

Batik: Object and Tourist Attraction

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Abstract—Batik is originally developed by women to be a craft that contains philosophy, character and value of art, and becomes a part of Indonesia culture. It is expected that Batik is able to cope with modernization and maintain its tradition at the same time. Batik has been proven to develop rapidly in several aspects, including the realm of tourism. One of the areas where Batik has attracted as an object of tourism and economy is the city of Yogyakarta, Indonesia. Research of Batik as an object and attraction of tourism has begun by reviewing some journals and research results about Batik in Yogyakarta with qualitative approach and action research. The result of Batik research is able to frame the traditions, tourism and economic society that developed in the tourism villages in Yogyakarta. This research needs to be followed up by focusing on stakeholder efforts of governance, tourism stakeholder and society in maintaining Yogyakarta as World Batik City.

Keywords—batik; object; attraction.

I. INTRODUCTION

Batik is a craft that contains philosophy, character, and artistic value and has become a part of Indonesian culture. According to Asti M. and Ambar B. Arini [1] based on the etymology and terminology, batik is a series of words “Mbat and Tik”. Mbat in Javanese can be interpreted as “nyembat” or throwing any times, whereas “tik” comes from the word dot. So, batik means throwing multiple points on the fabric. There is also one said that the word batik comes from the word “amba” which means a wide cloth. The word “Titik”, it means that batik is the points drawn on cloth media wide so that they produce beautiful patterns.

Tourism development is a process of changes in the environment, nature and human behavior whose direction supports the improvement of tourism services and facilities. Sugiyanto’s study [2] explains the predicate of Yogyakarta as a city of culture, city of struggle, city of education, city of tourism and city of comfortable heart. Yogyakarta's biggest contribution as a city of education and tourism is the kingdom or palace, because batik developed in Yogyakarta initially came from women or girls. Since 1990, batik in Indonesia has increasingly risen because the government of the Republic of Indonesia issued Law Number 9 of 1990 concerning Tourism.

According to Indonesian law number 9 of 1990, tourism is a travel activity or part of the activity that is carried out voluntarily and temporarily to enjoy tourist objects and attractions. Tourism elements are:

1. Travel activities
2. Conducted voluntarily
3. Temporary
4. Part or all of the journeys to enjoy tourist objects and attractions

The object and attraction of tourist visiting Yogyakarta due to interesting things such as shopping and learning to make batik. Tourism laws give the benefit to the batik business because batik is one of the souvenirs of tourists. In its development batik is not only a souvenir, but also power and attraction for tourists. The World Craft Council (WCC) on October 18th, 2014 in Dongyang, China assigned that Yogyakarta as the World Batik City. After awarding Yogyakarta as the world batik city, batik in Yogyakarta increasingly attracts and strengthens the position of tourism in Yogyakarta.

The following formulations of the problems are:

1. What are Batik’s Organizations in Yogyakarta?
2. What are the attractions of Batik?
3. What are the roles of stakeholder to Preserve Batik?

The objectives to be achieved through this research are:

1. To know the batik’s organization in Yogyakarta.
2. To find the attraction of Batik
3. To find out the roles of stakeholders to preserve Batik.

II. RESEARCH METHODS

A. Research Location

This research was conducted in Yogyakarta City.

B. Types and Sources of Data

The type of data collected in this study is qualitative data, namely data that is not in the form of numbers but in the form of information. Data sources used are: a.) Primary data sources, namely data sources obtained first directly from the object of research, namely information. b.) Secondary data sources are data obtained in the form of data that has been made, obtained from literature study of several journals and the results of research on batik and tourism in Yogyakarta, followed by action research. Action research was carried out through the activities of the Dekranasda of Yogyakarta, Dekranasda region, the Tourism Agency and the Batik Lovers

Organization. Data collection, data analysis and report writing use a qualitative model.

III. RESULTS AND DISCUSSIONS

A. *The Batik's Organizations in Yogyakarta*

The existence of noble art and culture of batik encourages the birth of various organizations that preserve and develop batik in the city of Yogyakarta, the organization is:

1. Dekranasda DIY

The National Craft Council (Dekranasda) DIY is an institution that seeks to develop the handicraft industry in DIY. Dekranasda's goal is to increase awareness of the importance of crafts for life, to preserve indigenous traditions and cultures.

Vision: Dekranasda is a reliable institution in supporting Indonesia's economic independence. Mission: 1). Preparing regeneration of superior human resources / craftsmen and exploring, preserving and developing the traditions and traditions of the nation, 2). Improve the competitiveness of handicraft products based on local wisdom with global tastes through the development of innovation, creativity and efficiency, 3). Improve partnership and cooperation with national and international institutions in the craft industry.

Considering its important and strategic role, as well as its enormous potential to increase creativity creatively, this craft art needs to be explored, preserved, fostered and driven by its growth and development. The Dekranasda DIY Work Program for 2017 to 2022 which relates to strengthening batik are:

- a. Crafts and Batik Development and Competitiveness Field Program, Holds Craft and Batik Design Contest, Encourages DIY Regional Government to Establish Special Batik Market and Encourages DIY Regional Government to establish the World Batik Museum.
- b. Program in Information Public Relations and Publication of Crafting Profiles: Exhibition Promotion and International Cooperation, Implementation of the biennial agenda of JIBB, Jogja International Batik Biennale, Foreign Cooperation, institutional cooperation of Dekranasda with Government Agencies and BUMN (State-Owned Enterprises) / BUMD (Regional Owned Enterprises) and Private, NGOs, and Social Organizations Community.

2. "Sekar Jagad" Batik Lovers Organization

The Association of Indonesian Batik Lovers Sekar Jagad is a community that is very concerned about where, its members have a vision and mission to maintain and preserve one of the national cultural heritage, namely, Batik. Dekranasda DIY was established on May 17, 1999,

the Association based in the City of Yogyakarta has 500 members spread throughout the archipelago.

The Association of Indonesian Batik Lovers Sekar Jagad was founded on May 17, 1999 by several batik lovers in Yogyakarta. With Notarial Deed Bimo Seno Sanjaya, S.H. No. 46 On July 23, 2008. This idea was supported by various groups such as fashion designers, batik entrepreneurs, batik experts, batik practitioners, and batik academics, others.

Vision: To preserve and develop Indonesian batik as the Supreme Work of Humanity in oral and non-existent heritage and to become the identity of the Indonesian people.

Mission: The Association of Indonesian Batik lovers "Sekar Jagad" is a social organization that conducts preservation and development by: a. Increasing people's love for batik through various activities, b. Increase understanding of batik art and technology for various circles of society, c. Increase the promotion of batik for various functions and needs, d. Making batik as a vehicle for the welfare of society both physically and mentally.

Association of Indonesian Batik Lovers Sekar Jagad Yogyakarta as a member of the Indonesian Batik Community of Yogyakarta united with all humility, enlarged, developed and protected batik as a noble culture, as well as protecting batik craftsmen for the welfare of the community.

The functions and responsibilities of the Sekar Jagad batik association are one of fostering batik craftsmen, both individual craftsmen and group craftsmen. Examples of individual craftsmen who are constantly accompanied and involved in various activities such as Mr. Afif Syukur, the owner of Afif Batik, Haryani's mother, Winoto Literary Owner, Batik Winoto Sastro, and Mr. Sugeng Waskito, the owner of Gee Batik. Examples of group batik craftsmen in the form of community groups such as in Bantul, Sleman, Gunungkidul and Kulonprogo regencies have been trained in coloring, batik and natural coloring so that they can produce superior quality batik. Javanese batik has become a shirt everywhere, being tablecloths, curtains, uniforms, and various uses in life. Suddenly a printed cloth that is not Batik appears, but displays beautiful batik with the progress of textile technology, the batik centers are threatened with extinction. In 1999 the association of Indonesian batik lovers Sekar Jagad stood in Yogyakarta, with the patron of Sri Sultan Hamengkubuwono X. His task was to preserve and develop Indonesian Batik.

3. Tourism villages

The existence of batik in Yogyakarta encourages people to form tourism villages. Batik tourism village is a village area that has advantages and selling points, a form of superiority of batik tourism villages located in cultural

arts and development in engineering and industry. Community efforts to preserve batik culture and art have the support of the local government because it has broad positive benefits. Positive impacts of batik tourism villages, including: a. Expanding community employment, b. Increase community income, c. Turn on various village potentials including home industry, art, culture and education, d. Introducing and empowering villagers to the wider community, e. Increasing brotherhood between villages in an area and wide to the local, national and international spheres.

Batik tourism village is an urban area that can be enjoyed by tourists in the form of service products, goods, the beauty of the area, uniqueness or peculiarities, so that in the tourism village tourists will: a. learn about the process of creating and shopping for batik, b. learn to socialize with the culture of Yogyakarta society, c. learn to make batik and socialize with the tourist community, the hospitality of the people of Yogyakarta can be enjoyed by enjoying Yogyakarta's food and drinks, d. go to the tourism village by taxi transportation, private cars, online transportation, pedicab, etc., and can stay at the homestay, residential houses, hotels around or in the village.

In the city of Yogyakarta there are 14 tourism villages with 80% of batik tourism attractions, the distance of the villages are close to one another (Yogyakarta City Tourism Office 2015). For example, Annual Tourism Village with one of its tourist attractions "Batik Jumputan Ibu Sejahtera" is able to move 27 mothers who have unique batik skills, become batik training facilitators that have a positive impact on the economic life of each member. In this tourism village, tourists can enjoy the process of batik, batik shopping, courses independently or in groups, the production process and the techniques of marketing the products [3]

B. The Attractions of Batik

Tourist attraction based on the Republic of Indonesia Law Number 10 of 2009, is everything that has uniqueness, ease and value in the form of diversity of natural, cultural, and man-made wealth is the target or tourist visit. Briefly the tourist attraction is every destination tourists visit.

The attraction of batik is the nature of batik in the form of uniqueness, authenticity, scarcity (different from others), meaning and philosophy which all foster enthusiasm and value for tourists. So the attraction of batik is a human creation inspired by the various creations of God Almighty, which is realized by batik in a variety of motives. According to Kawasaki Naumi [4], the attraction of batik lies in: a. Batik making techniques, b. Variety of batik decoration, c. Use of batik, d. Batik as a cosmological expression, e. Batik as an expression of people's life cycle, f. From noble art to cultural heritage.

In addition, the process of establishing itself is a unique attraction for tourists, one of which preferred by tourists is

learning the variety of decorative batik cloth with various patterns. In this process there are several stages so that tourists may not come for just hours, but they have to spend a night in a workshop or a resident's house. The stages of making batik at one of the village tourism studios include: a. painting or drawing on white cloth, b. "Nyanthing", closing the painting with the night, c. chapter of the dyeing process.

As a tourism destination in Yogyakarta, there are 4 museums: Batik Museum of Kraton Ngayogyakarta Hadiningrat, Imogiri Batik Environment Museum - Cipto Wening, Indonesian Batik Museum and Batik Ulen Sentalu Museum.

C. The Role of Batik Stakeholders in Preserving Batik

Batik in Yogyakarta encourages people to form tourism villages. Batik tourism village is batik tourist attraction selling information and knowledge that never runs out. Batik tourism as an object and special attraction for tourists means they value human works in the form of cultural arts as well as special targets for the development of handicraft. Developing and aligning batik as an effort that can meet current needs without sacrificing future generations are needed to create good Batik.

The role of batik stakeholders can be detailed as follows:

1. Yogyakarta City Government through: a. The Yogyakarta City Tourism and Culture Office in realizing Yogyakarta as a batik city contributing to the promotion, organizing various tourism product exhibitions with one of the exhibition materials which was batik. b. The Office of Cooperatives and Small and Medium Enterprises and the Trade Office contributing to fostering and facilitating batik actors in workshops that were held to introduce and train batik, talk shows, in communication media such as radio, television and printed media etc. c. Establishment of a batik monument, d. The policy of the Yogyakarta City Government to help realize the image of Yogyakarta as the World Batik City, namely the issuance of a number of regulations regarding: 1). Yogyakarta Mayor's Decree Number 269 / KEP / 2012 concerning the Use of Daily Service Clothing in the Yogyakarta City Government Environment. 2). Mayor's Regulation Number 57 of 2011 concerning Guidelines for Preparing School Rules. 3). Mayor of Yogyakarta Decree Number 173 of 2014 concerning the Use of "Gagrak" Yogyakarta Traditional Clothing in Yogyakarta City Government.
2. Dekranasda, things done by Dekranasda include: a. organizing batik design competitions and publicity, for batik lovers through organizing exhibitions and marketing facilities for production and promotion and developing market links with partnerships of several companies, b. Assistance and protection of batik craftsmen by providing training ranging from production, packaging and marketing and providing

intellectual property rights to the creators of batik motifs, c. disseminate the characteristics of the original Yogyakarta batik to the people in particular to the batik producers.

3. The Association of Batik Lovers "Sekar Jagad", things that are done to preserve Yogyakarta batik include: a. along with other stakeholders, to commemorate the National Batik Day which is celebrated every October 2, with a variety of different agendas each year, b. Campaign or appeal to the community to wear batik to the whole community not specifically but through certain events or at the time of the exhibition, c. organizing batik training for the community, d. supervise batik producers and batik sellers to maintain the quality of Yogyakarta batik, e. collaborate with the government and stakeholders to continue to maintain a noble culture with various policies and events, f. hold discussion activities, seminars, exhibitions and promotions. Whatever the activities of the Sekar Jagad Circle of Friends in it always punctuate its role in promoting batik, preserving batik, developing a variety of characteristics of Yogyakarta, and providing protection against batik and batik actors.
4. Society, the activities of the Yogyakarta community in participating in preserving Yogyakarta batik include: a. willingness to wear batik both in daily activities, service, uniforms of organization and in various cultural traditions of Yogyakarta such as wedding ceremonies, coronary care processions, "mitoni" traditional ceremonies, baby gedongs, and more importantly the availability of citizens to learn batik and some become marketing or agents batik sales. For example, all community activities are accommodated in batik tourism villages.

The four stakeholders above established cooperation with various parties and the media to preserve Yogyakarta batik with willingness to use, learn batik, businesses in the field of batik, and bequeath and promote as a form of participation in defending Yogyakarta as the World Batik city.

IV. CONCLUSION

Batik in Yogyakarta encourages people to form tourism villages. Batik tourism village as the tourist attraction batik is selling information and knowledge that never runs out. Batik tourism as an object and special attraction for tourists means that they value human works in the form of cultural arts as well as special targets for the development of handicrafts.

The batik tourism village is the subject and object of the Government and the Association of Batik Lovers "Sekar Jagad" and the Dekaranasda in preserving Yogyakarta's batik. In this batik tourism village, the attraction of batik is opened to interesting publics, especially tourists, to be informed, taught and to talk about the batik production process, the flow of batik stories, the meaning of symbols in batik and the direction of Yogyakarta culture and the life history of batik is poured. This is where batik attracts tourists as an invincible attraction by other tourist attractions.

For the sustainability of this research, it needs some suggestions. In giving instruction, the stakeholders should involve the community, the batik's organization or the village tourism. Thus, there is a concept to develop the tourism and the sustainability of batik. However, the role of batik is very important for tourism industry. The existence of batik can be a means of advertisement and promotion of the tourism in Yogyakarta. It can be one of the attractions of tourism so it can increase the tourists visit.

Valuable lessons from this study include: 1) the intention to preserve batik is sincere intention for the welfare of the community, 2) maintain unity and unity of society with moral commitment, self-love attitude of culture.

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