

BATIK CULTURE BASED SUSTAINABLE DEVELOPMENT OF CREATIVE ECONOMY



CULTURE JOBS CREATIVE ECONOMY EDUCATION
SUSTAINABLE DEVELOPMENT **TRADITION INTERCULTURAL**
COMMUNITY EMPOWERMENT SOCIAL INCLUSION WOMEN

1. Context

The location of Pekalongan City is strategic, being located on the national north coast highway (Pantura) of the island of Java, connecting the cities of Jakarta (384 km to the west), Semarang and Surabaya (488 km to the east). Pekalongan City is a medium sized city, with a population 285.095 according to the 2011 census. The average population density of Pekalongan City is 62 persons per hectare. The highest density of 87 persons per hectare is found in West Pekalongan, while the smallest of 40 persons per hectare is found in South Pekalongan.

The pluralism of Pekalongan City's society is evident in various aspects, including the growth of neighborhoods named Arab Village, Chinese Village, whose residents in the past were mostly from Arab and Chinese ethnic communities. Nowadays, the communities in these neighborhoods are mixed with various other ethnic communities, yet the names of the neighborhoods are retained as a manifestation of multiculturalism, respect for history and cultural diversity.

The project was initiated by the Mayor of Pekalongan City, along with the Municipal government of the city, with support by the Municipal People's Representative Council and the people of Pekalongan. It was begun as an effort to increase the prosperity and harmony of the people of

Pekalongan, whose society is heterogenous in terms of ethnicity, culture and religion. The most dominant sector of the economy of Pekalongan is the creative batik home industry. For this reason, the art, craft and culture of batik has become a priority programme. In line with the long term vision of Pekalongan City as the City of Batik which is advanced, self-sufficient and prosperous, the programme of development of creative economy based upon batik culture supports the achievement of this long term vision. The elements which motivate the execution of this programme include:

1. Batik is the principal livelihood of the people of Pekalongan
2. Batik is a cultural heritage which has been passed down for over 4 generations
3. Pekalongan supplies 60% of the national batik market of Indonesia.

There are 12 links in the economic chain supporting batik activities (labour, production of canting pens and stamps, supply of fuel, supply of Mori cloth, supply of batik dyes etc., sales of accessories and garment tools, garment manufacture, packaging, printing, embroidery, financial institutions, and services (shipping). As a commodity, batik provides the largest contribution to the Gross Regional Income of the industry and trade sectors.

THE AIM IS TO MANIFEST PEKALONGAN CITY AS THE CITY OF BATIK, ADVANCED, SELF SUFFICIENT AND PROSPEROUS.

2. Pekalongan and culture

In the context of long term development of Pekalongan City, policy and strategy of the city planning is laid out on Long Term City Development Plan 2005-2025. The development plan of Pekalongan City up to 2025 is to manifest the vision: PEKALONGAN, CITY OF BATIK: ADVANCED, INDEPENDENT AND PROSPEROUS. This vision states awareness that the potency of the art, craft, culture and economy of batik are the principal and most important potency for Pekalongan City. Batik will thus be pushed to become the main locomotive and main driving force turning the wheel of development of Pekalongan City. In order to develop the competitiveness of Pekalongan City in developing its local potential based on Innovation System of Pekalongan City for 2011-2015, there are several fundamental strategies which form the basis of the creative economy development based upon the art, craft and culture of batik, namely:



Firstly, development of a policy and infrastructure framework which is conducive for the development of creative economy based upon local potential (batik), including efforts to safeguard the art, craft and culture of batik. Policies carried out including development of the infrastructure of the batik museum, organizing routine annual batik exhibition events, organizing batik fashion carnivals, facilitating licensing of businesses based upon the potential of batik crafts.

Secondly, development and strengthening institutional and supporting strength of science and technology, for safeguarding and regeneration of crafts persons increase in quality and pushing innovation in line with the developments of the age.

Thirdly, development and strengthening of collaboration, networking and cooperation among stakeholders to produce mutually beneficial synergy and sharing in safeguarding and development of the art, culture and economy of batik.

Fourthly, to push growth and development of the culture entrepreneurship among the people of Pekalongan City in the sector of creative economy based on the top local potential; namely, the art, craft and culture of Batik.

Fifthly, to develop and guide clusters or centers of the art, craft and culture of batik, which are distributed among most of the neighborhoods in Pekalongan City, both in the upstream sector (production) and the downstream sector (sales/trade).

Sixthly, to promote economic development based on environmentally friendly batik crafts (green batik), so that it may be sustainable on a long term basis.

Seventhly, to promote development and utilization of integrated technology, information and communication for development of creative economy and the batik crafts industry of Pekalongan.

PROSPERITY OF CULTURAL PRACTITIONERS HAS INCREASED, ESPECIALLY FOR BATIK ENTREPRENEURS AND CRAFTS PERSONS, AND ARTISTS PRACTICING OTHER KINDS OF CULTURAL EXPRESSIONS SUCH AS MUSIC AND DANCE. THIS IS PARTICULARLY TRUE FOR BATIK CRAFT PERSONS, THE MAJORITY OF WHOM ARE WOMEN, AND ARTISTS AND MUSICIANS AND OTHER ARTISTS OF ALL AGE GROUPS, INCLUDING YOUTH.

Culture & Human Rights: (1) Facilities provided for artists to freely express their creative works through providing of venues and organization of various cultural events such as periodic regular parades and exhibitions, (2) Training and facilities provided for registration of intellectual property rights and trade marks for batik.

Culture & Governance: (1) Pekalongan is a member of the Indonesian Heritage Cities Network (JKPI), (2) Pekalongan has nominated to join the UNESCO Creative Cities Network, (3) The government is actively involved with the public in organizing and funding large scale annual cultural events.

Culture, Continuity & Territory: (1) Development of multicultural and multi-ethnic arts through encouragement of new arts while safeguarding existing cultural values., (2) Development of multicultural batik designs and motifs, (3) Organization of multicultural arts and cultural events such as Tiga Negeri Festival and Pintu Dalam Festival, (4) Encouragement of arts and culture groups, such as batik artist groups, multicultural dance groups, Arwana (Arab, Javanese, Chinese), Rahayu Laras and South Kraton Gamelan Music groups, Javanese Darwis Sufi dance group, Chinese Lion Dance, etc., (5) The Municipal Government allows public venues to be utilized for weekly and annual performances by arts and cultural communities, including a café for performance and appreciation of music and dance, utilization of the Jatayu cultural heritage space, and the seaside stage.

Culture & Social Inclusion: (1) Family Prosperity Empowerment training for women and girls, (2) Programmes for empowerment of women through training of utilization of batik offcuts to increase family prosperity, (3) Education and training in Batik Cultural Heritage for Students in Collaboration with the Batik Museum in Pekalongan (recognized as a Best Practice for Safeguarding Intangible Cultural Heritage by UNESCO), and supporting the establishment of Batik Studies at university level.

Culture & Economy: Branding “Pekalongan the World’s City of Batik” and batik labelling as part of Pekalongan City cultural identity, **(1)** Facilitating working capital for Micro, Small and Medium batik enterprises through microfinance expo, People’s Enterprise Credit and collaboration with State Owned Enterprises, **(2)** Strengthening local markets through promotion of batik, trade contacts and partnerships in marketing, **(3)** Organization of large scale batik exhibitions through events such as Biennial National and International Batik Weeks, upon the occasion of National Batik Day, **(4)** Development of batik industry and trade centers, batik home industry villages, and providing of batik telecentre facilities.

3. Aim, goals and implementation of the project

3.1. Aim and specific goals

Pekalongan City of Batik: A productive batik producer with distribution throughout Indonesia and overseas. Growing and developing in line with the developments, with skilled and cultured human resources, advanced thinking, attitudes and self-sufficient behaviour, appreciating science and pluralism, upholding justice, developing openness and democratization. For self-sufficiency, there must be economic advancement through competitiveness, creativity and innovation. Prosperous, able to provide basic needs of the people (material and spiritual) in a way which is just and equal.

Specific goals are: **(1)** To safeguard batik as an artistic, crafts, cultural and economic potential of Pekalongan City, **(2)** Institutional strengthening and support of science and technology for education, safeguarding and development of batik, **(3)** Development of social, cultural and economic urban infrastructure conducive for safeguarding and development of batik, **(4)** Pushing and strengthening of batik creative economy through strengthening of batik clusters and centers, **(5)** Increasing efforts for promotion of batik on local, regional, national and global levels, **(6)** Development of collaborative networks of batik industry stakeholders (Academic, Business Government and Community), on local, regional, national and global levels, **(7)** Pushing the development of batik creative economy which is environment friendly (green economy), **(8)** Creation of a conducive and peaceful environment of mutual respect among and within various ethnic and religious communities through appreciation and participation in multicultural activities, **(9)** Development and Utilization of Information and Communication Technology integrated with development of creative economy and batik industry.

WITHOUT GOOD WASTE PROCESSING BATIK ACTIVITIES WHICH USE DYES COULD POLLUTE THE ENVIRONMENT. RECYCLING AND EFFECTIVE COMMUNAL AND MICRO WASTE PROCESSING FACILITIES HAVE BEEN DEVELOPED. NATURAL DYES HAVE BEEN DEVELOPED AND PROMOTED, AND CLEAN PRODUCTION IS PROMOTED.

3.2. Actions

(1) Enhancement of quality of human resources in batik enterprises through training, workshops and technical guidance, **(2)** Branding of Pekalongan as the World’s City of Batik, **(3)** Establishment of Pesindon Batik Village, **(4)** Establishment of Kauman Batik Village, **(5)** Establishment of Landungsari Canting Village (batik pen and stamp crafts), **(6)** Establishment of the Pekalongan Batik Museum, **(7)** Batik Training and Workshop at the Batik Museum, **(8)** Education and Training in Batik Cultural Heritage as Local content at Elementary, Junior, Senior and Vocational High Schools, **(9)** Establishment of Batik Studies at UNIKAL University, **(10)** Batik Studies at Pusmanu Polytechnic, **(11)** Establishment of Setono Batik Market, **(12)** Promotional activities through organization of and participation in various national and international events, **(13)** Showcasing and support of multicultural and multi-ethnic cultural events.

3.3. Phases

(1) Strengthening of Policies and Regulations, **(2)** Institutional Strengthening and Support of Science and Technology and Information Technology for Creative Economy, **(3)** Development of Supporting

Infrastructure, **(4)** Strengthening of Batik Industry Clusters, **(5)** Increase of Batik Promotion, **(6)** Development of Collaborative Networking (Academic, Business, Government and Community), **(7)** Strengthening of Environment Friendly Batik Industry (*Green Batik*), **(8)** Incorporation of all of the above into five year medium range development agendas and annual programmes and budgets over the course of the long term development goals (2005-2025).

3.4. Obstacles

(1) Limited budget of the municipality, **(2)** Relatively low standard of formal education of entrepreneurs, **(3)** Present lack of skill, particularly in development of designs, **(4)** Lack of awareness of the importance of registration of intellectual property rights and trademarks, **(5)** High cost of raw materials and supporting materials for the batik industry, much of which comes from import.

3.5. Results

(1) Education and Training in Batik Cultural Heritage for Students in Collaboration the Batik Museum in Pekalongan inscribed by UNESCO as a Best Practice for Safeguarding Intangible Cultural Heritage (2009), **(2)** Biennial large scale international and national Batik Week Festivals established as regular events with support from local and national governments, and private sector, **(3)** City Branding "Pekalongan the World's City of batik", **(4)** Upakarti Award by the Government of Indonesia in the field of small enterprises, **(5)** Increase of skills of batik entrepreneurs and crafts persons through training and increased availability of information through telecentres, **(6)** Increase in demand for batik products in national and overseas markets, **(7)** Innovations in non-garment batik products, **(8)** Award for Innovative City/District by Minister of Tourism and Creative Economy, **(9)** Increase in number of batik enterprises and increased absorption of labour in the batik sector, **(10)** Increase in frequency and variety of activities of artistic and cultural groups, and increased mutual respect and participation in cultural activities among ethnic and religious groups, **(11)** Increase in economic growth from 3.06% in 2006 to 5.6% in 2012. Highest contribution in city income coming from the batik industry and trade, **(12)** Installation and operation of batik waste treatment and recycling on communal and micro levels, and promotion of use of natural dyes, **(13)** Increased local income has allowed improvements in other areas including health, education housing, sanitation, communication and information, environment, administration towards e-government, efficiency of local and sub-local government.

BATIK ENTERPRISES HAVE CREATED EMPLOYMENT OPPORTUNITIES AND INCOME IN PEKALONGAN CITY. THIS IS BENEFICIAL TO FINANCE EDUCATION, HEALTH AND INCREASE OF PROSPERITY. FREE MULTI-ETHNIC AND MULTI-RELIGIOUS CULTURAL EXPRESSIONS HAVE CREATED MUTUAL RESPECT, MULTICULTURAL AWARENESS AND A PEACEFUL AND CONDUCIVE SOCIAL ENVIRONMENT.

4. Impacts

4.1. Impact on local government

Increase in absorption of labour and creation of jobs, resulting in reduction of unemployment; in per capita income; in Human Development Index; in Aggregate Economic Growth. Inclusion of culture based programmes in the long and middle term development programmes of the local government; increased income of the local government as a result of the programme has meant that the government has been able to do more for the people in many sectors and increased awareness in the government of the power of culture based and people based development.

4.2. Impact on culture and its local workers

Increase in cultural activities in Pekalongan City, especially batik related cultural activities, but also free cultural expressions of various ethnic and religious communities. Culture increasingly colours the life of the people of Pekalongan in all matters. Multicultural awareness continues to grow and

develop. Prosperity of cultural practitioners has increased, especially for batik entrepreneurs and crafts persons, and artists practising other kinds of cultural expressions such as music and dance. This is particularly true for batik craft persons, the majority of whom are women, and artists and musicians and other artists of all age groups, including youth.

4.3. Impact on the territory and on the population

Increase in the prosperity of the people of Pekalongan. This is proven by the annual economic growth which has increased from 3.06% in 2006 to 5.6% in 2012. Batik entrepreneurs and crafts persons have been the direct recipients of this benefit. Harmony between the various ethnic and religious groups in the city, which has been oriented towards mutual appreciation and respect, has been enhanced. A peaceful atmosphere has been created which is conducive for the material and spiritual wellbeing of the people of Pekalongan City.

4.4. Cross-sectorial impacts

Economic sector – within the batik sector there are 12 kinds of interrelated supporting enterprises; namely, labour, production of canting pens and stamps, supply of fuel, supply of Mori cloth, supply of batik dyes etc., sales of accessories and garment tools, garment manufacture, packaging, printing, embroidery, financial institutions, services, and shipping. Economic growth grew from 3.06% in 2006 to 5.6% in 2012.



Social sector – Batik enterprises have created employment opportunities and income in Pekalongan City. This is beneficial to finance, education, health and increase of prosperity. Free multi-ethnic and multi-religious cultural expressions have created mutual respect, multicultural awareness and a peaceful and conducive social environment.

Environmental sector – without good waste processing batik activities which use dyes could pollute the environment recycling, and effective communal and micro waste processing facilities have been developed. Natural dyes have been developed and promoted, and clean production is promoted.

Gender mainstreaming – women make up 60 % of the labour in batik enterprises. This reduces unemployment among women of productive age, and underlines their role in safeguarding batik culture, besides their roles in development of other kinds of arts and culture. Gender specific activities have empowered women in other arts and culture fields.

5. Other information

The City of Pekalongan was a candidate to the first edition of the “International Award UCLG – Mexico City – Culture 21” (January-May 2014). The Jury of the Award elaborated its final report in June 2014 and requested that the UCLG Committee on Culture promotes this project as a good practice of the implementation of Agenda 21 for culture.

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Good practice published in October 2014.

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