

Development of the Gambo Jumputan Batik craft industry as a local potential in the Musi Banyuasin Region

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ABSTRACT

Toman Village has agricultural potential for development, one of which is the use of natural dyes from gambier sap waste as the main ingredient for batik dyes. Besides functioning as a natural dye, it also maintains the environmental ecosystem. The batik industry in Toman Village is growing rapidly; however, it faces many challenges in developing its business. Researchers studying this matter aim to analyze the problems faced by the Jumputan Gambo batik industry and formulate strategies for its development in Toman Village. A descriptive qualitative method with a case study strategy was used. The data in this study were collected through observations and in-depth interviews with each research participant. The results showed that the batik handicraft industry has great potential to develop and plays an important role in sustaining people's lives. However, its development has not been maximized and has not received significant support from related parties. The small batik industry faces many challenges in the form of non-optimal work productivity of craftsmen, slow regeneration, inability to engage in online marketing, and Jumputan batik Gambo cloth products are still fixated on traditional designs and colors or patterns, so that the market segment is limited and capital constraints. The efforts that can be made to develop batik include strengthening access to market information and financial aspects, increasing the competence of batik business actors to innovate and create new products or motifs, encouraging batik business actors to collaborate with other parties, and building partner commitments to mitigate market uncertainty.

Keywords: Small Batik Industry, Development, Local Potential, Batik Jumputan Gambo

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1. INTRODUCTION

The development of a region is largely driven by a small-scale industrial sector. Given that the technology used is labor intensive, the growth of small-scale industries will provide more job opportunities and business prospects, which will help address unemployment issues. Ultimately, this supports rural self-reliance and regional growth. According to empirical studies (Al-Haddad et al., 2019; Aladin et al., 2021; Garg, 2016), small industries play a significant role in a country's economy because they absorb a large workforce and help distribute income more evenly. Small industries usually grow as a result of a community's entrepreneurial spirit. Small industries have the potential to serve as the primary drivers and pillars of the economy and enhance economic development in rural areas (Kubíčková et al., 2017; Lazzeroni et al., 2013). One industry found in several districts and cities in South Sumatra is batik, which is growing rapidly on both large and small scales. The village of Toman in Babat Toman District, Musi Banyuasin Regency, is known as the center of jumputan batik, with the potential for local economic growth in the small business sector of jumputan batik, which utilizes gambir tree sap waste as a natural dye. The dye is processed from the natural resources of Toman Village, namely, the gambir plant or gambo. Toman Village is the only producer of gambir plants in Musi Banyuasin District (Sidik & Apriani, 2020). In addition to its beautiful and long-lasting color, the use of this natural dye makes Gambo Jumputan Batik more environmentally friendly.

As a cultural heritage, batik has a significant value that should be developed and is considered capable of increasing social capital, providing employment opportunities, enhancing rural development, and strengthening community identity (Abdulkader Alghafri et al., 2020; Loulanski, 2006; Yusuf & Akande, 2023), both from the perspective of cultural arts and industry. Almost every region in Indonesia has experienced growth in its batik craft sector (Andiani et al., 2020). Each region has unique batik motifs that reflect its cultural distinctiveness. This aligns with the assertion that batik craftsmanship is inseparable from cultural identities. Identity can be seen through the symbolic meanings of colors and designs that express creativity and spirituality (Unesco, 2009). Cultural heritage has become a resource for development (Boccella & Salerno, 2019; Kim SooJung et al., 2019). According to information from the Ministry of Industry's Center for Handicrafts and Batik (BBKB) (Rizaty, 2023), approximately 3,159 batik businesses are registered nationally. Based on this data, there are 2,951 micro, small, and medium-sized enterprises, as well as 208 medium-to-large batik businesses, with an annual production value of 4.89 trillion rupiah. Small- and medium-sized industries dominate the Indonesian batik market. This sector is spread across 26 provinces in Indonesia, with 151, 565 artisans (Baskoro & Wisnubrata, 2023). Industry Minister Agus Gumiwang Kartasmita stated that the national batik industry continues to make a significant contribution to Indonesia's economic growth (Fauzan, 2024). This means that batik has become a business opportunity that drives the economy of the community.

The Jumputan Gambo batik industry in Toman Village has contributed significantly to increasing the income of the village community and reducing the number of poor families in the area (Dagperin Muba, 2020; Ratnasari, 2013). The average monthly income of the community before the establishment of the Jumputan Batik Craft business was Rp. 800,000. Following the establishment of the Jumputan Gambo batik industry, the average monthly income of batik artisans and entrepreneurs ranged from Rp. 1,000,000 to Rp. 1,500,000. This presents a greater opportunity for the Jumputan Gambo batik industry to grow as a viable alternative industry that could help reduce income disparities among communities. One of the key components of the economic recovery of the Musi Banyuasin region is the development of a small-scale industrial zone in Toman Village, which holds significant economic potential for the community (Hertati et al., 2021). Currently, Toman Village has not become a tourist destination for both local and international tourists specifically interested in batik, as there is no centralized Jumputan Gambo batik center in Toman Village, unlike in Java regions such as Yogyakarta, Pekalongan, Solo, and other cities, where batik industry centers are the primary destinations for tourists (Sugiyanto & Santoso, 2019).

The Jumputan Gambo batik artisans in Toman Village are not yet sufficiently skilled in batik-making and lack the ability to develop small industries for their full potential. This is in line with the research conducted by Hertati et al. (2021), who found that Jumputan batik artisans lack entrepreneurial

skills, there are no joint institutions/cooperatives, and they are unable to organize all activities related to the small Jumputan batik industry. Previous studies on Jumputan Gambo batik have also not addressed the development of the Jumputan Gambo batik craft business in Toman Village. For example, [Purwanto's \(2022\)](#) study only described the development of the Jumputan Gambo batik fabric from the perspectives of tourism and business. [Fuadiyah et al. \(2022\)](#) only discussed the implications of local wisdom construction for women's empowerment in Toman Village, without extensively addressing the development of batik artisans themselves. The lack of integration between business activities and the limited knowledge of artisans in the field of business/production has resulted in the suboptimal performance of the small-scale batik industry in Toman Village. Therefore, this study aims to analyze the problems faced by the batik industry in Toman Village and formulate efforts to develop the batik industry in Toman Village.

2. METHODOLOGY

This study used a qualitative descriptive method with a case study approach on Jumputan batik crafts in Toman Village, Babat Toman District. The researcher went directly to the field, recorded what had happened in the field, conducted a reflective analysis of various documents found in the field, and made a detailed research report. Bogdan and Taylor ([Kaelan, 2012](#)) stated that qualitative research methods produce descriptive data in the form of words, notes, and matters related to meaning and value. Toman Village was chosen as the research location because it is the center of jumputan craftsmanship in the Musi Banyuasin District. The research participants were batik jumputan business operators, batik jumputan artisans, and the Village Secretary of Toman. Data were collected through observations, in-depth interviews with each research informant, and documents related to the issue. After the data were collected, they were analyzed using the interactive data analysis model proposed by Miles and Huberman. This technique comprises three main components: data reduction, data presentation, and conclusion drawing/verification. These components were integrated in parallel before, during, and after data collection to create a general insight that was intertwined in the analysis ([Idrus, 2009](#)).

3. RESULT AND DISCUSSION

3.1 The Condition of the Batik Jumputan Gambo Craft Industry in Toman Village

The batik craft industry in Toman Village is a home-based industry that produces jumputan batik fabric using natural dyes produced from the processed sap of the gambir or gambo plant. According to an interview with Mrs. Endang Suyati, the owner of the Jumputan Gambo batik industry, the process of making Jumputan Gambo batik is almost the same as that of regular Jumputan batik, where the fabric is tied with raffia or plastic strings at certain points and then dipped into a natural dye solution (gambir resin waste). After being untied, the tied sections remained white, while the untied sections changed color to match the dye solution. What distinguishes it is the natural dye, which comes from the gambir plant, locally known as gambo. Thus, this jumputan is named "Jumputan Gambo." Most artisans in this industry are housewives working part-time as jumputan batik makers. According to data collected from interviews with Mrs. Endang Suyati and Mrs. Nila, as well as field observations, there are currently four businesses in Toman Village that produce Jumputan Gambo batik, employing 56 local workers. The batik jumputan craft business is categorized as a small industry because each unit employs fewer than 20 people. Table 1 presents an overview of batik businesses in Toman Village based on the number of business units in the research location, which is the center of Jumputan Gambo batik production in Musi Banyuasin District.

Table 1. Overview of the Gambo Jumputan Batik Industry in Toman Village

No.	Variable	Batik Ginde Sugih	Batik Kopek Nila	Batik Martina	Batik Nek Ine
1.	Starting a business	2016	2019	2020	2019

No.	Variable	Batik Ginde Sugih	Batik Kopek Nila	Batik Martina	Batik Nek Ine
2.	Monthly production	300-500 meters	150-200 meters	100-150 meters	100-150 meters
3.	Monthly sales	300 meters	150 meters	100 meters	100 meters
4.	Cheapest batik prices	Rp. 100.000	Rp. 100.000	Rp. 100.000	Rp. 100.000
5.	Highest price for batik	Rp. 700.000	Rp. 500.000	Rp. 400.000	Rp. 400.000
6.	Number of craftsmen	27 people	15 people	7 people	7 people
7.	Target consumers	Agents, Tourists, Local Communities	Agents, Tourists, Local Communities	Agents, Tourists, Local Communities	Agents, Tourists, Local Communities
8.	Business support	Training in harvesting, dyeing, and marketing	Training in harvesting, dyeing, and marketing	-	Training in harvesting and dyeing
9.	Business services	Tourist visits, direct purchases at the gallery, training, and educational visits for students	Direct purchases at the gallery, training, and educational visits for students	-	-

Source: primary data

Based on the monthly production and sales figures for batik, it is evident that the public interest in purchasing Jumputan Gambo batik products remains very low. However, as a fabric for clothing, batik can be creatively transformed into garments suitable for various purposes, including family uniforms, work attire, and formal wear. Therefore, consumers should be encouraged to appreciate locally produced goods, especially those that reflect the nation's identity (Bakhri, 2015). Based on interviews conducted with owners of the Jumputan Gambo batik industry, the price range for Jumputan Gambo batik fabric is IDR 100,000 to IDR 500,000, and can even exceed IDR 700,000 per meter (Suyati, Nila, Martina, Parida, 2024). The price and quality of Jumputan Gambo batik fabric are determined by the design, type of fabric used, and complexity of the production process. The price of Jumputan Gambo batik fabric is also influenced by the duration of production or the level of production difficulty (Suyati, 2024).

The high selling value is certainly inseparable from the lengthy batik-making process and the uniqueness of the Jumputan Gambo batik itself, one of which is in terms of coloring. The coloring process for Jumputan Gambo batik uses natural dyes, namely, gambir sap waste. In addition to producing more vibrant and durable colors, the use of natural dyes makes the Jumputan Gambo batik more environmentally friendly. Furthermore, relatively low production volume makes it difficult to lower the selling price. The batik industry is highly vulnerable to fluctuations in the rupiah exchange rate (Rusima, 2016), making it challenging to adjust prices to align them with consumer purchasing power. A complex business strategy is required to produce batik at an affordable price that aligns with consumer purchasing power. This is because some raw materials used in batik production must be imported, especially if producers aim to produce premium quality batiks (Setyorini et al., 2013).

According to data from the Central Statistics Agency (BPS) for 2023, the unemployment rate in Musi Banyuasin was 2.58%, requiring efforts to address this unemployment issue. One of the efforts made to reduce unemployment in Musi Banyuasin District is jumputan batik craftsmanship. Given this, there is great hope that the Jumputan Gambo batik industry can optimally absorb labor. In reality, the number of workers employed in the Jumputan Gambo batik industry in Toman Village is only approximately 56. However, Kancana et al. (2016) stated that the target market and economic growth potential remain open. This will be enhanced in the future to expand the labor market, strengthen infrastructure, and empower the community, thereby boosting the Jumputan Gambo batik craft industry. Simultaneously, it will strengthen cultural tourism and create new job opportunities. Essentially, the Jumputan Gambo batik industry is still expected to develop into one of the pillars supporting economic growth and tourism, labor absorption, and the development of local culture.

To accommodate the development of the Jumputan Gambo batik industry within the framework of regional development, the Trade and Industry Office of Musi Banyuasin Regency focused its work program on efforts to stimulate and dynamize development, including industry and trade carried out by the community and other stakeholders. The goal of this development was to improve the skills of the Jumputan batik craftsmen. However, in practice, there are many obstacles to the growth of the Jumputan batik craft industry in Toman Village, including a lack of managerial skills and human resources, which make it difficult for Jumputan batik artisans to manage their businesses effectively.

From a human resource perspective, gambo batik fabric weavers are not yet very skilled, so mistakes often occur in the jumputan batik fabric production process. This is in line with the results of a study (Wahyuni et al., 2020), which stated that human error often occurs in batik crafts during batik motif creation, fabric cutting, and fabric dyeing processes. Batik Jumputan craftsmanship falls under the creative industry sector; therefore, artisans must possess specialized skills and a high level of creativity. These skills and creativity directly affect the quality of the batik jumputan produced and the time required for the jumputan process. This can also lead to customer dissatisfaction and a decline in the purchase of batik jumputan products. For example, customers from other regions canceled their purchases because some batik patterns did not match their orders. A lack of other skills was also found in Jumputan batik patterns, with old patterns still being used in the design of the Jumputan Gambo batik.

In conducting sales, the business style used by the Jumputan Gambo Batik business community in Toman Village is still based on a moral strategy. This strategy is characterized by the buyer's circumstances (Wijaya, 2009). This can be observed when there are a number of interactions between sellers and buyers at the location, which are still open to opportunities for discussion involving bargaining or discounts and bonuses. Although the final price remains at the listed price, artisans must first strive to explain the reasons for setting the prices of certain batik jumputan products. This includes efforts to educate the public about batik jumputans, the batik jumputan production process, the raw materials used in batik jumputans, the batik jumputan dyeing process, and the advantages and disadvantages of each type of batik jumputan product. This effort to educate consumers can be seen as a community empowerment initiative through outreach to enhance public knowledge and appreciation of Gambo Jumputan Batik as one of the region's local products.

In terms of capital, the majority of Jumputan Gambo batik entrepreneurs experience difficulties accessing capital resources. Consequently, the Jumputan batik craft business cannot operate optimally, resulting in lower profits. The inadequacy of banks' assessments of business feasibility, credit administration, and credit guarantees makes it difficult for the community to obtain financing through financial institutions. The high capital required by entrepreneurs limits the number of batik Jumputan Gambo industry entrepreneurs in Toman Village. One of the things that need to be prepared is production facilities and galleries. This situation causes batik artisans to face two main financial issues: capital (including working and initial capital) and long-term funding for investments, which are necessary for sustainable production growth. A lack of other skills was also found in business management. Batik artisans in the Jumputan Gambo industry lack financial management and planning skills. This hinders innovation in production technology and market expansion (Kelly et al., 2023). This is in line with the notion that barriers to the growth of small and medium-sized enterprises, including the adoption of information technology, include cost constraints, human resources, and the complexity of information technology (Adeola et al., 2021; Andiani et al., 2020; Dachlan et al., 2016). This is exacerbated by a lack of interest among the younger generation in inheriting weaving skills. Most young people in Toman Village choose to work outside of the village or pursue other professions. They view handicraft businesses as complicated because they require specialized skills. Meanwhile, the income earned from weaving was lower than that of most other professions.

Jumputan Gambo batik from Toman Village is considered less popular than batik from Java, which has a long history and is known by various segments of society. This is believed to be one of the main reasons for the low demand for batik, with the distinctive Jumputan Gambo pattern from Toman Village. Many people in Musi Banyuasin are unaware of the types of patterns characterizing this batik. This has led to a lack of awareness, interest, and action among the public to purchase and wear the Jumputan Gambo

batik. The general public is still largely unaware that Jumputan Gambo batik exists in Toman Village, despite the central and local governments organizing various events to promote and raise awareness of Jumputan Gambo batik among the public and provide opportunities for small-scale Jumputan Gambo batik industries to market their products both domestically and internationally (Tempo, 2023). This is because the small-scale batik industry in Toman Village only began to develop in 2016, so batik is still very young.

3.2 Development Strategy for Gambo Jumputan Batik in Toman Village

The development of the batik craft industry involves a series of integrated production activities. The designed and implemented programs are tailored to the issues and conditions of the relevant industry as a whole. These programs provide and develop various forms of facilities and infrastructure that are considered necessary to promote the growth of the batik industry. During their implementation, these programs are expected to directly increase the income and standard of living of artisans and the general public. Development programs will not improve community well-being if there is no close or synergistic relationship between the needs of the beneficiaries and the program outcomes, the program requirements and the capacity of the implementing organization, and the beneficiaries' ability to articulate their needs in the decision-making process of the implementing organization (Korten, 1984).

When the stimulus provided is in line with the demands of Jumputan craftsmen as beneficiaries, the development activities carried out will influence their desires and needs, thereby making the development of Jumputan Gambo batik crafts effective. Therefore, based on the issues affecting the development of the Jumputan Gambo batik industry, the following efforts can be formulated for the development of the Jumputan Gambo batik industry in Toman Village:

The first step is to encourage and facilitate batik jumputan entrepreneurs to determine their target market, including existing consumers and, more specifically, new or potential consumers. Batik Jumputan entrepreneurs can use digital media to identify potential customers. Therefore, training and guidance are required to adopt and implement appropriate technologies in their businesses. These skills are essential in the processes of production, marketing, innovation, and business management (Hendayana et al., 2019). In addition, batik Jumputan entrepreneurs should participate in various national and international exhibitions.

The second is batik entrepreneurs' competence to innovate and create new products or motifs. This aligns with contemporary market needs (Wanniarachchi et al., 2020). Even Jumputan batik entrepreneurs need to involve customer input in the design and production processes and expand their business networks. This study also intends to demonstrate consumer participation in providing suggestions for the development of the small-scale jumputan batik industry. Several small batik businesses continue to innovate in patterns and provide the best services to consumers. According to Pratiwi et al. (2020), Sragen batik is popular among consumers because of its ability to blend traditional and modern motifs. This is also in line with Bonfanti et al. (2018), who stated that combining traditional and digital knowledge enables craft entrepreneurs to look positively toward the future.

Third, Jumputan Gambo batik entrepreneurs must collaborate with other parties. Collaboration and business networks will increase the chances of success for Jumputan Batik entrepreneurs. According to Corte et al. (2013), it is easier to encourage collaboration and joint marketing activities among craft entrepreneurs who are not in direct competition. Fourth, Batik Jumputan entrepreneurs must focus on innovating their business models to attract new customers. Another important aspect is that batik jumputan entrepreneurs must build commitments among partners to mitigate market uncertainty (Kubberød et al., 2019).

These efforts must also be combined with a good understanding of the government's policy issues, providing incentives, and improving the quality of human resources in line with the needs of Jumputan Gambo batik businesses. This will significantly enhance the development of Jumputan batik crafts in Toman Village. Table 2 summarizes the efforts that can be made to develop Jumputan batik crafts in Toman Village.

Table 2. Development Strategy for Gambo Jumptan Batik in Toman Village

No.	Variable	Efforts made
1.	Marketing	a. Encourage and facilitate the batik industry to participate in exhibitions, both at national and international levels. b. Develop communication patterns with consumers c. Perfecting the characteristics of tie-dye batik, which will become a trademark, and strengthening the brand image.
2.	Financial	Increasing access for batik artisans to financing sources through financial institutions
3.	Human Resources	a. Improving the managerial capacity of batik entrepreneurs (marketing management, finance, and entrepreneurial motivation) b. Training is needed to improve the production and quality of tie-dye batik through the development of batik motifs and natural dyes.
4.	Technology	Encourage tie-dye batik entrepreneurs to optimize the use of digital and e-commerce

Source: primary data

4. CONCLUSION

The Jumptan batik craft industry has a great growth potential and plays an important role in supporting the community. However, its development has not been maximized and has not received significant support from the relevant parties. The small-scale batik jumptan Gambo industry faces numerous challenges, including suboptimal productivity among artisans; slow regeneration; inability to conduct online marketing; and the fact that batik jumptan Gambo fabrics remain confined to traditional designs, colors, or patterns, thereby limiting their market segment and capital constraints. Efforts that can be made to develop the Jumptan Gambo batik include, first, strengthening market information access and financial aspects; second, improving the competence of batik entrepreneurs in innovating and creating new products or motifs; third, encouraging Jumptan Gambo batik entrepreneurs to collaborate with other parties; and fourth, building partner commitment to mitigate market uncertainty.

Ethical approval

This research did not require ethical approval

Informed consent statement

This research did not require informed consent

Author's Contributions

A.L. conceptualized and drafted the manuscript, particularly focusing on the writing and methodology. M.M. contributed to the refinement of the theoretical perspectives and reviewed and edited the manuscript. Both authors approved the final manuscript and were jointly accountable for its content.

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No potential conflict of interest was reported by the author(s).

Data availability statement

The data presented in this study are available on request from the corresponding author due to privacy reasons.

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Notes on Contributions

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