

# Model of a Development Strategy for Malang Raya Batik with Excellence in Local Wisdom and Global Competitiveness

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Creative economy is an industry that produces tangible and intangible output that has economic value through the exploration of cultural values and the production of goods and services based on science. One of the sub-sectors of the creative economy is batik crafts. The purpose of this research is to develop a model of strategy development for Malang Raya batik based on local wisdom and global competitiveness. The research method in this study uses a qualitative analysis approach, with the Analytic Network Process (ANP) method. The respondents of this study were the creative economic actors in the batik handicraft sub-sector in Malang Raya. The research results showed that the model for batik development strategy is divided into two, namely batik as an industry, and batik as a craft that paid attention to the value of local wisdom in its development.

**Key words:** *Creative Economy, Batik Crafts, Batik Industry, Local Wisdom.*

## Introduction

Creative industry is an industry that produce tangible and intangible output that has economic value through the exploration of cultural values and the production of goods and services based on science, either traditional as well as modern products. (Sutrisno, Ilmiani, and Prasetyani, 2018). Creative industry, also known as the Cultural Industry by European society, is defined as a collection of economic activities that have a relationship with the creation or use of knowledge and information (Hesmondhalgh and David, 2002).

According to Presidential Decree Number 72 Year 2015, the Creative Economy Agency has reclassified the creative industries sub-sector into 16 subsectors, namely (1) culinary; (2) fashion; (3) craft; (4) fine arts; (5) publishing; (6) TV and radio; (7) animated films and videos; (8) advertising; (9) music; (10) performing arts; (11) photography; (12) architecture; (13) application development; (14) product design; (15) design interior; and (16) visual communication design. This was also explained by Howkins in his book entitled *The Creative Economy: How People Make Money from Ideas*, Penguin.

The development of creative industry has a significant role and potential in the development of the national economy and employment (Alexandri and Chan, 2019). In 2015 the creative industry was able to contribute around Rp 642 trillion or 7.05% of the total National GDP. The biggest contribution came from the culinary sector which amounted to 34.2%, mode or fashion 27.9% and crafts 14.88%. Creative economic income in 2016 amounted to 922.59 trillion rupiah and contributed 7.44% to the national economy and GDP. The creative economy grew by 4.95 (Data of Central Bureau of Creative Economic Statistics, 2016).

Craft is an effort that is carried out continuously with the spirit of perseverance, dexterity, high dedication and extensive advancement in doing a work (Kadjim, 2011). Batik is one of the sub-sectors of the creative economy either as a craft (craft) and as fashion (industry). Therefore, either batik as fashion and as crafts must be able to create innovative products that have high competitiveness and also based on local skills. UNESCO (2009) has recognised that batik is an intangible cultural heritage owned by the Indonesian people. The recognition given by UNESCO was assumed to have a very big impact on batik producers / craftsmen, especially in the regions / centres. Innovation is an idea, thought, or meaning of a new discovery by a person or group that can be adopted (Richards and Wilson, 2007; Rogers, 1983;). To create business opportunities that are different from others and create something that did not yet exist, innovation is a special tool that must be owned by entrepreneurs (Drucker, 1985).

One of the reasons for the development of the creative economy is the positive impact that will affect the social life, business climate, economic improvement, and also effect the image of an area. One of the strategies for the development of a creative economy can be done by utilising city landmarks or social activities such as festivals as venues to introduce the regional special products (Susan, 2004). The main factor that causes economic development is the process of innovation by innovators or entrepreneurs (Skousen, 2009:515). According to Istifadah and Tjaraka (2017), the creative economic development model is very dependent on the quantity and quality of it's human resources. Research that discusses the development model of batik as a creative economy is still small, so that a researcher could be interested in developing a model of strategy development for Malang Raya based on local wisdom and global competitiveness.

## Literature Review

### *Triple Helix System*

Creative Economy (2013) (retrieved From <http://indonesiakreatif.net/creative-economy>): In the creative economy, the Triple Helix system is the protection that connects intellectuals, business and government in the framework of a creative economy building and provides optimal conditions for innovation (Depag RI, 2008; Etzkowitz and Leydesdorff 2000). Where the three helix systems are the main actors that drive the birth of creativity, ideas, science, and technology which are vital for the growth of the creative industry, can be seen in the figure below about the Triple Helix system.

### *Definition and Concept of Local Wisdom Values*

Local wisdom that starts from cognition to act and behave in an event, then forms a variety of expressions in the form of customs, works of art, until the human mindset is formed from the local wisdom. A synergy is demonstrated by both: local wisdom intervenes in the evolution of culture, and cultural works depict unique forms of local wisdom in each region and as an effort to shape the nation's character. (Angga Aryo, 2010; Suminto A. Sayuti, 2010; Wibowo, 2015; Istiawati, 2016).

Local Wisdom is also commonly referred to in the discipline of anthropology known as local genius. This local genius is a term that was first introduced by Quaritch Wales. Regional cultural element is potential as local genius because it has been tested for its ability to survive until now (Ayatrohaedi, 1986; Alfian, 2013; Fajarini, 2014).

Therefore, it is reasonable (Geertz 2007) that local wisdom is an entity that determines the value and human dignity in the community, which means that local wisdom contains elements of creative intelligence and local knowledge from the elite and the community.

### *Batik*

In the fine arts approach, batik is formed preceded by dots which are then connected to lines that then develop into a motif. Such a conception was coincidentally present in the process of batik making and so far the word batik is no longer a problem because it is already a standard name (Kusnin Asa, 2000).

Iwan Tirta (2009) states that batik is a technique to decorate textile surfaces by holding dyes. Many new types of batik have sprung up in Indonesia as well as with batik colouring that follows the world's colour trends. Thus, batik is not only favoured by the elderly but in this

modern era, millennials are also very fond of the Indonesian batik, evidenced by the emergence of batik entrepreneurs and craftsmen initiated by young people.

Almost all cities / regencies in Indonesia have batik, including the Malang Raya area. In Malang City one of them there is a Putra Putri Batik community which has 25 young batik craftsmen. Besides producing batik, this community also often holds batik training, especially for young people who want to learn batik with patterns and motifs that are made and created by themselves. Innovations like this are expected to continue to increase batik production and its existence level in dealing with the global market.

### **Research Methodology**

The research method in this study uses a qualitative analysis approach, with the Analytic Network Process (ANP) method which is a development of the Analytical Hierarchy Process (AHP) method. ANP is applied on decision making that is complicated, complex and requires a variety of interactions and dependencies. As the development method from the AHP method, ANP uses the Pairwise Comparison Judgment Matrices (PCJM) method among the similar elements. ANP pairwise comparisons are performed among elements in a component or cluster for each interaction in the network (Rusydiana, 2013).

Ascarya in Rusydiana (2013): There are 3 basic principles of ANP, namely decomposition, comparative judgment, and hierarchical composition or synthesis of priorities:

1. The principle of decomposition, namely applied to structure the complex problems into a hierarchical framework or ANP framework consisting of cluster networks.
2. The principle of comparative judgment is applied to build pairwise comparison of all combinations of elements in the cluster seen from the parent cluster. This pair comparison is used to get the local priority of the elements in a cluster seen from the parent cluster.

Respondents from the study were the creative economy actors in the batik handicraft sub-sector in Malang Raya.

### **Research Results and Discussion**

#### ***Batik Craftsmen Data in Malang Raya***

Based on the results of field observations and FGD as well as data obtained by researchers in Malang Raya, there were 866 batik makers. The amount is an estimated amount based on input from FGD participants. Following are the batik craftsmen's data in Malang Raya.

**Table 1:** Batik Craftsmen's Data in Malang Raya

No	Information	Number as (person)
1	Buring Batik	50
2	Celaket Batik	100
3	Sundari Batik	35
4	Lintang Batik	16
5	Wisnu Batik	5
6	Batik of Kampung Budaya Polowijen (KBP)	10
7	Putra Putri Batik	25
8	Pioneers in Malang Regency 125 with an average of 5 batik craftsmen	625
Total		866*

\* **Source:** Data processed by Researchers 2019

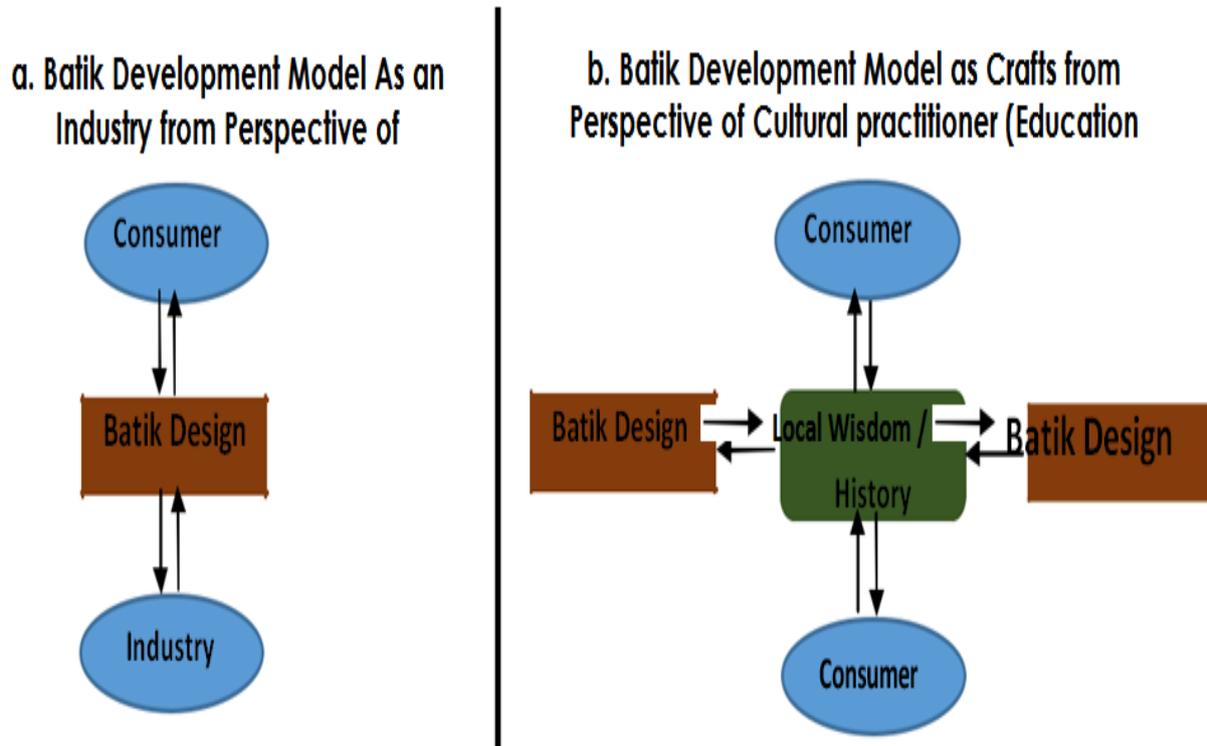
### ***Model of Batik Development Strategy***

Potential for excellence of the batik industry is by carrying out the great theme of local wisdom that has urgency as a source of ideas as well as typical and unique thought. The diversity of batik motifs and characters become the great capital and advantages for batik craftsmen. An important point in batik development is from trends or market demand. Market trends change too quickly and are temporary. On the contrary, potential for excellence and local wisdom are long-term.

The possibility to significantly improve the quality and quantity of creative industry products is achieved because of the hard work and willingness of the subject, individual, or actor because if questioning the lack of facilities, this is not proven. Especially in the development of the batik creative industry which from the past until now still shows it's existence in the global market. To maintain it's existence, the batik industry continues to innovate both in terms of the motifs and the coloring of the batik itself. Keyes (2004: 81-93) states that people begin to understand about the quality and exclusive products so that having objects that incomparable will raise the prestige of their status, especially social media in the era of the modern market as it is today.

This batik development strategy model is a model developed by the researcher based on the results of FGD that has been implemented by the researcher. The creative economic development strategy model is divided into two, namely the development of batik as an industry and the development of batik as a craft. The development of batik as an industry is the perspective of entrepreneurs, while the development of batik as a craft is perspective of the cultural practitioner (education) as described by the researchers below.

**Figure 1.** Correlation of the batik development model in terms of Entrepreneurs and the Preservation of Batik Culture



**Source:** Researcher, 2019

Figure a explains the batik development model from the perspective of entrepreneurs, that the great influence of batik designs comes from trends in the market with the colours of world trends. This process is often made by batik entrepreneurs as a business opportunity to get a place in the hearts of consumers and is expected to increase product demand in the market, by combining batik motifs that are more unique and added with a bolder contrast in the colouring.

Whereas figure b explains the development model of batik from the perspective of a cultural practitioner who is oriented to education; this batik is solely made to maintain and preserve the local wisdom of the region owned by each region. The batik design that was developed is based on the potential superiority of local wisdom that has its own characteristic and identity. This batik motif is created by bringing out the character of the region so that it further clarifies Indonesian culture.

If batik trends and market demand continue to be followed by the batik industry craftsmen, then it is expected that the Malangan batik industry will be able to compete in the global market, especially in the ASEAN Economic Community market. While the development of batik from the cultural side is more emphasised that batik which is a cultural heritage must be



preserved by continuing to include the value of local wisdom in batik motifs. So that the two batik developments continue to run well both as an industry and as a cultural preservation.

As a cultural preservation, for example, each region in Malang Raya creates its own batik character. Like Batu City, for example, craftsmen make the character of batik of apple fruit which shows that the city has a very large apple plantation. While batik craftsmen in the city of Malang created the character of batik with the monument icon/ikon tugu and the Malangan Mask/Topeng Malangan. In contrast with Malang Regency which has many beautiful beaches, that later became one of the batik motifs in accordance with the character of the region. Based on the results of the FGD the mask motif became an excellence in Malang Raya.

### **Conclusion**

Based on the discussion that has been described above, it can be explained that based on the results of the FGD the number of batik craftsmen in Malang Raya 866 consists of craftsmen from various regions and communities. There are two models of batik development, namely batik as an industry and batik as a craft (education). This strategy development model is expected to be able to increase the productivity of batik both as an industry that is able to compete globally, and batik as a craft that has the excellence of local wisdom by Malang Raya batik craftsmen. The implications of this research can be used as a consideration in making batik development policies.



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