

The Existence of Batik in the Digital Era

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Abstract: Batik is a real example of Indonesian artwork whose existence is still superior in today's world of art talks. The existence of batik has even been recognized by UNESCO on 2009 as one of the world's cultural intangible heritages. Batik is understood as a whole process of creation, the work produced, and the philosophy. The batik consensus, in the manufacturing process, was challenged by manual and machine printing, and now in digital printing. The purpose of this paper is to examine the existence of original batik processed with traditional technology that can still be sustainable and develop in this digital era. The method used is descriptive qualitative to show the existence of batik in the digital era. The result is traditional batik in this digital era is still exists. Counterfeiting batik products can be anticipated by labeling Batikmark "INDONESIA batik". Digital technology can be used to support the research and other aspects related to batik. The role of art, government, university, private sector, artists, and individual batik lovers also play an important assignment in the preservation and development of traditional batik until this millennium.

1 INTRODUCTION

Indonesia has a rich diversity of arts, including batik whose existence has been recognized worldwide. The world recognition of batik by UNESCO on October 2, 2009, has aroused love for batik in wider society. The love of batik as a culture belonging to Indonesia has been able to revive a sense of nationalism. Batik is no longer just a handicraft in a cloth decorated beautifully as a clothing, but it has become an icon of nationalism itself (Eskak & Salma, 2018). Appreciating this, the government set a date of October 2nd as a National Batik Day. The determination of the National Batik Day is actually a sign of the importance of strengthening and developing batik as a proud national identity in international forums

Batik in all techniques, technologies and designs related to its motifs and cultures behind it, has been recognized by UNESCO as Masterpieces of the Oral and Intangible Heritage of Humanity. Traditional batik is created through a series of physical and inner processes into a beautiful piece of cloth full of philosophical meaning, so that batik reflects the characteristics of the nation. Pride with love using batik by the large community, helped

trigger the rise and development of batik industry which had previously experienced a setback (Salma & Eskak, 2016). This supports the existence of batik while maintaining its sustainability. Existence comes from the word *existere*, Latin which means to appear, exist, arise, or have an actual existence. *Existere* comes from the *ex* word which means out and *sistere* which means to show or appear (Bagus, 1996). To conserve and develop the traditional art is the youth obligation so that the existence of batik will remain awake (Eskak, 2013). The existence of batik remains sustainable, always appears in the repertoire of art, and actually still exists in society as an artwork and industrial prosperity in today's digital era.

The digital era is a change time born with the emergence of digital, internet networks, especially computer information technology. The new media of digital era has characteristics that can be manipulated and online. The mass media is turning to the new media or the internet because there is a cultural shift in the delivery of information. This digital era's media capabilities make it easier for people to receive information faster (Setiawan, 2017). The use of advanced digital technology is a necessity in maintaining the existence of traditional arts, including in batik. In this digital era, the art and culture space of

the community changes as the development of information technology and media (Kusrini, 2015).

Today's digital era with the development of technology has greatly eroded old traditions in society. Batik is one of the traditional arts affected by the advancement of this technology. Original batik has a big challenge from manual and masinal printing technology, and by digital printing technology now. Batik is falsified and marketed massively. Artificial batik products flood the market when consumers have not had the chance to understand between original batik and its artificial. Many consumers are harmed by counterfeiting this batik, due to a lack of understanding of original batik, while the artificial one has produced to try to imitate batik as closely as possible with its original. This condition can turn off the traditional batik industry. Creativity is good, but if you aim to imitate for forgery it is certainly an act of fraud (Eskak, 2014). Smart consumers will choose original batik as a high appreciation for batik. Digital information technology can also be used to support the existence of original batik by spreading out education about the differentiation of original or artificial batik, so that consumers are not harmed. Digital technology also allows to be used to support the existence of batik through research and development of both design, raw materials, marketing methods, and so on according to times. The purpose of this paper is to examine the existence of original batik processed with traditional technology that can still be sustainable and develop in this digital era.

2 METHODS

The method used is descriptive qualitative to explore, analyze, and present data to show the existence of batik in the digital era. Koentjaraningrat (1986) explain that what is meant by descriptive is a picture as accurately as possible about an individual, condition, symptom or certain group. According to Nazir (2013) descriptive method is a study to find facts with the right interpretation. Data is obtained from various sources, both from the study of literature, documentation, etc., which are relevant and support the research object. Data acquisition is then analyzed qualitatively with interpretative that is through several processes such as: data verification, data reduction, data presentation, and conclusion.

3 RESULTS AND DISCUSSION

The results are knowing that the existence of batik in this digital era is still sustainable and developing. Original batik is still defined as an ornamental artwork on cloth which is made using hot wax as a color resist dyed with handwritten canting or stamp canting of applying hot batik wax on mori. This is reinforced by SNI 0239: 2014 of batik. Counterfeiting batik products can be anticipated by labeling Batikmark "INDONESIA batik". The digital era technology in batik is used as a support in research and development, and other aspects related to batik in this digital era.

3.1 The Existence of Batik in Indonesia

Batik developed inside the palace walls at first, to fulfill the clothing of the royal family and nobles. It then developed out and became a people's industry to produce clothing for the general public. Other than Javanese's, traditional batik also developed into various regions including Sumatra batik, Kalimantan Batik, Balinese batik, Nusa Tenggara batik, Sulawesi batik, Maluku batik, and Papuan batik. The traditional batik industry in clothing as well as a media of cultural expression with local peculiarities of each region at once.

Java is a place to grow and develop batik which then spread throughout the archipelago, even the world (Sukaya, Eskak, & Salma, 2018). Batik in Java was originally an art within the palace walls which aimed to make clothing material beautifully decorated fabrics for the king and his family and nobles. The decorations produced on batik cloth are not just beautiful but have sacred symbolic meanings. The history of batik in Java is closely related to the development of the Ancient Mataram Kingdom between the 9th and 10th centuries, continuing to the 12th century Kediri Kingdom, the 13th century Majapahit Kingdom and beyond until now to the Republic of Indonesia. Some experts suspect that batik developed in Indonesia today originated from Persia, China, India or Malay (Supriono, 2016). But the skill of batik is actually found, developed, and finally becomes a tradition from and by the Indonesian people, both technologically and philosophically. Batik motifs on Java are very diverse with a long history of organic creativity, even the life cycle of Javanese humans has had philosophical guidance in a series of uses of batik motifs from birth-married-married-adults-to death (Eskak & Salma, 2018). Javanese batik is growing rapidly in

Yogyakarta, Surakarta, Pekalongan, Cirebon, Lasem, Tuban, Madura, and so on. Now the batik industry can be found in almost all regions /cities throughout Java. Javanese batik motifs include: Sekar Jagad, Nitik Karawitan, Selampat Plate, Parang Buket Tasikmalaya, Paksi Naga, Boketan Jakarta, Sido Mulyo, Surya Citra Majapahit (Figure 1), Ceplok Kakao, etc. (Eskak & Salma, 2018). Some examples of the existence of Javanese batik in journal studies include: The Aesthetic Study of Sleman Batik Typical Design: Semarak Salak (Salma & Eskak, 2012), Aesthetic Study of Typical Batik Design in Mojokerto: Surya Citra Majapahit (Salma, 2012b), Ethnic Style and Dynamics of Batik Pekalongan (Salma, 2013), Amri Yahya's Creative Batik in Levi-Strauss's Structuralism Perspective (Salma, 2014a), Coffee and Cocoa in Creative Jember Batik Motifs (Salma, Wibowo, & Satria, 2015).

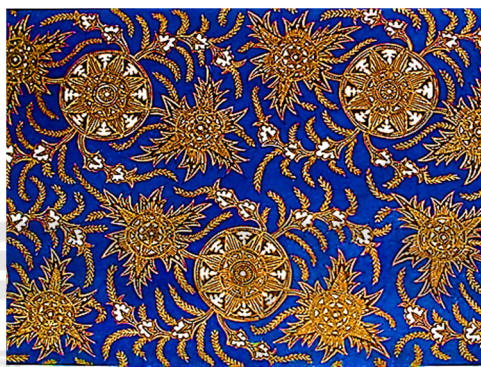


Figure 1: Motif Surya Citra Majapahit (Salma, 2012a)

Although it is not as well-known as batik in Java, this millennium batik in Sumatra shows a growing trend. Its existence is also supported by the existence of social media as a means of meeting, sharing information and knowledge about the development of batik technology, and as a means of marketing. Sumatra Batik has actually developed since the era of the kingdom, in Aceh around the 13th century and in Minang the 16th century (Supriono, 2016). Today batik in Sumatra develops in several areas, among others: Aceh, Minang, Riau, Jambi, Bengkulu, Palembang, and Lampung. Its existence began to spread to regions such as batik Gayo, Darmasraya, Baturaja, Pringsewu, Bangka, Tanjung Enim, and others. Sumatran batik motifs are very diverse to each other, depicts local culture and nature. For example, the existence of Aceh Gayo batik developed a motif designed based on local carving motifs which produced several motifs, namely: Gayo

Ceplok, Gayo Tegak, Gayo Lurus, Parang Gayo, Gayo Lembut, and Geometris Gayo (Salma & Eskak, 2016). Baturaja Batik, South Sumatra also developed regional motifs including motifs: Bungo Nan Indah, Embun Nan Sejuk, Air Nan Segar, Kotak Nan Rancak, and Ceplok Nan Elok (Salma, 2014b).

Kalimantan also has batik produced from the hot wax technique resist. However, calling Kalimantan batik is often confused with tritik jumputan or sasirangan, even though technically and the motifs are different (Eskak & Salma, 2018). Kalimantan batik motifs, among others: Bayam Raja, Naga Balimbur, Jajumputan, Turun Dayang, Daun Jaruju, Kambang Tanjung, Batang Garing, Burung Enggau, Mandau, Gumin Tambun, Kambang Munduk, Dayak Latar Gringsing, and etc. In general, Kalimantan batik motifs develop from typical Dayak wood carving motifs, but there are also motifs those are inspired by the flora and fauna of the local area, as well as the cultural influences of immigrants. Ketapang Batik in West Kalimantan for example, is a Kalimantan batik with a background of Malay culture. Dayak Latar Gringsing motif is a blend of Dayak batik motifs with Javanese batik motifs. Also developing Tidayu batik, this style is inspired by three cultures at once, those are Dayak, Malay, and Chinese which produce interesting motifs (Batik Kalimantan Barat, 2018). Dayak batik motifs reflect the culture of the Dayak people. Dayak term which means "river" (Batik Kalimantan Timur, 2018). So this batik illustrates various activities those are often related to rivers. In general, Kalimantan batik has distinctive, bold and colorful colors. Today batik is also developing in Indonesia's youngest province, namely North Kalimantan, its batik is known as Borneo Batik. Borneo Batik has a variety of patterns and finer motifs (Eskak & Salma, 2018). The existence of Borneo batik enriches the cultural treasures of batik from Kalimantan.

Sulawesi Island is thick with the tradition of hand woven fabrics, but batik also developed in the area. On this island batik developed in Tana Toraja, Palu, Bantenan, Pinabetengan, and Minahasa (Supriono, 2016). Sulawesi batik motifs are very diverse based on the philosophy and socio-cultural conditions of the community and the local natural environment. Tana Toraja batik motifs include: Pare Allo, Pa'teddong, Poya Mundudan. The typical colors of Toraja batik are black, red, white and yellow. Batik Tana Toraja continues to live and develop until now (Supriono, 2016). Palu batik motifs include: Sambulugana, Souraja, Burung Maleo, Bunga Merayap, Bunga Cengkeh, Motif Ukir Kaili (Batik Palu, 2013), Kaledo (Eskak & Salma, 2018), etc.

Minahasa batik motifs include: Tonaas Ang Kayobaan, Tuama Loor, Turawesan Paredey, Ma'sungkulan, Ma'suiyan, Wewengkalen, and etc. (Supriono, 2016).

Bali Batik is a distribution of batik from Java. Bali has great potential as a place to grow and develop batik, because Balinese people are known to have high intelligence in the arts. Batik in Bali is made for various clothing needs in traditional ritual religious ceremonies, as well as for everyday clothing, and also to meet tourist needs as souvenirs (Supriono, 2016). Balinese batik motifs are very diverse to others, apart from having a rich traditional decoration, strong creativity of artists, the tourism industry is also able to absorb batik products quickly, so the dynamics of creativity are quite fast and high. Bali's natural and beautiful Balinese arts inspire artists to create works of art (Yoga & Eskak, 2015), including Balinese batik motifs. Balinese batik motifs are inspired by the natural environment and culture of Bali and influences from outside the region, which are visualized as naturalist, decorative, and abstract motifs. The combination of Balinese motifs with Java, Sumatra, Kalimantan, Sulawesi, Papua, and so on, also occurs in Bali, because many immigrant artists work in Bali (Eskak & Salma, 2018). The Balinese batik motifs include: Jepun Alit, Jepun Ageng, Sekar Jagad Bali, Teratai Banji, and Poleng (Salma, Masiswo, Satria, & Wibowo, 2015).

Batik also developed in Nusa Tenggara, both West and East. In West Nusa Tenggara there is a type of Sasambo batik. This name is a combination of three tribes inhabit West Nusa Tenggara, namely Sasak (Lombok), Samawa (Sumbawa), and Mbojo (Bima). These three tribes are united in building the tradition of batik in West Nusa Tenggara (Supriono, 2016). Sasambo batik is done by using a technique of attaching pieces of hot iron to the cloth to remove the wax material that has been attached to the cloth first. Sasambo batik motif that seems abstract is actually interesting, it looks unique by creating its own aesthetic that is different from other batik in general. In addition to batik with the aforementioned technique, batik in West Nusa Tenggara also develops as in general, by applying hot batik wax techniques using a canting as a tool. Uma Lengeg Batik is a typical Bima batik creation inspired by the traditional Bima rice barn building. The Uma Lengeg Batik motif consists of the main Uma Lengeg motif, a filler motif in the form of rice strands and traditional dance (Sartika, Eskak, & Sunarya, 2017), This motif can be seen in Figure 2. Batik that developed in East Nusa Tenggara is centered in Kupang. Kupang Batik is a diversification of handwoven textile products

from the hand weaving tradition that has developed earlier. The batik technique used by applying hot batik wax techniques in general both with handwritten canting or stamp canting and its combination. Kupang batik motifs include: Rukun Kupang, Teguh Bersatu, Pucuk Mekar, Liris Kupang, Kuda Sepasang, and Kuda Kupang (Salma, Eskak, & Wibowo, 2016).



Figure 2: Motif Uma Lengeg
(Sartika, Eskak, & Sunarya, 2017)

Maluku also has batik or often referred to as Maluku batik. Maluku Batik has a characteristic in accordance with the cultural repertoire and the natural wealth of the region itself. The distinctive characteristics of Maluku batik are its motifs inspired by the produce of its natural sources: Pala, Cengkih, Peta Maluku, and Flora Fauna. In addition there are Parang motifs, Salawaku, and Tifa Totobuang (Seni Batik Maluku, 2018). Sawaluku is a typical of Maluku weapon and totobuang is a type of drum/percussion instrument. North Maluku also has batik, named Tubo batik, taking the name itself from a village in Ternate, the village where Ternate batik was first made. Tubo Ternate residents initially made batik since 2010 and after time it turned out that many like this Tubo batik (Batik Khas Maluku, 2013). The distinctive feature of Tubo-Ternate batik is almost the same as Maluku batik (Eskak & Salma, 2018).

Batik also exists in Papua, initially Papuan batik was influenced by the style of Pekalongan batik because of business calculations were more profitable that batik motifs from Papua were produced in Pekalongan, then sent to Papua and traded as Papuan batik. Papuan Batik began to develop around 1985, the developing motif was a blend of two cultures between Papua and Pekalongan. Papuan Batik has its own uniqueness from its motif aspect, because it was developed from the cultural richness and exotic nature of Papua. Papuan Batik motifs include: Honai Besar, Honai Kecil, Tifa Besar, Tifa Kecil, Tambal

Ukir Besar, and Tambal Ukir (Salma, Ristiani, & Wibowo, 2017). The discussion above is an illustration of the existence of batik in Indonesia in this millennium. Of course there are still many batik industries that have started to develop and cannot be discussed in this paper.

3.2 The Existence of Traditional Batik

Batik is not a cultural result that lives only as an artifacts, but as a culture itself lives and develops in a real way in society. Recognition and appreciation as a unique cultural heritage that is still alive and passed down from generation to generation, provides a sense of community identity, and is considered as an effort to respect cultural diversity and human creativity. Batik recognized by UNESCO is traditional batik or its original, batik whose process uses conventional batik standards that have been standardized in SNI (Standar Nasional Indonesia) 0239:2014. Original batik which is the process is making using hot wax as a color barrier material (Salma, Wibowo, & Satria, 2015). Batik technique is a work process from the beginning of the preparation of mori to the batik cloth (Susanto, 2018). Batik wax resist the color absorption in dyeing, so that there is a contrast of colors that are reinforced by wax tunnel lines, so a motif is created on the surface of the fabric. SNI 0239:2014 about: Batik - Understanding and Terms, namely batik is a handicraft as a result of color resisting using hot batik wax as a color resist dyed with hand written canting or stamping canting as the main tools to apply hot batik wax to form certain motifs that have meaning (BSN, 2014).

The higher people's level of education, appreciation of art and increase in income, the more will be for people to return to traditional batik and buy it, even though its price is more expensive than the price of artificial batik textiles. There is a people's feeling of prestige decreasing when the cloth they worn is not original batik but the imitation one. This is also one of the pillars of the existence of traditional batik. Traditional batik is created through a series of physical and inner processes into a beautiful piece of cloth full of philosophical meaning, so that batik reflects the characteristics of the nation. Pride with love using batik by the large community, helped trigger the rise and development of batik industry which had previously experienced a setback (Salma & Eskak, 2016). This supports the existence of batik while maintaining its sustainability. Existence comes from the word *existere*, Latin which means to appear, exist, arise, or have an actual existence. *Existere* comes from the *ex* word which means out and *sistere*

which means to show or appear (Bagus, 1996). To conserve and develop the traditional art is the youth obligation so that the existence of batik will remain awake (Eskak, 2013). The existence of batik remains sustainable, always appears in the repertoire of art, and actually still exists in society as an artwork and industrial prosperity in today's digital era.

3.3 The Role of Higher Education and Research and Development Institutions

Today, when visiting various regions in Indonesia, regional batik will be found, even though the area is not known as the basis of the batik industry tradition. The existence of batik throughout Indonesia until now is thanks to the hard work of various parties, both government and private sector related to batik, both from the world of education, related agencies, and Research and Development institutions. The world of education includes vocational majoring in textiles/batik (SMK 5 Yogyakarta, SMK 2 Jepara, SMK Rota Bayat Klaten, and etc.), ISI Yogyakarta, ISI Surakarta, ISI Denpasar, ISI Padangpanjang, FSRD ITB, FBS UNY, Universitas Telkom Bandung, and many more universities that have art/design majors have taken a part. Related agencies include: Department of Industry and Trade, Department of Manpower, Department of Economy, Department of Education and Culture, Plantation Service, and others. The stakeholders include the National Craft Council, the Indonesian Batik Foundation, Sekar Jagad Association, Pertamina CSR, Mandiri CSR, and others. As an example, the following is one of the main role of the central government through the Ministry of Industry with special craft and batik Research and Development institutions namely BBKB (Center for Handicrafts and Batik). The growth and development of the batik industry turned out to have been sought by the government for a long time, even when the Dutch East Indies government was in 1922 by establishing an institution "*Textile Inrichting En Batik Proefstation*". This institution was later better known as "Balai Batik". In the independence era this institution was named the Batik Research Center, because of the demands of a wider scope it was developed into the Batik and Handicraft Research Institute. In 1980 the Batik and Crafts Research Center changed to the Center for Research and Development of the Handicraft and Batik Industry. In 2002 the institution changed its name again to the Center for Handicraft and Batik (Wardi, 2018). The Center for Handicraft and Batik (BBKB) is a government institution under the Ministry of

Industry which has the task of carrying out research, development, cooperation, standardization, testing, certification, calibration and development of the craft and batik industry competencies (Trapsiladi, 2016). BBKB is a government institution under the Ministry of Industry which has the task of carrying out research, development, cooperation, standardization, testing, certification, calibration and industrial competency development and craft. (Making Indonesia 4.0 - Kementerian Perindustrian, 2016).

Research and Development activities carried out by BBKB is to improve the competitiveness of batik SMEs, one of which is the development of regional batik motifs. One important aspect in batik products is the design of decorative motifs (Sartika, Eskak, & Sunarya, 2017). These activities in the last 5 years were published in the journal dynamics of crafts and batik (Dinamika Kerajinan dan Batik/DKB) motif development was found in 7 regions. Table 1 shows the development of the last 5 years motifs from 2013 to 2018 carried out by BBKB.

Table 1: Development of regional batik motifs

Years	Region	The Results
2013	Sumatera	10
2014	Baturaja	5
2014	Maluku	3
2015	Bali	5
2015	Jember	6
2016	Kupang	6
2017	Papua	6
2018	East Nusa Tenggara	7
Total		48

In 2013 the development of a typical Sumatran/Malay batik produced 10 motifs namely: Ayam Berlaga, Bungo Matahari, Kuntum Bersanding, Lancang Kuning, Encong Kerinci, Durian Pecah, Bungo Bintang, Bungo Pauh Kecil, Riang-Riang, and Bungo Nagaro (Murwati & Masiswo, 2013). In 2014 the development of the typical batik motif of Baturaja, South Sumatra produced 5 distinctive Baturaja motifs, namely: Bungo Nan Indah, Embun Nan Sejuk, Air Nan Segar, Kotak Nan Rancak, and Ceplok Nan Elok (Salma, 2014). In this year, a typical Maluku motif batik was carried out 3 motifs, namely: Siwa, Siwa Talang, and Matahari Siwa Talang (Masiswo & Atika, 2014).

Batik motifs that developed in Bali also received attention from BBKB, Balinese batik is considered not to much reflect the distinctive identity of the region, therefore it is necessary to create typical

Balinese batik motifs. The source of inspiration for the creation of its motifs was explored from Balinese culture and nature. This activity produces 5 batik motifs that have typical Balinese characteristics, namely: Jepun Alit, Jepun Ageng, Sekar Jagad Bali, Teratai Banji and Poleng Biru (Salma, Masiswo, Satria, & Wibowo, 2015). Batik Jember also gets BBKB attention, Jember batik has been synonymous with tobacco leaf motifs, but its visualization in batik motifs lacks of character because the motif appears like a picture of a leaf in general. Therefore BBKB created a unique Jember motif whose source of inspiration was explored from things that were more characteristic of Jember. This activity succeeded in creating 6 motifs namely: Uwoh Kopi, Godong Kopi, Ceplok Kakao, Kakao Raja, Kakao Biru, and Wiji (Salma, Wibowo, & Satria, 2015).

Development of regional batik motifs is also done in Kupang, East Nusa Tenggara (NTT). BBKB develops its motifs by drawing inspiration from typical traditional weaving motifs of the local area. This activity produces 6 motifs, namely: Rukun Kupang, Teguh Bersatu, Pucuk Mekar, Liris Kupang, Kuda Sepasang, and Kuda Kupang (Salma, Eskak, & Wibowo, 2016). The development of the batik industry in Papua has experienced various obstacles, including stagnation in the making of motifs those are oriented only to the mascot of the region, birds of paradise. Therefore design diversification needs to be done. Then BBKB develops motif designs with a source of inspiration from the traditional tool of Papuan community. Tools as the traditional devices commonly used by Papuans when at home, while working, fighting, and performing arts. This activity produces 6 motifs, namely: Honai Besar, Honai Kecil, Tifa Besar, Tifa Kecil, Tambal Ukir Besar, and Tambal Ukir Kecil. (Salma, Ristiani, & Wibowo, 2017). BBKB also develops products by combining between weaving techniques and batik techniques which then produces new products with the acronym "nuntik" which is a blend of weaving and batik. The products produced are very unique and distinctive theme. Thematic motifs for nuntik raised from the East Nusa Tenggara's cultural arts. This activity produces 7 motifs, namely: Jago, Gading, Gajah, Kapas, Lontar, Tumpal, and Perhiasan (Salma, Syabana, Satria, & Cristianto, 2018).

The direction of the development of the motif is adjusted to the cultural peculiarities of the region, the coastal area is certainly different from the mountainous region. The direction of developing Kupang motifs is certainly different from Baturaja batik patterns. The development of batik in coastal areas tends to produce patterns that are very varied,

the color is not limited to brown and blue but also displays in red, green, light blue and yellow (Sutarya, 2014). Typical regional motifs those are created still refer to the distinctiveness of the region both traditional arts and local natural uniqueness, so that new creatures are not uprooted from their cultural and environmental roots. Typical regional motifs are batik motifs those have unique visual elements and characteristics, characterized certain regions. The natural environment and the distinctiveness of regional cultural arts can be used as inspiration for the work of art that has economic value as a means of advancing the welfare of society in the era of the creative industry today (Yoga & Eskak, 2015). An example in Figure 3 is a typical Jepara batik, Ceplok Semi motif, developed from leaf motifs on Jepara carvings.



Figure 3: Semi Ceplok motif of Jepara Batik

3.4 Artificial Batik Textiles Threaten the Existence of Traditional Batik

Today's digital era of original batik has been challenged by print technology. Batik was falsified and marketed on a large scale. Artificial batik products flood the market when consumers have not had the chance to understand between original batik and the imitation one, and it is indicated that batik counterfeiters are also imitating batik form as closely as possible. Consumers are interested in buying because the price is much cheaper. Impish batik traders usually mix imitation batik with the original one, and sell it in original batik's price to get a higher profit. The producers of artificial batik textiles also constantly improve technology and creativity trying to make batik as closely as possible with original batik. This condition can turn off the traditional batik industry.

Artificial batik textiles or imitation batik is the manufacture of batik motifs but not through the stages of traditional batik processes or according to the 2014 SNI Batik, which uses hot wax as a resist-dyed to make motifs. Batik counterfeiting is done in more

effective and efficient technique, by printing technology both manually and masinally. It is summarizing the process by skipping off hot wax as a resist-dyed uses to make motifs done with handwritten or stamp canting. There is also a screen printing techniques combined with hot wax to make motifs on some after-painted batik screen printed, so that it can eliminate the smell of screen printing paint and replace it with the smell of hot wax after-removed. In order for consumers not to be deceived in buying batik, they can recognize the characteristics of printing batik, which only has one cloth surface of batik sharp-pictured, while the other side of the picture and color is not as perfect as the opposite one. It is because of coloring process uses paste paint printed from the one side of the cloth only. Another characteristic is the decorative motif looks neat with symmetrical repetition, because of the repetition results of the equipment or machine prints. Traditional batik consider as a hand made product will looks less neat, but feels more supple. Other than not to be fooled in an easier way, consumers can buy batik cloth labeled of batikmark "INDONESIA batik". The price of this labeled batik products is indeed higher, but the authenticity of the product is guaranteed. Batikmark is an initiative of the Ministry of Industry in an effort to preserve and develop traditional batik products in Indonesia, as well as to protect consumers from counterfeiting or misbuying the imitation batik products.

3.5 Batikmark "batik INDONESIA"

In an effort to preserve and develop batik products in Indonesia, as well as protect consumers from counterfeiting/imitation batik products, a labeling policy of batik or Batikmark was made. The theme of "Indonesian batik" hereinafter referred to Batikmark is a label that shows the identity and characteristics of Indonesian-made batik which consists of three types, namely handwritten batik, stamped batik and handwritten with stamped combination batik with Copyright Number 034100 in 2007 (Figure 4). The text is used to label batik cloth products original only, with curatorial and administration done by the Center for Crafts and Batik.

The purpose and benefits of Batikmark labeling are based on the Minister of Industry Regulation No.74/M-IND /PER /9/2007 concerning "Use of Indonesian Batik" in Indonesian Batik ", the use of Batikmark aims to: (1) Provide Indonesian batik quality assurance ; (2) Increasing domestic and

foreign consumer confidence in the quality of Indonesian batik; (3) To preserve and protect Indonesian batik products legally from various threats in the field of IPR and domestic and international trade; (4) Giving Indonesian batik identity so that local and foreign communities can easily recognize Indonesian batik products (Nugroho, 2017).

The Batikmark logo is a distinguishing tool made by Indonesian batik with batik products from other countries, making it easier for foreign consumers to know Indonesian batik or domestic buyers to be more confident of what will be used as genuine batik. The batiks that are installed in each original batik product can minimize counterfeiting of batik products (Prakosa, 2013).



Figure 4: Batikmark logo

4 CLOSING

4.1 Conclusion

Batik is not just a motif attached to the fabric, but an entire process of creation, work produced, and philosophy. Original batik was challenged by the development of artificial batik produced with manual and masinal printing technology, and now digital printing. Imitation products of batik are now flooding the market. Despite the big challenges, the existence of original batik in this digital era is still sustainable, growing, and developing. Original batik made using hot batik wax as a color resist dyed with the main tools of hand written canting or stamp canting. The existence of batik today is thanks to the support of various parties, those are batik consumers, batik lovers, batik artists, batik industry communities, batik associations, related agencies, educational institutions, Research and Development institutions, and millennials who love batik. The Batikmark label "batik INDONESIA" can also support the existence of original batik. Today's digital technology is used to support the existence of batik through research and

revelopment, and other aspects related to the batik industry

4.2 Suggestions

One type of batik, batik painting that once triumphed in the 1980s, needs to be revived, and to be supported by relevant Research and Development. Regulation of artificial batik needs to be emphasized by giving legal sanctions and labeling, so that the existence of original batik can be maintained and consumers are not harmed. Digital technology is further explored to maintain the existence of original batik, for example, the innovation of the scanner for the authenticity of batik products, natural color batik scanners, and so on. Batikmark is more actively socialized so that more batik industries use it. Competition such as "canting emas UNY", design competition, fashion competition, need to be livened up again so that the existence of batik is increasingly felt in the midst of society.

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