

## **Keris Batik Industry development strategy to support local economic growth**

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### **ARTICLE HISTORY**

Received April 16, 2023. Accepted June 30, 2023. DOI:10.55942/ccdj.v3i1.321

### **ABSTRACT**

The Keris batik industry is a company engaged in the production and sale of batik fabric. The Keris batik industry produces batik fabrics with both traditional and modern motifs. They are known for their distinctive batik designs and high quality. Keris batik is also renowned for combining Indonesian batik traditions with a modern touch, resulting in products that are in demand both domestically and internationally. This company is also involved in the promotion and preservation of Indonesian batik culture. Keris Batik collaborates with various countries, especially those interested in promoting culture and handicrafts. Countries that frequently collaborate with Indonesian batik producers include Malaysia, Japan, the Netherlands, and several countries in the Middle East and Europe, which are attracted to the beauty and cultural value of Indonesian batik. The Keris batik industry plays a crucial role in developing Indonesia's cultural heritage by contributing to the development of culture where the industry can develop products inspired by Indonesia's cultural heritage such as handicrafts, traditional textiles, and performing arts. This way, the industry not only maintains cultural values but also creates new job opportunities, training, and education. The industry can also integrate modern technology into the production and promotion of cultural products. Moreover, partnerships with local communities ensure that cultural product development is conducted with respect and preservation of traditional values. Such collaborations create a balance between innovation and cultural preservation. Keris Batik adheres to high-quality standards, from the selection of high-quality raw materials, craftsmen's skills, motif and design selection, safe color choices, quality control, to innovation and development. All these factors combined give Keris batik a unique appeal and value that is not only commercial but also holds deep cultural and social significance for both the Indonesian community and the world. The research findings indicate that a growth strategy is necessary to develop the batik industry. The expected development strategy aims to enhance competitiveness in production related to local economic growth by leveraging creativity and modern technology, which play an essential role in the development of the Keris batik industry.

### **KEYWORDS**

strategy; industry development; competitiveness

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## 1. INTRODUCTION

Industry refers to the activities or operations involved in processing raw materials or semi-finished goods into finished products that have added value for profit. Assembly or repair efforts are also part of the industry. Industrial outputs are not only tangible goods but also services. According to Saniuk et al. (2023), industry involves producing finished goods from raw materials or semi-finished materials through large-scale production processes, ensuring that these goods are available at the lowest possible cost while maintaining the highest quality. The industrial sector encompasses economic activities that process raw materials, semi-finished goods, and/or finished goods into higher-value products, including design and industrial engineering activities.

Industry is a sector that processes raw materials or semi-finished goods into finished products that provide added value for profit. Assembly or repair efforts are also part of the industry. Industrial outputs are not only in the form of goods but also services. The industrial sector aims to improve the welfare of the population and is closely linked to efforts to enhance human resources quality and the optimal utilization of natural resources. According to the Industrial Law No. 5 of 1984, industry encompasses economic activities that manage raw materials, semi-finished goods, and finished goods into higher-value products, including design and industrial engineering activities. From a geographical perspective, industry is viewed as a system that integrates physical and human subsystems (Abbas et al., 2022; Mushtaq et al., 2022).

Industrial development should be directed towards efforts to increase exports of industrial products that meet domestic needs and expand employment opportunities to support industrial development. The movement to encourage the use of domestically produced goods is also being stimulated (Prasetyo et al., 2022). Employment expansion can only be achieved by expanding economic activities, which should be accomplished by increasing productivity in both new and traditional sectors. One common factor hindering production in developing countries is the low income and living standards of low-income groups, accompanied by underutilization of the workforce. This phenomenon reflects the lack of training or education for workers and the lack of supporting factors from various production facilities.

Husnah and Fahlevi (2023) emphasizes that policies in the industrial sector should encourage the production of labor-intensive goods and the use of labor-intensive production techniques. Efforts to create job opportunities should prioritize labor-intensive and high-tech industries only at a low priority level. Capital-intensive and high-tech industries can be developed as long as resources are not diverted from the production of goods according to the priority scale. According to Meiryani et al. (2023), industry is a productive endeavor primarily in the field of production or specific companies that provide services such as transportation and communications using a large workforce. According to production theory, an industry is an institution that coordinates the transformation of various inputs to produce outputs in the form of goods and services per unit of time. In a broader sense, inputs/factors of production consist of land, labor, capital, and entrepreneurship (Setyaningrum et al., 2023). According to Khamaludin et al. (2021), production theory defines industry as an institution that coordinates the transformation of various inputs to produce outputs in the form of goods and services per unit of time. In a broader sense, inputs/factors of production consist of land, labor, capital, and entrepreneurship.

According to Fahlevi et al. (2023), in a narrow sense, industry is defined as a collection of companies that produce homogeneous products. In a broader sense, industry is defined as a collection of companies that produce close substitute goods, meaning

goods with high positive cross-elasticities of demand. According to the 2005 Industrial Census published by the Central Bureau of Statistics, industries are categorized into four groups based on the number of workers employed:

- Large Industry: 100 or more employees
- Medium Industry: 20-99 employees
- Small Industry: 5-19 employees
- Handicraft Industry: 1-4 employees

Batik Keris is a type of batik with distinctive motifs featuring keris images symbolizing bravery and strength. The history of Batik Keris dates back to the Mataram kingdom in Central Java in the 17th century, where it was used as a symbol of pride and power by nobles and royal families. The process of making Batik Keris involves dyeing fabric using wax as a barrier to prevent color absorption in protected areas. Common motifs in Batik Keris include wavy keris shapes, leaf decorations, flowers, and animals.

The history of Batik Keris reflects the rich cultural values and traditions of Indonesia, symbolized through local wisdom. Batik Keris is inspired by the shape, philosophy, and function of the keris, a traditional Indonesian weapon. Here is a more detailed understanding of Batik Keris:

- Batik Keris is a batik motif developed in Java, particularly in areas with strong keris-making traditions such as Yogyakarta, Solo, and Pekalongan.
- Batik Keris motifs often feature shapes inspired by parts of the keris, such as the blade, hilt, and sheath.
- Besides physical forms, Batik Keris motifs also contain philosophies and symbolic meanings related to the keris, such as bravery, strength, and leadership.
- The making of Batik Keris involves specific techniques, such as the use of wax (malam), which is considered similar to the keris-making process.
- Batik Keris is regarded as a distinctive cultural identity of Java and holds high historical value. Its motifs are often used in clothing, household items, and other art objects.

Therefore, Batik Keris can be understood as a batik motif inspired by the shape, philosophy, and function of the keris, with unique manufacturing techniques and high cultural value.

Batik Keris is a company established in Cemani Village, Grogol District, Sukoharjo, Indonesia, in 1946 by Kasom Tjokrosapatro (Kwee Som Tjtok). The company primarily produces various textile products, such as clothing and handicrafts. Currently, Batik Keris has over 125 outlets across Indonesia. The business, originally run by Kasom Tjokrosapatro's father, Kwee Tieng Djing, since 1920, expanded significantly after the political changes in 1966, which opened new horizons for Indonesia's social and economic life. The government encouraged foreign and domestic investments (PMA and PMDN), and Batik Keris seized this opportunity by utilizing government-provided loans. As the business grew, the company transitioned from a sole proprietorship to a limited liability company (PT) in 1970, notarized by R. Sugondo Suryo No. 1 on April 2, 1970, in Solo, registered with the Minister of Justice of the Republic of Indonesia on September 28, 1971, No. JA 5/143/18, and published in the State Gazette of the Republic of Indonesia on February 2, 1973, No. 10. At that time, PT Batik Keris employed around 2,000 workers.

To ensure the supply of raw materials is not disrupted by market fluctuations, PT Batik Keris shareholders established PT Dan Liris in 1974. PT Dan Liris was aimed

at producing yarn, weaving, finishing, dyeing, and garment manufacturing. The name Dan Liris carries a philosophy akin to continuous light rain, symbolizing the hope of Kasoem Tjokrosaputra for continuous prosperity and well-being for all Indonesians.

Cultural heritage such as Batik Keris is an essential part of a nation's identity. Community involvement in preserving and developing this culture is an investment in maintaining a rich and diverse cultural heritage, as it holds significant historical, artistic, and cultural value. Introducing Batik Keris to the international market can promote Indonesia's cultural wealth, enhance understanding of Indonesian traditional arts, and support the creative and tourism industries. Additionally, international recognition of Batik Keris can increase appreciation and understanding of Indonesia's cultural diversity, strengthen Indonesia's cultural identity globally, and positively impact the tourism and creative economies, thus enhancing the market value of Batik Keris.

The combination of traditional and modern elements developed by Batik Keris reflects the evolution of relevant art and design. Integrating traditional values with modern elements also broadens the market and appeal to the younger generation, who are often more discerning in selecting attractive and contemporary designs compared to those less familiar with current designs. Creativity in developing new designs and production techniques is key to enriching cultural heritage. Batik Keris collaborates with artists, designers, and producers to accelerate its industry development. This collaboration results in Batik Keris products that stand out from other batik productions, enriching the heritage further. Maintaining high-quality standards in the production of Batik Keris, from raw materials to product finishing, is crucial in preserving its reputation as a high-value cultural product.

## **2. LITERATURE REVIEW**

### ***2.1. Developing Cultural Heritage***

According to Kolar and Zabkar (2010), cultural heritage is defined as the physical products or outcomes of different traditions and spiritual achievements in the form of values from the past, which are fundamental elements in the identity of a group or nation. Thus, cultural heritage encompasses both tangible cultural products and intangible cultural values from the past. Physical cultural heritage is often classified into immovable cultural heritage, such as sites, historical places, landscapes, ancient and historic buildings, and monuments, and movable cultural heritage, which includes items that can be relocated.

### ***2.2. Creativity in Batik Keris***

Shah et al. (2023) defines creativity as the ability to produce something new, whether a product or an idea, that is beneficial. Andrews and Smith (1996), describes creativity as the ability to generate new ideas or tangible works that are relatively different from what has previously existed. These statements suggest that creativity is a skill enabling individuals to create new things based on beneficial ideas, whether as products or works. While everyone can think creatively, not all can produce creative outputs. Fahlevi et al. (2022) note that students' creativity levels vary; some respond quickly by actively asking questions, seeking information, solving problems, expressing their opinions, and solving presented problems. Habiburrahman et al. (2022) describes four characteristics of creativity: fluency of thinking (generating numerous ideas accurately), flexibility

(producing varied ideas, answers, and questions from different perspectives), elaboration (developing and detailing ideas to make them more appealing), and originality (generating unique and original ideas).

### ***2.3. Tradition***

The term "traditional" originates from the Latin word "traditio," meaning a custom passed down from generation to generation. Traditional implies adhering firmly to long-standing customs (Calderón et al., 2018). Tradition refers to customs, beliefs, habits, and teachings passed down from ancestors. Wang et al. (2022) emphasizes that tradition is the inherited custom of a group of people based on the cultural values of the society. The Indonesian National Encyclopedia (1990:4141) defines tradition as the custom passed down from one generation to the next, encompassing various cultural values such as customs, societal systems, knowledge systems, language, art, and belief systems.

### ***2.4. Modernity***

Modernization is defined as the transition from traditional or pre-modern conditions to a modern society. (Ahmad et al., 2023; Ahmed et al., 2023) views modernization as a total transformation from traditional or pre-modern conditions in technology and society towards economic and political patterns. (Larus, 2015) considers modernization as a directed change based on planning, commonly referred to as social planning (in Sociology: an introduction). Modernization broadly encompasses rational progress in all fields, improving the standard of living comprehensively and evenly, and signifies humanitarian values and high civilization in society. (Berle & Means, 1932) outlines specific conditions for modernization, including institutionalized scientific thinking, a well-implemented state administration system that embodies bureaucracy, an organized and centralized data collection system, creating a favorable climate for modernization through mass communication, high organizational levels implying discipline and reduced freedom, and centralized authority in implementation.

### ***2.5. Strategy***

The economic development strategy for Batik Keris, according to (Istan et al., 2021), should focus on increasing production and productivity through industrialization and modernization, aiming for economic independence and welfare. (Shah, Fahlevi, Jamshed, et al., 2023) emphasizes the need to consider social-cultural aspects and avoid regional disparities, ensuring equitable and just development. (Kayani et al., 2024; Raihan et al., 2024) suggests following stages of economic growth, from traditional, pre-takeoff, takeoff, drive to maturity, to mass consumption, aiming for sustainable economic growth. (Djakasaputra et al., 2021) highlight the importance of equity, quality of life improvement, and poverty reduction, advocating a holistic approach encompassing economic, social, and environmental aspects.

### ***2.6. Economic Growth***

Schumpeter (1934) posits that economic growth in Batik Keris can be achieved through innovation and creativity in production, marketing, and organization, with

entrepreneurship driving growth. Solow (1956) underscores the importance of increased capital, labor, and technological advancements, identifying investment and technology as crucial factors. (Meiryani et al., 2022) supports that increased savings and investment are vital for economic growth, highlighting the role of fiscal and monetary policies. This integrated approach to development and growth strategies for Batik Keris aims to provide a comprehensive framework for sustained economic progress.

### 3. CONCLUSIONS

The Batik Keris industry plays a crucial role in developing Indonesia's cultural heritage. By producing items inspired by Indonesian cultural heritage such as handicrafts, traditional textiles, and performing arts, the industry not only preserves cultural values but also creates new job opportunities, training, and education. The integration of modern technology in the production and promotion of cultural products further enhances this effort. The fusion of modern and traditional elements in batik can yield captivating works that enrich cultural heritage. Experimenting with designs, dyeing techniques, and combining batik with new materials and technologies can create unique and appealing products for the modern market. Batik Keris exemplifies the evolution of art and design, combining traditional values with modern elements to expand market reach and appeal, particularly to the younger generation. Creativity in designing and developing production techniques is key to enriching cultural heritage.

The economic growth strategy for the Batik Keris industry includes investing in skill training for local batik artisans to improve product quality and production efficiency. Encouraging the development of derivative products from batik, such as fashion clothing, accessories, and household items, can increase value-added and market appeal. Collaborating with local and international designers can create innovative batik collections that attract the global market. Promoting batik tourism by developing batik villages that offer direct experiences in batik-making, including workshops and tours, can also boost the industry. These strategies aim to foster a creative ecosystem that supports the Batik Keris industry, ensuring its sustainability and relevance in the modern era.

As a nation that cherishes its cultural heritage, we should take pride in batik, which is recognized by UNESCO. Therefore, it is crucial to continuously enhance and develop creativity and innovation to remain competitive internationally. Batik is now produced for consumption not only domestically but also internationally. This research employs a qualitative descriptive methodology, which seeks to deeply describe an event. The focus of this study is the process of patenting noken by Indonesia. The research strategy used is a case study approach, directing the study towards a series of contemporary events where the researcher has no control over the phenomena being studied.

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