

Internationalization of Batik In The Creative Industry of Harajutik

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Abstract—Indonesia has a variety of traditional textile, namely Batik, Tenun, Songket, Gringsing, and others variety. Indonesian Traditional Textiles have their characteristics, fineness, and uniqueness. Batik as a cultural wealth of Indonesia potentially become a favorite fashion for youth. If Batik managed with unique ways and supported by a good marketing strategy, then Batik can increase sales figures and also go international for the fashion industry. This study discusses how the creativity and motivation of young people who mix and match the Indonesian Batik with the concept of Japanese Harajuku. This research uses a qualitative method with a case study. The results show that Batik with the idea of Japanese Harajuku can become an opportunity for the creative industry with the youth segment and promote to the international community through cultural diplomacy.

Keywords—Harajutik; Internationalization of Batik; Creative Industry

I. INTRODUCTION

Nowadays, the value of culture in the community began to fade, and some of the others started to disappear. The culture in society changes as a result of the increasing development of technology, especially information and communication technology. Because of the easiness of information stream from domestic and international that meet the user needs, especially

the young Indonesian generation who receive information from any direction without a good filter. But there is also a young generation that can take the positive aspects from a foreign culture and adapt it with the existing culture in Indonesia.

The figure of the young generation is the successor from the past generation that will change or maintain the culture that becomes the identity of the nation; they should love and preserve the culture that has been inherited from the past and proceed it to the next generation. For ages, 10-19 years can be categorized as young generation[1]. Furthermore, if the young generation does not recognize the culture of its people, then the culture is quickly become vulnerable to be claimed by other countries. Because of this globalization era, the culture plays an essential role in determining identity. [2] Culture differentiates us from others and it makes us unique because essentially every country has its own culture.[3]

Although the culture has been attached to us from birth, cultural heritage must be protected, preserved and developed, so that the future generations of the nations will know the cultural heritages from their country. Cultural inheritance can be done in different ways and through various means. Means that can be used for artistic legacy is through family, community, organization and mass media. This means an important part of transforming culture in Indonesia. [4]

Indonesia is a country with the region range from Sabang to Merauke and an archipelago country with a diversity of language, religion, customs, textiles and other cultures that characterize every region.[5]

There is a phenomenon that traditional textiles as local heritage with high value in Indonesia but less desirable by the young Indonesian generation. The magnitude of the globalization effect that causes the young Indonesian age prefer foreign products and more proud when using it than using domestic products. [6] Also, less exposure to various media channels in Indonesia causes young generation lacks insight and pride with traditional textiles.[7] But there is a lot of traditional Indonesian textiles with unique and catchy style, one of them is Batik. Some Batik motifs have high philosophical value in ancient times.[8] The creations, patterns, and colors of batik not only create something catchy to the eye but also have a meaning that is closely related to the philosophy of life.[9]

The United Nations Educational, Scientific and Cultural Organisation (UNESCO) on October 2, 2009, declared Batik as one of Indonesia's cultural heritage. Batik as local wisdom from the ancestral heritage must be interpreted from its values and imbued by Indonesian people, especially the young generation. The study related to the philosophical meaning of Batik has also given a new color when juxtaposed with beneficial results from other countries, such as Japan which has Kimono as distinctive clothing of his community. [10] Batik and Kimono have a high philosophical meaning and impact for the Indonesian and Japanese in their life.[11] This philosophical meaning must be maintained when entering into the creative industry.[12]

Japan also has a popular culture favored by young Indonesian generation, namely Harajuku. The acculturation of Japanese and Indonesian culture in Harajuku and Batik creations which then popularized by the term Harajutik with potential to developed in Indonesia's creative industry. Harajutik is a combination of Harajuku style and Batik creations, so Batik is not left behind with the development of a foreign culture that enters Indonesia. If Harajutik accepted as the fashion trend of young Indonesian generation that will enable the potential development of creative industries and marketing strategies, which can create fashion trends. The consequence of the Batik in modern industry, then Batik is required to follow the development of fashion and market demands.[13] This suggests that the target market can determine the development of creative industries in creating a fashion that follows the current trends.

Thus, Batik sustainability as local wisdom remains one of the identities of the nation. The rapid development of Harajuku style in Indonesia needs to be addressed wisely through the acculturation of Japanese popular culture, Harajuku with Indonesian batik, so that the foreign culture does not eliminate the Indonesian culture itself and Batik also can be acknowledged by the foreign countries. Therefore, this paper is made as an effort to internationalize Batik in Harajutik creative industry.

II. METHODS

This research uses a qualitative method with case study approach. This study aims to provide description and analysis of the application of Indonesian Batik into the concept of Harajuku. The unit of analysis of this research is Batik designers, young people in Bandung and industry of traditional Batik creations consist of 6 people. The research framework (Fig. 1) shows that one of the Indonesian culture and local wisdom is Batik. Through acculturation with Japanese pop culture, namely Harajuku, then produce a creative industry in the form of Batik internationalization.

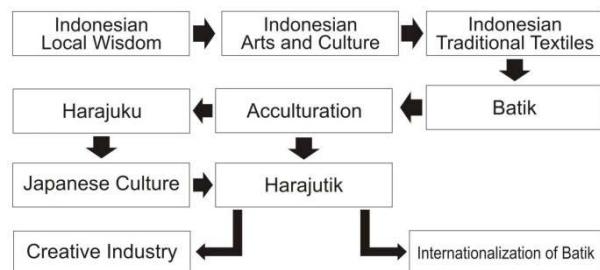


Fig 1. Research Framework of Harajutik

III. RESULTS AND DISCUSSION

A. Batik as Indonesian Culture Wealth

Batik as Indonesian culture wealth and one of the cultural products from the ancestors is very valuable because it is unique and precious. Also, Batik has philosophical value and also a symbolic meaning.[14] Traditional Batik motifs are mostly monumental in nature and its surroundings. It is an imagination of the religion and belief of the artist who is usually anonymous.[14] The influence of religion and belief can be seen in the development of Batik in Indonesia which prioritizes the meaning of tribute to the gods. At that time, Batik is an exclusive textile of the nobleman. The belief in the creation of the magical-religious atmosphere of the Batik makes the nobleman prefer the Batik motifs that contain the symbolic meaning. This is supported by views that emphasize religious aspect. Therefore, some Batik motifs, especially those that have high philosophical value in ancient times.[8] The creations, patterns, and colors of batik not only create something catchy to the eye but also have a meaning that is closely related to the philosophy of life.[9] Indonesian ancestors have created batik motifs with sincere, noble messages and wishes and will bring goodness and happiness to the wearer.

B. Application of Batik with Harajutik Concept

The concept of Harajutik is a concept that is a Batik application combined with Harajuku style by Tiarma Sirait, a designer from Bandung who was inspired from his experience while in Central Tokyo known as Harajuku, which is located around JR. Harajuku Station and Shibuya District[15]. This area is known as a gathering place for youth, surrounded by shops and clothing worn by youth who converge into trendsetters. Tiarma in an interview with the author explains that she sees women, men, teenagers, adults, and children wearing a unique and contemporary fashion that combines

Japanese fashion style with European way. The combination of East and West that produces a unique form of fashion and distinctive, but elegant.

Tiarma is inspired by that style and spurs him to explore Batik and combine it with Harajuku style so that it creates Harajutik concept. Harajutik fashion concept is one form of a mix of classical and cutting-edge cultural ideas. The reproduction of fashion culture as a result of economic interests in the way of goods/materials is useful in the process of self-identification or a particular group, combined with designers with Japanese fashion culture "Harajuku" with the philosophy of "kawaii."



Fig. 2. Harajutik Collection by Tiarma Sirait

Harajuku is a street fashion in Tokyo. Independent fashion model that different with the conventional fashion model. Contrast with Japanese style inspired by famous designers such as Kenzo Takada, Issey Miyake, Hanae Mori, Yohji Yamamoto and Rei Kawakubo, Japanese street fashion "Harajuku" comes from girls in school who want to influence and control fashion trends. The concept of street fashion becomes creative and innovative. Fashion is used against the normative standards and the mainstream media to show identity and community. Harajutik has represented the spirit, vitality, and consistency of the creative and varied way of dressing, ranging from old concepts, Cinderella dress, and high-heels shoe. Harajutik with the spirit of creativity, exploration, self-esteem, and discipline are very suitable for the young generation.

C. Internationalization of Batik

Internationalization of Batik in the perspective of international relations, including into the category of cultural diplomacy. Cultural diplomacy consists of the word 'diplomacy' which is the effort of a nation-state to struggle for national interest among the international community and 'culture' is understood as the use of 'art.' Thus, cultural diplomacy can be interpreted as an effort of a country to struggle for its national interests through cultural dimensions such as education, science, sports, and art. [16], [17]

In fact, the internationalization of Batik is not only to meet the national interest, but also to strengthen cooperative relations with other countries. The process of cultural diplomacy that occurs between the parties that interact must be two-way (circular) and communicative. Two parties who do cultural

diplomacy share the same perspective and appreciate through mutually reinforcing communications. Both countries have the goal of practicing cultural diplomacy and want to achieve it.

The objectives of every process of cultural diplomacy and communication through the internationalization of Batik are: (1) to create mutual understanding of every message and symbols presented through acculturation of Indonesian-Japanese culture; (2) stimulate the recipient's to receive the signal from Indonesian cultures and local wisdom; and (3) do mutual collaboration that inline with the message which is incorporate local traditions into international forums.

Meanwhile, based on the interviews with the students of fashion department in a Private University of Bandung city, Indonesia. Authors got the picture that they are willing to use Batik as long as it can still look fashionable and funky. As many as 80% respondents say agree that Batik is an ancestral heritage that must be preserved. They also argue that as a student with the competence of fashion demands to think creatively by producing a design that utilizes traditional textiles as an effort to love the perfection of local culture. They also stated that they have a moral responsibility to lift and promote Batik to the international level.

Associated with the promotion context, marketing communications can be considered as an essential aspect of the overall mission of promotion and the determinant of marketing success.[18] Marketing communication activity itself consists of a series of activities to realize an idea by using a marketing mix such as advertising, personal selling, direct marketing, sales promotion and public relations. The goal is to identify the target market and to meet the consumer's needs of the desired product (Batik).

The ability of Batik in the worldwide also requires the cognitive and affective competence of creative industry players. Batik internationalization is successful, if it can bring Batik to be known by others across the country and continents, can create friendly textiles of international friendship and also build a relationship between people in a satisfactory global context. Become players that capable to internationalize Batik should be a capable as a messenger and right recipient who can support a better personal relationship. The sender and recipient of the message is a person who has the same needs, desires, goals, and perspectives to see what the world is like. Batik as local wisdom used as a tool of cultural diplomacy can be interpreted as a means to influence the public opinion overseas and if understood as a means of communicating, then the acceptance of the targeted country to something displayed by other countries is one indicator of the successful of cultural diplomacy. This affirms the existence of Batik as a form of dignification and the existence of the nation at the international level.

D. Analysis of the Harajutik Business Environment in the Creative Industry

The aspects of the company's environment analyzed in the Batik industry are the economic, demographic and socio-cultural, technological, ecological and legal environment.[19] For the economic environment relating to export and import activities, consumption levels, and government policies. To

meet the needs of Batik exports are still choked up because the raw materials of Batik still have to import. Other things that come into the constraint is the rate of the dollar. As for the fulfillment of the domestic market can yet be fulfilled. Level of consumption and marketing of Batik, for now, has very well proven that Batik has become dress code in the various event both formal and non-formal. The fashion designers with multiple creations began to glance at the market share of Batik to be fashion textiles from official to trendy, even adopt Harajuku style into Harajutik.

Government policy was supportive of Batik business actors. This policy is contained in Presidential Decree of the Republic of Indonesia Number 127 of the Year 2001, concerning the field/type of business reserved for small-scale business and field/type of business open to medium or large with terms of the partnership. This policy is beneficial for Batik entrepreneurs with small capital, so with the partnership program can support the business that has been cultivated. For the demographic and socio-cultural environment cannot be separated from the role of human as human resources who become a business actor. Human resources become a valuable if balanced with quality. Education also plays a role in creating skilled human resources. The Batik industry requires human resources which have expertise in the field of managerial and Batik design and innovation along with the current developments.

Batik industry is currently dominated by Batik printing that can be mass produced compared to stamp and written Batik. The process of Batik determines the quality of the product. Regarding design, color, and artistry.[20] For stamp and written Batik still maintain the technique of coloring by utilizing natural ingredients. The real impact of the existence of Batik printing industry on the environment is the waste of washing or Batik coloring with large quantities. Therefore, the use of dyes from natural ingredients is highly recommended for the balance of the ecological environment to be maintained.

For batik design and motifs that have been circulating in the market was still very weak on protection regarding patents. This is evidenced by claims made by other countries that Batik is a cultural characteristic of the nation. The Indonesian government has made various efforts so that Batik can be recognized as the original cultural heritage of Indonesia.[21] Finally, UNESCO in 2009 has identified and confirmed that Batik as the result of Indonesian culture.

The exposure of the business environment of the Batik industry. Specifically, the development of Harajutik as a creative industry in Indonesia, especially in the Bandung has a significant opportunity due to creative sectors including creative economy is growing in Bandung with distro/clothing, factory outlets, and others. The creative actors apply the marketing communication principles of differentiation and online distribution to win the target market. This is a supporting factor for the development of Harajutik market in Indonesia creative industries.

So that Batik artisans can innovate. Training is needed to improve their knowledge and skills. it will open up market opportunities. training in the form of product quality

improvement, entrepreneurship training and information access to the market.[22]

IV. CONCLUSIONS

Internationalization of Batik is done by applying Batik textiles to the concept of Harajuku is an effort of national dignity through creativity. Harajutik or Harajuku style with Batik textiles is the result of creations obtained through acculturation of the Indonesian and Japanese culture. Harajutik can revive the tradition of ancestors in the contemporary era. Harajutik is a fashion produced by the creative industry has opened a global art horizon characterized by the many enthusiast's cross-country and transcontinental the art of Batik as an ancestral heritage.

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