

---

# **BATIK INDUSTRY OF INDONESIA: THE RISE, FALL AND PROSPECTS**

---

**GATUT Budiono**

*University of Pancasila, Indonesia*

**ARYANTO Vincent**

*University of Soegija Pranata, Indonesia*

**Abstract:**

*Batik clothes are a society national cultural heritage of Indonesia. In the last four decades has experienced profit, loss and legal intellectual property rights disputes in its business development. It has huge economic income contribution to economy development of Indonesia. The problem of lack of property rights to be implemented has made several losses of income and legal ownership. A better production technology combined together with high cultural philosophical value needs to be paid attention to maintain quality and its exclusivity. The government should be more serious to protect batik craft pattern designers in order ascertain legal ownership product and design through a formal laws confirmations. Batik needs a better and competitive business strategy to win future market globally.*

**Keywords:** *product, cultural heritage, income, property rights, technology, business strategy, competitiveness, globalization.*

## **1. Background of Informations**

The batik industry constitute of one of 14 classified creative industries in Indonesia featuring world famous specific Indonesian nation. Solo Batik Carnival program is an example had been conducted in the year 2009. Such program intend to boost Indonesian society to love their national product heritage, will be able to motivate business sector attracting world demand and investors to start their investment in Central Java Indonesia. The Central Java Batik specifically Batik of Solo riches with design and motive in heritage the royal palace culture or other arts and cultural

combination widely potential to be world export to the USA, Swedia, Germany, United Arab Emirate and France.

The creative industry has contribute to gross domestic product (GDP) of Indonesia Rp 104,638 trillion averagely in the year 2002-2006, and absorbed employments 5.4 million averagely per year with its productivity reaching 19.5 million rupiah per worker per year. This worker productivity is higher than Rp18 million per worker national productivity yearly. In the year 2006, the creative industry has exported Rp81.5 trillion or 9.13 percent from total national export (kompas, 2008).

As a part of creative industry, batik design and the batik product is possible continuously develop, the consequence is the intellectual property right should be seriously considered to appreciate batik craftsmanship. Indonesia is rich with culture, it needs to be developed to increase value added. The various culture of Indonesia is an anvil of economic creative development has been developed by the Government of Indonesia to increase export value. In the mean time Indonesia has rank number 43 in the creative economy index ranking published by Economic Forum (WEF,2007).

The Central Java Batik export to USA \$29.3 million in 2007, rise 20.24 percent compare to 2006 of at least \$24.4 million. Such export value is reflecting 36.46 percent from batik total export of Indonesia in 2007 (Disperindag Surakarta, 2008). The technical term of creative economy has already discussed in Indonesia. Pratt (2004) an English creative industry researcher commented that such creative economy phenomena as a new economy. Nevertheless he opposed the use of creative industrial term instead of cultural economy. This term is interesting because cultural economy exploring all economic potential base on expertise and local wisdom. Cultural economy is not always connotating to traditional, retarded, and conservative a difficult condition to develop instead a dynamic, adaptive especially to information technology and communication.

New awakening has emerged to creative industry potential proven able to long existing in the middle of 1996 economic recession and keep developing based on local culture. The Department of Trading of Indonesia has mapping 14 creative industry sectors consist of advertising, architecture, art and antique market, craft, design, fashion, video film and photography, interactive play, music, art show, publishing and printing, computer service and software, television, radio, and research and development. The creative economy contribution to PDB is 4.75% in 2006 approximately Rp170 trillion and 7 percent from total export 2006.

The growth of creative economy has reaching 7.3 percent in 2006, or 5.6 percent greater than national economy of Indonesia. The economic sector can absorb around 3.7 million worker equal to 4.7 percent total worker new absorbance. The big three contributor are firstly fashion contribute 29.85 percent, secondly crafting 18,38 percent and thirdly advertising 18.38 percent. The next contributor is fourthly television and radio, fifthly architecture, sixthly music, seventhly publishing and printing (Disperindag Surakarta, 2007).

Majority previous publish researches of creative industry discussing public policy aspects. The micro aspects as corporate strategy have slightly been studied.

Generally batik industry today is facing many problems among others are similar batik textile product competition illegally imported from China, and even according to Kontan (2008) the illegal imports value is reaching Rp290 billion, such illegal imported batik cheaper due to duty unpaid. Up to the year 2007 the amount of batik industry in Indonesia has reached 48,300 business units and able to absorb 792,300 worker. These industries are spread in various area among others are Middle of Java, Jakarta capital city, Bengkulu. Batik production value today has reached Rp2.9 trillion.

Another problem faced by batik industry or fashion is limited or 10 percent motive had been patented in Indonesia, such condition is prone to product piracy and even done by foreign hijacker, as an example there are many Indonesia batik had been patented in Malaysia (Radar Pekalongan, 2008).

## **2. Several Theories**

McWilliam *et al* (2008) have done creative industry library research published in many international journals, criticize that creative industry creativity is not merely an art expression instead of business model, organizing manner, technology integration, new product and services formulation and commercial knowledge formed as value and marketing. Creativity will sprout up innovation, some aspects of innovation as in: first: technological components comprise of software, new devices, and internet media connection, second: human components as in strategy, business model, institutional legislations and third: content component comprising of character, genre, and esthetics, modes and performance innovation.

Potts and Cunningham (2007) proposing in their research that there is significant correlation between creative industry and national economy. Such dynamic relation shaped in four models influencing creative industry as in welfare that means subsidy given to promote creative industry; competition among the same type of industry or substitution industry; growth which meaning the creative industry measured by creative industry investment growth and policy that drive the creative industry growth; Innovation related with the government policy of research and development.

The researcher proposes his research by comparing creative industry achievements with national economy. The research was using macro economics analysis among countries as Australia, New Zealand and European Union using secondary mathematical data to find out the most significant influencing variables. The research found growth and innovation are the most significant variables influencing countries' national economic specifically in income, employment creations, trading sectors.

The British public policy research done by Pratt (2004), intended to develop the creative industry criticizing the use of creative industry, that creativity is needed by other industry in order to create design and developing the product. Based on such principles the researcher proposed the use of *cultural economy* as an exact term of

*creative industry*. The researcher stated that creativity would really driving innovation and entrepreneurship growth. The creativity started from internal organization atomistic and individualistic model. The creativity and innovations need a context to fertile sprout, care and developed to be something useful for the company. Creativity is a process that knowledge and technology are needed which possibly driving novel ideas to emerge.

Cunningham *et al* (2004) had done public policy study focusing the research on digitally based creative industry in Australia regarding innovation approach to develop creative industry. Three main key have the main role developing creative industry in Australia namely research institution, education and training institution, and the government that supporting creative industry development. These three institution oriented should be vigilant in order to develop a structural innovation system which having capacity to support creative industry. Tepper (2002) has secondary data research in the USA that the creative industry growth bigger double than service and financial industry, and even bigger compared to automotive industry, agriculture and aero space industry. Towse (2002) policy study regarding creative industry intellectual property rights aspects. The copy rights power Act to be enacted firstly in the year 1709 adopted later by various countries in the world, not only facilitating transactional aspects but copy rights natural justice.

The copy rights intended to protect ideas expressions and work of written, record, film and software. Meanwhile patent intended to protect ideas, intellectual property rights have done to protect it from free riders namely hijacker, saboteur, imitator etc. This policy research focus on fair use aspects namely the users or society who will using patent product and protected by the property rights should ask for permission from the inventor. The product of creative industry publish by digital media tend to be easier to hijack and easier property rights complicated emergent due to many countries have not ratify property rights yet and weaknesses of property rights violations.

### **3. Public Policy**

The socialization and enactment of property rights is important to protect businessmen, branded product because due to lack of laws knowledge genuine product prone to piracy. Various batik motives the heritages of ancient royal family culture of Indonesia have been patented by Malaysia, hence Indonesia found difficulties to sell the product to such country. The protection of property rights actually had already understood long time ago since the Dutch colonial era with the term of "Auteurswet 1912". These laws is continuously to be enacted in accordance to the state laws of Indonesia Undang-Undang Dasar tahun 1945 while waiting new government legislations of Indonesia to be enacted to replace old laws. Nevertheless the Auteurswet 1912 could not be in practice along the colonial era because it could

not be enacted well. The copy rights were not really understood by many business parties because it has considered as the laws of western nations individual party and it has considered exaggerate the rights of individual.

The copy rights laws has been known starting from the year 1960 and to be continue with some continuation studies in the 1970 decade. Indonesia has enacted the copy rights law in the year 1982 namely Undang-Undang Nomor 6 Tahun 1982 regarding intellectual copy rights. The rising of copy rights ordinance has considered as very important, hence, it is continuously to be renewed and to be completed. The enacting of Undang-Undang Nomor 6 Tahun 1982 regarding copy rights is opening the concept and Indonesia nation awareness to seriously protecting the copy rights and until the year of 1987 there has been enactment of Undang-Undang Nomor 7 Tahun 1987, Undang-Undang Nomor 12 Tahun 1997 and the last is Undang-Undang Nomor 19 Tahun 2002.

The copy rights is an exclusively rights for the creators or copy rights holder to declare or copying their creations, that automatically occurred after a certain product creation has been created regardless the limitation done by the valid laws. The exclusive rights contains economic rights, a right to have economical benefit of their creation and product right laws and moral rights as in creator rights or the heir to claim parties without his approval nullify the name of creator included in the creations, to include the name of creator in his creation and changing creation contents. These all are showing the correlation between the creators with his creations.

The government of Indonesia through its article number 12, of ordinance of Undang-Undang Nomor 19 Tahun 2002 admit and protecting some activities as in: Books, computer program, book cover of written works published and all result of written works; Speech, extracurricular lecture, lecture, and other creation of one kind; Instruments created for education and scientific needs; Song or music with or without text; Drama or musical drama, dance, choreography, leather puppet, and pantomime; Variety of arts in any forms as in picture drawing, sculpture, carving, calligraphy, etc; Architecture, map, batik, photography, cinematography, translation, interpretation, adaptation, other works of change of forms. This acknowledgement together with limitation of copy rights as arranged in section number 15 intellectual property rights with the requirement to include the sources for the necessity of educations, researches, scientific writing, report writing, critics writing and problem contemplations with the requirement not inflicting loss to anybody, this is also valid for the sake to plea, education speech, gratification shows, non commercial multiplication and so forth. The presidential ordinance of Republic Indonesia No. 28 year 2008 regarding national industrial policy to protect national industry changed to be core industry in the province and region. The creative industry including batik is included for protection of its existence.

#### 4. Competition and Growth

What is the condition of national batik industry of Indonesia today? Quantitatively batik national industry growth is in a good condition at every aspect. Some aspect show such condition as well as; the increase of batik total production in line with increasing market demand, variety of differentiation of product, the increase of total crafters, businessmen or increasing the numbers of batik product users. Nevertheless can it be a strong reason to define that the Indonesia national industry has no problems? According to batik artist Iwan Tirtaamidjaja and Soemarno batik businessman in Solo, East Java, Indonesia stated the development of batik today; though quantitatively continue to increase nevertheless the essence is diminishing continuously from time to time.

These condition has happened because the batik philosophical values is fading, this is mainly happen in some printing batik product that produced have done in any old way perfunctorily just for the sake to supply the market demand. Since the printing technology invented in 1970, the batik print is abundant in the market, nevertheless has a very cheap compared to write batik. These are all because of business competition influence in the batik industry without considering the philosophical values of batik, local wisdom and traditional culture as the main essence of the batik art of Indonesia. The philosophical values and local culture elements in batik tend to disappear. In other words the batik has lost its soul as the unique and high value of cultural heritage of Indonesia. And even some of the write batik businessmen have mixed their batik become *printul*, or printing and hand writing batik the lower value of batik.

Even more in the middle of an open global tight competition, Malaysia have even have already proclaimed back to batik program in the year 2003. In the mean time Malaysia has started a massive promotion of its batik to some countries including France, England, and the USA. Though Malaysia is just start to understand batik product in the year 1920 nevertheless according to Sulaiman Abdul Ghani, the head of Batik International Research and Design Access University of Technology MARA Malaysia, the country has a great efforts to promote its batik in the world, specifically in the Trengganu and Kelantan Malaysia which its batik came from Pekalongan and Cirebon Indonesia as its main source.

Such batik Malaysia industrialized in the year 1950, and since 1960 has an effort to include identity of Malaysia in such batik product. Malaysia is starting to understand canting or tools for making batik as a small dipper used to apply wax in batik process in the year 1970. In the early 1985 the batik of Malaysia buried down due to lack of design innovation and coloring. Nevertheless, now it has already regained its opportunity and even internationally inters continentally expanding (Kompas, 11 Desember 2005). The experience of Malaysia should be a motivator for Indonesia to have better batik strategic planning to develop future batik industry in order to be able better competing globally. When batik is still dominated by the hand writing batik, it is

merely has an important position in the society of Indonesia. The batik motif has meanings, it is not just a creative works of a batik crafter instead of having a highest philosophy background in entire process, product and its motifs. Batik could not be separated from the feudalism life style with its various of symbols embeded in it. Batik is really a high value of cultural art works. Gradually batik entering the common society's life style, hence, this is a responsibility for the next young generation to have it and to wear it. The larger spread of batik user is driving the batik businessmen providing product in variety of price and quality. The kind of batikdevelopment determined by the material development availability in the market and the sort of technology to produce it. Can all kind of batik and the batik works called as an art work? Who is the creators? The designer or the batik laborer as batik doer?

Such development progress internationally should be a motivator to strategic building and managing batik industrial development to face globalization. Hand written batik has an important position in the heart of the society. Batik is an artist's product and having a high philosophical value. Batik also a reflection of Royal and feudalistic society and having various symbols of living, batik is merely a product of art and culture. Now batik has widely already spread entering the large society's living from time to time, hence to be a traditional heritage for the next generation and is a must to have and wear it. The enlarging batik consumers are to motivate businessmen to produce batik with much variety as well as price and quality levels. The batik development progress has determined by the technology and availability and raw materials development. Are all batik and batik works could be called as an art product? Who is the designer or the batik crafter? There is a different definition among batik production with printing or silk screening batik.

Batik mostly has been traded regularly as a regular customer's product or maybe a regular textile. Can the consumer easily identify the real and unreal batik? For this matter the batik expert in Indonesia should be able to formulate such specific definition of batik and not batik. The batik foundation of Indonesia, Department Industry of Indonesia, Department of Culture and Tourism of Indonesia are preparing some ways to protect the real batik. Consumers found difficult to precisely indentify the genuine batik product or not genuine batik with providing information in the specific batik product whether the product is a genuine or not genuine batik product as in hand written batik, printed batik or a combination of both written and printed batik. This effort is limited only to the batik production process. Very difficult to identify how many pieces the certain batik motive or design had been made. The batik user and lovers may identify batik from its designer or the village origin of such batik. With the development of technology automatically changing variety of batik design, as in written batik delicate and rough, printed batik, silk screening and printing or the combination of such batik production process. The basic material aside from cotton called mori, can be also silk, lycra, rayon and polyester physically form as ordinary textile, there are also weaving products produced by using traditional weaving tool or traditional looms called ATBM with using certain patterns.

The weaving looms ATBM have developed with another method the result similar to batik motive. There is also can be found some additional mixed batik with contemporary model with the result called as “banun” or batik tenun or batik weaving. The batik designer has used computers to design some batik motives. The pattern and motive is following consumer’s dynamic taste national and internationally called as contemporary batik model. These are reflecting the variety of batik product model. Nevertheless, can all that matter called as batik? Is there any distinction within such things? Can the consumers identify thereal and unreal batik? For these matters the batik experts of Indonesia should be able to create a difference wthin such batik and unreal batik product. These can be found in an effort to identify batik compare to some products among others are family belongings as in bed cover with Italia, Germany, Spain national soccer team motive or the famous clubs logo. The Adidas international sport equipment has produce a serial of shoes, bags and jackets with batik motives.

Basically there are big scale manufacturer in Solo, Indonesia, its marketing has already international namely: batik Danar Hadi, batik Keris, batik Semar, batik Aneka Sandang, and batik Pria Tampan. Generally such batik manufacturer have started from individual company have grown to be a big and famous batik manufacturer and continued by its next generation heir. Batik Danar Hadi has exported its printed batik to compete with China as well as exporting Moslem batik clothes to the Middle East must compete tightly with batik from African batik and peer batik companies from Indonesia. The hand written batik sold to the USA is not only for clothes purpose but for wall decoration purposes. The development strategy of batik industry should be highly responsive to identify the local or international consumer’s product preferences.

The batik industry should focus to fashion and creative motive, aiming at children clothes multi segment, the teen and adults. The batik Keris has exported its product to various countries namely: East Europe, North America, Middle East, Africa, Middle and South America, Asia, West Europe and Australia. Meanwhile the Semar batik has exported its product to Japan, Italia, USA, United Emirat Arab, Dutch and South Korea. Generally the batik Solo industry were not yet able to fulfill huge batik multi demand monthly reflected in following data that in May 2009 Solo batik exports has increased 18%, export volume increased 31% or increasing from 18,924,61 kg in April 2009 total value US\$ 338,743,62 to be 22,417,08 kg in May 2009 total valued about US\$ 444,680,94. The Solo city batik export is approximately 300,000 – 350,000 yard per month, as the US market batik demand mounted more than 700,000 yards monthly, these condition shows the batik fashion industry is not really influenced by global economy crises (Disperindag Solo, 2009). The most favorite batik in USA is tidyed type of batik for quilts purposes.

The marketing pattern of batik big, medium and small batik industry in Solo has used the internet homepage with multi language as in Indonesia and English to reach world markets. Some example is as follows: <http://batikloc5.com> Pusat Belanja Batik Pasar Klewer Solo, <http://www.rumahbatiksolo.com> Rumah batik Solo, <http://www.batiklaksmi.com> Batik Laksmi Solo, <http://www.solobatik.athost.com> Batik

Solo, <http://id.88db.com> some Solo's businessmen exploit the situs of DB.com, <http://www.pitoyo.com> Batik Pitoyo Solo, <http://www.bisnis-surakarta.com> the situs of some other Solo batik businessmen, [www.danarhadibatik.com](http://www.danarhadibatik.com) situs batik Dinar Hadi Solo, [www.batik-semar.com](http://www.batik-semar.com) situs batik Semar Solo, [www.batikkeris.co.id](http://www.batikkeris.co.id) situs batik Keris Solo,

## **5. The Creativity, Innovation and R & D**

Today somebody can do batik design with using many software to easier creative and innovative ideas applications. Such software has created by some scholar of Institute Technology Bandung (ITB) and University of Pajajaran (UNPAD) in West Java Indonesia. Pixel People Project with its Bandung Creative City Forum (BCCF). With this software the batik design process is easier and faster. This technology can be implemented in various explorations of batik motives; Batik Fractal Software (J Batik V 2.0) specific batik software designed for batik designer used in Indonesia, eventually variety of batik motif will form math theorems. Such Theorems will be developed more detail hence possibly used to design various new and unique pattern of batik. Almost all of batik pattern have already included in such software to help easier designers in doing batik various new design. For example this software has already used to create various motifs of Pekalongan batik, Garut batik, Yogyakarta and Solo batik. In other side this will strengthen social context of batik as a genuine craft originated from Indonesia not of other country. With such action the other countries claim that batik is their culture legacy in origin would not possibly to happen. Actually the batik is originated from Indonesia cultural heritage.

## **6. Fractal Batik**

Indonesia has been known with its bright hand written batik craft with many cultural and natural motives. Such batik pattern can be pattern in various mathematical theorems named Fractal. In simple way Fractal is a math concepts discussing variety pattern of similarity in all scale. The batik pattern in these Fractal theorems can be modified with the help of computers technology to produce various new designs. The design diversity can be identified from graph, color, size, angle and its recurrence. The batik Fractal process can solve the problems of limited batik motif design, and even with high ability to create various simple, complicate and unique batik patterns in a high speed.

The Fractal batik can create many new motives of batik, standard traditional batik conformity can be manage, can be synchronize with industrial engineering, can create other three dimension product with batik theme. The superiority of application

potential is appropriate for batik industry or national textile industry and other craft product as in statue, furniture which will explore and implementing the batik motives in its product. All human skill and creativity potential two aspects, it can provide spiritual aspect the mean of vertical relation between human being and its creator and material aspect the mean of horizontal relation between human being with their mankind. Batik is a part of daily mass production in the cloth decoration considering the market segments, it has a horizontal dimension. Nevertheless, batik gives a picture of many symbols regarding philosophical way of life aspects of people. The batik motive “*sawat*” symbolizing of firmness and determination symbolized by wings, batik motive of “*semen*” symbolized by several roots of all kind of plants symbolizing fertility, prosperity and entire nature of the universe. With such certain kinds of symbols batik design has another meaning as ethical meaning of wearing clothes. During a wedding party for example the bride and bridegroom are suggested to wear batik type of “*sidomulyo*” or “*sidomukti*” which means glory hoping the wedding couple would have a new life of glory, happiness, prosperity, long life and joy the whole life.

The Java traditional batik as in “*larangan*” motive is only permitted to be wear especially by royal family. The “*parang rusak*” motive is a classic example. The Java batik ornaments are really inseparable with the history of royal family. As well as in Europe royal family history including ancient China, the kingdom palace is merely a center of cultural and intellectual development. Nevertheless, nowadays such regulation has already changed more lax due to society’s more modern life style development in every aspect and life style of society in all areas, hence the royal tradition life style has changed significantly in many forms, now batik is not only known in royal family environment instead of entire society in Indonesia.

A batik form is merely reflecting the wholeness of works starting from production process, ornamentation, up to its appreciation and the ethics of wearing batik. The meaning of batik cannot be reduced to just to be one of a series of its requirements to be a wholeness of works. An interesting perspective of batik design is because batik has its fractal characteristic in it. Fractal has reflecting a mathematical concept to model variety of things which cannot be modeled by using conventional geometry.

The conventional geometry variety of natural things into even numeral, for example dimension of 1 draws as line form; dimension of 2 draws by using rectangle, triangle and so forth; meanwhile cube, pyramid reflecting a number of 3 dimension. A different has occurred has occurred as stated by a well known scientist Benoit Mandelbrot, in his book *The Fractal Geometry of Nature* (1984), fractal is showing a contrary concept, the natural form reflecting odd number. Cabbage tread, crimped paper ball made from crushed paper, smoke, shore line, reflected by odd and fraction numeral dimension. Shore line for example is not form as a line shows number of 1 dimension, and also not a flat dimension reflected a number of 2. These have happened due to orde meter pattern of the shore line by aero photograph have geometrical similarity with the shore long line or orde kilometer. This can be observed in batik design. If we do to and fro, a piece of batik or the whole, it would always spout

similar pattern would compose simple geometrical pattern called fractal. This character has occurred due to batik pseudo algorithmic: drawing huge design called *klowongan*, and then *isen-isen* or put something for content, ended with harmonization to fill up the empty part as explained by batik expert H. Santosa Doellah in his book: *Batik The Impact of Time and Environment* (2002). The *klowongan* batik and *isen-isen* batik is a basic motif drawing pattern repeatedly and this would conclude that batik has similarity characteristic in many scale and view patterns.

Nevertheless the fractal characteristic of batik is not only those which has mentioned before. The batik basic motive of basic character also has a fractal characteristic. Basic motive of "*mega mendung*" means the specific batik originated from Cirebon coastal area reflected by clouds, for example, shows pattern that one cloud can be drawn from other smaller clouds. This is the other character of fractal called as iterated function system. Such pattern can be found in many special traditional batik as in the drawing of *sawat*, *lar*, *kawung*, *parang rusak*, and so forth. These basic motives can be reconstructed repeatedly extracting existing patterns with using simple mathematical structural equations.

## **7. Lycra Batik**

Batik is a technique to make variety of decorations with holding the colors temporarily using the help of "malam" or wax. In Indonesia batik naturally has meaning of variety of decorating based upon some motives developed in Java Island. Batik is continuously revolution following the changing of epoch. The motives can be identify from the batik evolution easily adopting social changing in the batik crafters' environment as can be observed in the batik coming from the coastal areas. Even though it was always happening, except of the batik coming from hinterland areas which always maintain its color of "sogan" or brown color domination.

The batik innovation is continuously occurred. Malaysia has ambiguously to produce the hand written batik craft massively with the help of computerized "canting" machines, to overcome the scarcity of batik crafters. Iwan Tirta was the one who introduce "prada" or gold marks on the batik products and batik on the silk. Batik also experienced to be made on wool with the sponsor of Australia organization of wool; nevertheless it has not continued to produce anymore. This is because wool is not a product of Indonesia textile and probably unmatched with the process of batik or because the wool cost is very expensive for Indonesian, hence, the batik crafter or its user is very limited.

Today, a designer of Indonesia named Carmanita conduct a join production with Dupont to create batik on the lycra. Lycra is a kind of fiber founded and produced by Dupont in Delaware USA in the year 1958. When it was firstly founded lycra was used limitedly for lingerie. In the year 1970s, lycra has tried to be wear for sports mainly for swimming. Lycra has elastic characteristic and have the ability reforming

perfectly to its original form, because of this characteristic lycra has already accepted massively. In the 1990s decade lycra had already started to be wore as a dress, and mixed with other fibers as in natural fiber or human made synthetic fiber as in polyester.

Another challenge to make batik on the lycra, as we understand lycra is a synthetic fibre with stretch as its main characteristic, mixed with another material as in silk, cotton, polyester with lycra's composition around five percents. The stretch characteristic of lycra has its own consequent in its color absorbability. More than two years have done the research on lycra mixed with other material and to be batik craft, and at least the match formulation of colors, kind, motif and "canting" match for lycra batik had already founded. Many kind of materials for this project among others are mixture of lycra and polyester have been done. The materials "jarring ikan" with full of holes in variety of sizes, color wide to the left and right with using a big size of "canting" the batik crafting process can be executed perfectly.

## **8. The Property Rights**

At least not less than 90% from approximately 6.000 batik motifs in batik city of Bengawan have not yet completed with the property rights as the assets of the region. In the year 2008 the Solo city government have planned to register 140 batik motif, following at least 415 another batik motif that have been registered and patented in the period of 2004-2006 (Solopost 25 Juni 2008). According to source of industrial trading and capital investment agency city government of Solo (Disperindag PM, Solo), Sri Wahyuni, the patent motif registration have been started in the year 2004 for 215 batik motif batik and the following year 2006 for at least more than 200 batik motif. Current year with such approximately Rp70 billion coming from city funds, city of Solo has targeted at least more than 140 batik motif. Generally batik crafters patent registration awareness is still low. For the batik motif patent registration registered only 9.2 percent batik motif patent have been registered formally, hence the city government patent registration plan target has not been completed. Actually the patent registration cost is very cheap, it cost only Rp500,000. Nevertheless the process to complete such patent registration is complicated and need a long time to finish the property rights registration, at least it need one year to finish a patent registration. The administration procedures are really long and time consuming. But if the patent mindedness of batik businessmen society's have already aware, it would be good for the city government of Solo to boost the patent registration massively to avoid the specific Solo batik motif to be illegally use in other city except of Solo, or even outside the country of Indonesia intended for illegal individual profit taking motive. To register property rights done on behalf of the city government would be good for the sake of Solo batik crafters; hence batik crafters would not need to worry their batik would be imitated by other businessmen outside city of Solo exploit abuse of famous Solo city batik motif.

The registration on behalf of city government of Solo city is needed to be executed, the batik motif should be admitted originally created by the batik crafters in Solo whether individually or batik crafters as an organization as in batik cooperatives that many existed in city of Solo. The individual batik crafters or batik crafters cooperatives joined together with city government of city of Solo among others are Koperasi Pamong Penguasa Batik Solo, Koperasi Batik Bahari, Koperasi Batik KPN, Forum Kampung Batik Laweyan and Kampung Wisata Batik kauman. The recognition of intellectual property rights would ascertain that batik with certain motif is legally owned by Solo inhabitant.

Outside of the batik motif property rights recognitions, the batik crafters in Solo actually starting to realize the important of property rights. Nevertheless, today the awareness is only limited to trade mark awareness. According the data from Solo city government of industrial and trading affair, 25% batik Solo trade mark has been registered and having legal recognition from the directorate of property rights of the department of judicial affair and human rights of Indonesia.

## **9. Conclusion**

The future creative batik industry development has two important dimensions complement each other. It is recognized as a cultural richness, national identity and as a national industrial wealth. Both dimensions are important as the basic to determine the direction of future batik development, without cultural value batik of Indonesia would lost its genuine soul and batik without industrial and technological touch would impossible gain its maximum opportunity. Hence, both dimensions should be in comprehensively united and holistic. Batik is merely sets of philosophy, cultural traditional full with local wisdom and skillful art feeling senses, which exactly would provide additional value for the creative industry of Indonesia. These matters should be comprehensively understood as a huge potential should really continuously to be developed to the future long last existence. As a part of national creative industry, the development of batik industry of Indonesia should have exact and certain directions to be executed, it should have a clear strategic framework to develop. Hence, the creative industry development could be more focusing and directed certainly in terms of its cultural contents, technology, marketing management, information technology, coloring textile industrial technology, production process handling and industrial waste management and human resource management. The technology design an art work full with esthetics value hence the batik quality and class influenced significantly by design quality as its motif.

The technological design in batik industry development is needed to avoid batik monotone patterns and faster to obsolete unfashionable. Batik art work pattern design very significantly influenced by mankind cultural development in their era. For example batik motif in the era of the royal family would certainly different compare to

current batik motif. Nevertheless the batik technological design is not directed to strip off older classic motif.

In just the technological design is intended for the batik art would really still beautiful to be look with always following art development era, nevertheless with always discipline defending the batik original source well as a national high value cultural heritage. Hence, the batik philosophy will not wash away swallowed by the savage of civilization.

Hence, actually the technological contemporary design has the complementary role with the original cultural heritage design. To maintain the original cultural heritage design does not mean avoiding creative innovations, nevertheless in just such innovation possibly to be executed with discovering and developing the national cultural heritage roots in variety of batik motif.

The government supports unavoidable and must be executed continuously, this is showing the government concern to Indonesia historical national heritage and now has become a world heritage as written in the government of Indonesia regulation in PP No. 78 tahun 2007 stated that batik has recognized as Indonesia national heritage done by UNESCO through a debate and long struggle. The proactive demeanor should be ultimately done instead of reactive, after Malaysia the neighboring country have done the batik name patent as its part of Malaysia national cultural heritage, then Indonesia become confuse to have socialization of what an important is the batik product patent for the batik crafters in Indonesia. The cultural aspects is also very important as the paradigm and philosophy of batik art work is merely an intellectual property rights and for this matter there should be an ownership of intellectual property rights, this matter is not easy due to many batik motif without the name of the creators to be included embedded in such batik patterns.

## **References**

- Cunningham, S; Cutler, T; Hearn, G; Ryan, M and Keane, M (2004). *An Innovation Agenda for the Creative Industries: Where is the R & D?*. Media International Australia; Incorporating Culture & Policy. vol. 112 174-185.
- Disperindag Surakarta (2007). *Data Industri Kreatif di Surakarta, Jawa Tengah & Indonesia*, tidak dipublikasikan.
- Disperindag Surakarta (2009). *Data Industri Kreatif Batik di Surakarta*. Tidak dipublikasikan.
- Doellah, S.H., (2002). *Batik: The Impact of Time and Environment*. Sumber Pustaka. Jakarta.
- Kontan (2008). *Produk Ilegal Batik Cetak Serbu Indonesia*. 8 Oktober.
- Kontan (2008). *Produk Ilegal Batik Cetak Serbu Indonesia*. 8 Oktober.
- Kompas (2008). *Industri Kreatif di Indonesia* 12 September.
- Kompas (2005). *Batik Malaysia* 15 Desember
- Mandelbrot (1984). *The Fractal Geometry of Nature*. Sorbone. Paris
- Potts, J dan Cunningham, S. (2007). *Four Models of the Creative Industries*. Journal of

Cultural Science. vol.1. 223-229.

Pratt, A.E. (2004). *The Cultural Economy: A Call for Spatialized "Production of Culture" perspectives*. International Journal of Cultural Studies. vol.7(1), 117-128.

Radar Pekalongan, Jawa Pos (2008). *Masalah HAKI dalam Industri Batik di Indonesia*. 17 September.

Tepper, S.J. (2002). *Creative Assets and The Changing Economy*. The Journal of Arts Management, Law and Society. vol.32 (2). 159-167.

Towse, R. (2002). *Copyright and Cultural Policy for the Creative Industries*. Journal of Economics, Law and Intellectual Property.vol.4. 445-451.

WEF (World Economic Forum) (2007). *Economic Creativity Index Ranking*. INSEAD.

[www.seputarindonesia.com](http://www.seputarindonesia.com) diunduh 2 Juli 2009.