of batik artisans in the Laweyan area of Surakarta has not been optimally accommodated, coupled with the conditions of the Covid-19 pandemic, leading to an 80% decline in the batik trade. The Indonesian Batik Craftsmen and Entrepreneurs Association (APPBI) is still unable to reach all artisans at the grassroots level. Therefore, batik artisans require guidance to maximize their potential in discovering new innovations related to batik handicraft products. The participatory collaborative approach between craft actors (IKM) and educational institutions is expected to increase the bargaining power of batik artisans. The developed batik craft products are still based on local cultural values and strive to improve product quality by adhering to SNI standards. The participatory collaboration model places artisans as actors and educational institutions as partners. This study aims to develop a diversification model for Laweyan Surakarta batik products through a participatory collaborative approach involving educational institutions and batik craft centers to strengthen export potential. This study employs the development research model from Borg and Gall and Mc Kenny's development research, which is then modified into 2 steps. The two steps include (1) the preliminary study stage as a need and contents analysis.

Keywords: diversification, batik, Laweyan, export potential

1. Introduction

Laweyan is part of the Surakarta area which is designed as a batik tourism village. The design starts from strengthening the relational relationship between several creative economy sectors in the Laweyan area. The purpose of the design is to create progress in economic and social conditions for all citizens with active participation and foster community initiatives themselves. Community development can be achieved through participatory collaboration between educational institutions and batik industry centers in the region. Thus, educational institutions can bridge the development of Laweyan village as a batik tourism village with this approach.

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The establishment of the Kampoeng Batik Laweyan Development Forum (FPKBL) in 2004 is a form of concern for creative industry players for the sustainability of the Laweyan community's business. FPKBL is designed with the concept of synergizing the cooperation of five parties, namely creative industry players (similar communities), local government, education circles, media, and non-government institutions. Creative industry players associated with the FPKBL pattern come from various actors at all levels. Creative industry players at the lower level have started to connect with the network but have not been maximized. One of the objectives of the establishment of the Kampoeng Batik Laweyan Development Forum (FPKBL) is to realize environmentally friendly batik as a superior craft product.

Data from the Surakarta City Central Statistics Agency in 2021 shows that the number of business units in Surakarta is 8,403 with a total workforce of 74,164 people. The data consists of 72 large industries (14,264 workers), 190 medium industries (12,432 workers), 1,673 small industries (30,530 workers), 497 creative industries (497 workers), and 6,010 non-formal 6,010 (16,441 workers). The batik craft industry on a national scale has a big role in contributing to foreign exchange with exports reaching US\$ 52.44 million or equivalent to Rp. 734 billion [1]. It is estimated that craftsmen at the micro level are not yet fully incorporated into formal organizations. These artisans work partially and are not connected to the bureaucracy or macro-finance institutions, so their presence is often not considered in the creative industry map in the Laweyan area.

The existence of these craftsmen on a small scale has become the foundation of the creative industry in Laweyan. The connection between artisans at the traditional level and various programs that can improve their standard of living is not comprehensive. The handicraft industry, if optimized, can spearhead the export market share in Indonesia. The handicraft industry is one of the fields that occupies a strategic place in development. This is based on two things. First, the craft industry is not capital intensive but labor intensive which involves many people. Second, through this craft industry, at the same time trying to preserve the results of the nation's cultural arts. The existence of this traditional craft pattern is one of the social capitals to increase the economic capacity of the community.

The development of cooperative networks that directly involve traditional craftsmen needs to be done with a different approach. The character of traditional artisans who are non-formal and not tied to formal production capacity requires a less formal development pattern. An approach with a participatory collaboration pattern can be chosen, considering that this approach places the craftsmen as equal partners and is directly involved in the decision making.

The traditional handicraft industry provides access to move into the dimension of business development which is supported by sources of agricultural materials and other local materials, with marketing targets generally within a limited domestic scope. On this basis, the required capital is relatively small, so that it will provide opportunities for small entrepreneurs to establish business units with levels of sophistication of production techniques that are easily accessible. The growth of the home craft industry was initially only a part-time job and then continued because of the constant demand and increased income. The synergistic relationship between creative industry players at the micro level, in this case traditional craftsmen, especially batik, and educational institutions, can be formulated in a participatory collaborative relationship. This relationship pattern places craftsmen and educational institutions, in this case higher education institutions, on an equal level. Participatory collaborative relationships usually run in an informal atmosphere; a pattern of relationships based on the concept of local wisdom.

2. Method

This research design uses a procedural development model. The procedural model is a descriptive model, which outlines the steps that must be followed to produce a product. The procedural model chosen was adapted from Borg and Gall research [2] and development model and Mc Kenny's [3] procedural model design. The research design is a modification of the research and development step of Borg and Gall and the development research step of Mc Kenny, then modified into 2 steps. The two steps include (1) the preliminary study stage as needs and content analysis, and (2) the development stage as the design, development, and evaluation stages. The subject of this research is the community of batik artisans in the Laweyan area of Surakarta, Central Java, while the data source is the batik craftsmen in the Laweyan area of Surakarta, Central Java. The research data includes the social, cultural, and artistic potential in the Laweyan area of Surakarta, Central Java. The research approach used is qualitative research using 4 methods of data collection, including: in-depth interviews, Participatory Rural Appraisal (PRA), and study of documentation. Data analysis in qualitative research on cultural studies generally uses sociological analysis and cultural analysis. In this study, adaptation and integration were carried out as necessary, these analytical techniques were used to analyze the data. Its use can be seen in the following data analysis steps: (1) data analysis and reduction, (2) data identification and uniting, (3) data categorization and classification, and (4) interpretation and explanation of the meaning of the data.

3. Results and Discussion

3.1. Kampoeng Batik Laweyan Surakarta

Kampung Laweyan is the name of a tourism cluster which is a cultural heritage and center for the batik industry. Laweyan Village, which is in the Laweyan area of Surakarta, Central Java Province, consists of a core area, namely Laweyan Village and the development area includes Bumi, Purwosari, Sondakan and Pajang villages. Kampoeng Batik Laweyan is located on the outskirts of Surakarta, known as Solo. In the north, Laweyan is bordered by Jl. Dr. Rajiman (formerly known as Jl. Laweyan). This road is the second axis road after Jl. Slamet Riyadi. In the east, it is bordered by Jl. Butcher. The western part is the Pajang village, and the South is bordered by the Kabanaran river.

The area of Laweyan is about 24.83 Ha. It consists of 11 kelurahan, 105 RW, 454 RT and 24,611 KK. Laweyan Village consists of 8 villages including Sayangan Kulon, Sayangan Wetan, Lor Pasar, Kidul Pasar, Klaseman, Kwanggan, Setono and Kramat. In the south, Laweyan village is bordered by the Kabanaran River, formerly the main transportation route from the Bengawan Solo River to the Pajang kingdom. In the west, Laweyan is bordered by the Pajang village. In the main part there is a road that connects the Pajang kingdom with Kasunanan and in the east it borders the Bumi Village. In the Pajang village there is the site of the Pajang kingdom, but currently only the river dock remains. Laweyan Village consists of 8 hamlets, 3 RW, 10 RT and there are 412 residential houses [4].

Batik Mahkota Laweyan, one of the batik companies that has an SNI certificate has received attention from BSN (National Standardization Agency). BSN in collaboration with UNS (State University of Sebelas Maret Surakarta) is involved in the promotion of Batik Mahkota Laweyan, namely as a role model for the application of the Indonesian National Standard (SNI). SNI is used as a benchmark for the quality of a product to ensure the public chooses quality products. In overcoming the minimum number of SNI certified batik companies, BSN acted, namely providing guidance to MSMEs to obtain SNI. This is done with the aim of Laweyan batik producers being able to compete against the ASEAN Economic Community (MEA). Therefore, this program really needs cooperation with the local government and the central government as well as various related parties. The hope of this program is that Laweyan's cultural products will be able to compete in both the domestic and global markets [5].

Batik Makota Laweyan is one of the IKM in Laweyan which has started its activities in the field of batik production and trade since 1942 (not yet using the name Mahkota

Laweyan and not detecting the brands used). Then in 1956 a batik company was established under the name PW. Puspowidjoto by Radjiman Puspowidjoto and his wife Tijori Puspowijoto. The company produces traditional written and stamped batik with its superior product being the “Tirto Tejo” motif. However, from 1993 to 2005 batik production was stopped and the company was closed. Then this batik company was re-established under the name Mahkota Laweyan after the launching of Kampoeng Batik Laweyan on September 25, 2004, and seeks to revive batik companies that have been in hiatus for a long time to actively produce batik again. Batik Mahkota, the successor of Puspowidjoto batik, was founded by the next generation (Puspowidjoto’s daughter) named Juliani Prasetyaningrum with her husband, Alpha Febela Priyatmono. Its main products are traditional batik, stamped batik, modern batik, and craft. As stated by Priyatmono as follows:

“Mahkota Laweyan started to work in the field of batik starting in 1942. Then it was officially established in 1956 under the name Puspowidjoto. This can be detected from the available evidence. The names of the brands used are not known for certain, but one of the Puspowidjoto batik etikets has the initials PW. Then from 1993 to 2005 we experienced a vacuum, and the company was founded again in 2006 using the name Mahkota Laweyan. Mahkota Laweyan is one of the etiket names for PW batik), in addition, we hope that our batik will become Mahkota Laweya.” (Priyatmono, interview 28 Juli 2022).

Batik Mahkota Laweyan was founded around 1956 as the successor to Batik Puspowidjoto. In its development, there was a vacuum when Laweyan batik experienced a period of sluggishness because of the difficulty of obtaining batik raw materials (fabric) and the flood of batik printing products (textiles) from Japan [6]. Mahkota Laweyan was initiated again in 2006 by Alpha Febela Priyatmono and his wife after the establishment of Kampoeng Batik Laweyan in 2004. Even though it is the same as the Batik Laweyan company in general, which uses the residence as a batik showroom [7].

3.2. Batik development through product diversification

Batik crafts need to change back traditional values into acceptable forms/dimensions, not only accepted by our own nation but also by other nations around the world [8]. Changing traditional values that have local characteristics into something that tends to be accepted by all groups requires the participation of designers. But Muchtar said that the extinction of several craft centers in several regions showed that the situation was quite alarming [9]. It is not only related to economic issues, but also socio-cultural



Figure 1: Batik products with export potential in Mahkota Laweyan. 2022 (Photo: Sayekti, Pranti).

issues, because the history of Indonesian culture has never been separated from crafts. The role of design in the development of batik craft products has a different approach compared to other fields, considering the position of the craft that lies between art and design itself. According to Imam Buchori, the design approach through product diversification in batik is in the form of rationalization efforts [10]. This method has the consequence that the design of the resulting product must be adapted to the limitations of the mechanization process, however, at first, mechanization was still attempted to present the characteristics of hands in the work, which is one of the characteristics of craft. This rationalization effort is the result of changing the orientation of batik to become an industry as an effort to meet the demands of an increasingly large market share. The use of the right design methodology as an effort to solve the problem of batik is something that is necessary. This is because the design activity is an activity that combines technical, material, aesthetic, functional, and economic aspects.

The process of diversifying batik has general stages. The stages are simply as follows: 1) Market research as an effort to determine potential areas of handicraft products, placement of handicraft products in competence and other competitors, formulation of consumer needs, and limitation of market segmentation based on demographics; 2) Program identification/problem which includes analysis and synthesis, constraints/criteria, and data/information; 3) Design ideas that contain design philosophy, argumentation function and alternative design requirements; 4) Design decisions containing ergonomic, economic, technical, socio-cultural and aesthetic considerations; 5) Presentation that is realized with technical/work drawings and technical specifications;

6) Formation of Prototypes; 7) Production test which includes various alternatives with consideration of production time capability, use of raw materials and equipment, stages of production process, and breakeven point determination; 8) Production with attention to quality control and production control; 9) Marketing and promotion strategy which considers the determination of selling prices according to the market and the formation of product image/positioning in market competence.



Figure 2: Product Diversification of Mahkota Laweyan Batik. 2018. (Photo: Sayekti, Pranti).

The following are some examples of the diversification of Mahkota Laweyan Surakarta batik products that have export potential:



Figure 3: Mockup of product diversification in the form of paper bags, drawstring bags, T-Shirt and cellphone covers by applying the ISSN batik motif belonging to Mahkota Laweyan. 2018. (Photo: Sayekti, Pranti).

3.3. Community Participation Pattern

Participation in its development is divided into two patterns, namely individual participation patterns and group participation. Someone who is active and innovative in every development will greatly help himself and his family to improve their standard of living both economically and spiritually. However, as social beings, individual patterns must be developed by other members to create a pattern of group participation.

Various development approaches currently use more group participation. Therefore, the pattern of participation must be seen as a group because each group has elements that work together between one element and another. The elements will interact with each other and will lead to a group dynamic that will make the character behave and act to increase the ability of group members to participate in every development program.

Developing the participation of members in a group needs to use a 'participation action model (PAM)' approach for the development of Forland Care Group Management Skills. This method was developed based on the following considerations: 1) The purpose of development is to increase the capacity of members in particular and the community in general; 2) The community has the same rights and obligations to participate in development; 3) Through the PAM approach, the community can develop themselves and be ready to participate in development participation; 4) PAM is needed because today's development is increasingly complex, namely the government has limitations in terms of its sources, it requires the knowledge of the people who are able to accept innovation quickly and accurately.

The PAM method is based on the following philosophy:

"Telling adults provokes reaction, showing them triggers the imagination, involving them gives them understanding, empowering them leads to commitment and action."

4. Conclusion

Mahkota Laweyan batik products that have export potential can be further developed through product diversification. This means that batik motifs can not only be applied to fabrics but also to objects of daily use. Product diversification is carried out as an effort to increase people's income and contribute to the national economy. Therefore, product diversification can expand market share or market share both domestically and abroad. Efforts to develop batik product diversification can be carried out in two events, both with individual participation and group participation. This is the participation of the community in participating in the speed of the national economy.

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