THE SOCIAL CAPITAL ON REGENERATION PROCESS OF BATIK INDUSTRY AND BUSINESS IN PEKALONGAN AREA, CENTRAL JAVA, INDONESIA

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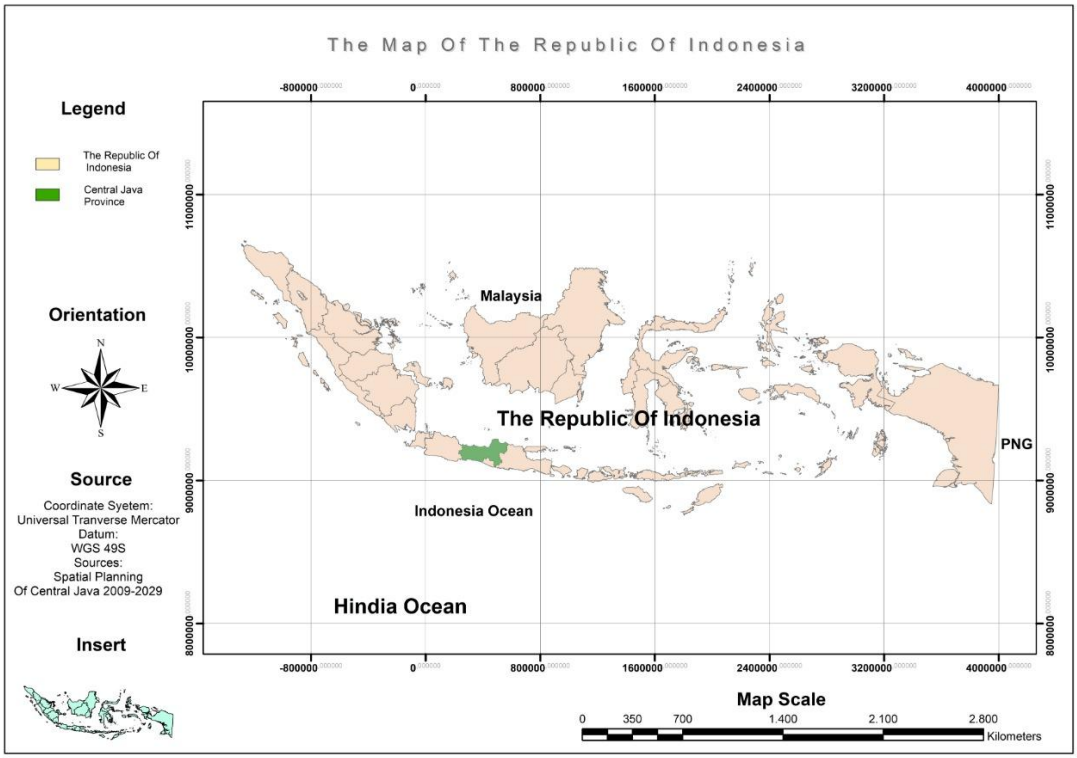
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Abstract - As a traditional handy-craft based textile product in Indonesia, "batik" has obscure roots back to long before the 12th century, and it has been growing since the 12th century in Pekalongan Area. After, then it reached its higher refinement and enrichment in the last two centuries from about the decades of 1830 to 1945. Despite the fact, it was up and down business, even had ever been noted there was sharply decrease during the decade of 1970-1980 due to both non-craft based batik industries' competition and new national economic policy, it has been never totally collapsed. Even, nowadays it has been coming back to another golden era since UNESCO recognized it to be a part of world's cultural heritage since couple years ago. As the biggest cluster of it in Indonesia, even in the world, Pekalongan's batik supplies about seventy percent in the national market. This research was qualitatively and descriptively analyzed with a multiple-case study taken at some batik clusters in Pekalongan area, concludes that the batik industry and business in Pekalongan area has stood the test of time since the norms, spirit, brotherhood, and trust of local people able to successfully transform into the social capital that are not only in widely regeneration process, but also more productive in society which includes both economic creativity and innovation, supported by technology, artistry, and open adaptable natures, and the role of public facility as well.

Index Terms - Batik, Norm, Spirit, Brotherhood, Trust, Social Capital, Regeneration

I. FROM AGROPOLITAN TO INDUSTRIAL CLUSTER

Pekalongan area is a part of Central Java Province, the most populous region in Indonesia situated about 350 kilometers away from Jakarta, the national capital city, and connected by both the national express way and railway (Figure-1) This area totally inhabited by around two million people which living in both rural area and urban system which consisting of two main cities, the municipality of Pekalongan City and the town of Kajen, the capital district, and some small towns.



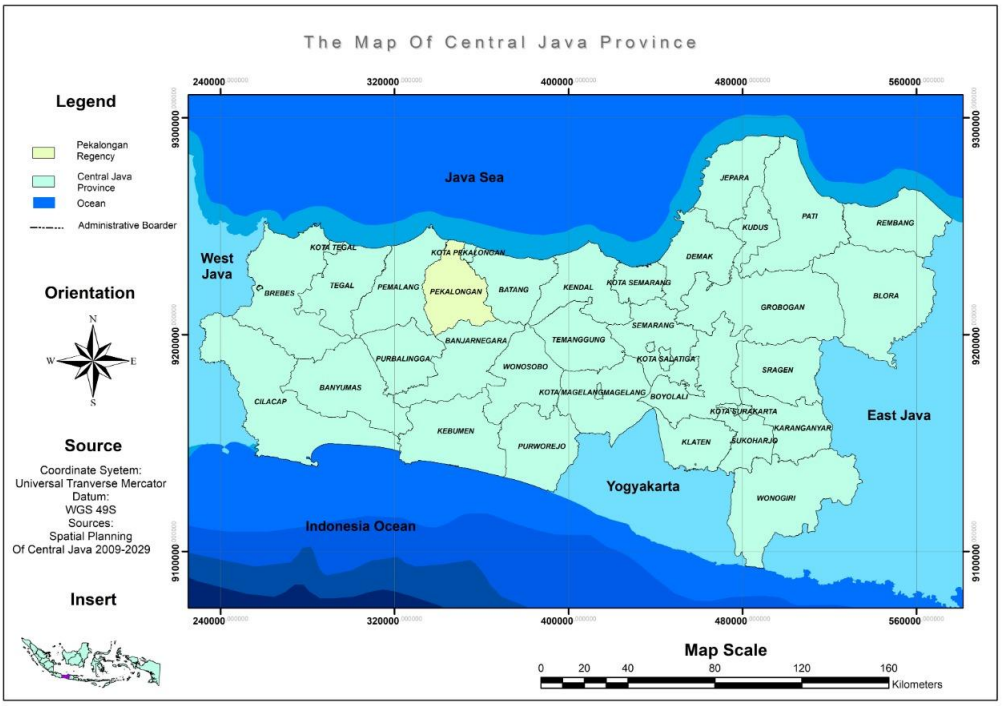


Figure 1: Pekalongan Area in the constellation of Central Java and Indonesia. (Source: The District Administration of Pekalongan)

The Dutch East India Company (VOC), arrived in Indonesia since the very early 17th century started to exploit agriculture products, but then also built colonial power administration in-cooperation with the local kingdoms for about two centuries.

Focusing on sugar production in some areas of Java Island, which later expanded to another century (19th century) by Dutch Colonial Administration, came into one of major industries, and Pekalongan area is one of it. Some of their main settlements had grown to be agropolitan centres. After decades, when enrichment and refinement came into design, technology, and process on local traditional handy-craft textile product, called "batik" in the middle of 19th century to the middle of 20th century, finally it were able to take over as the major industry in this area instead of agriculture products. And, some of agropolitan centres transformed into batik making centres.

II. BATIK AS A PART OF THE ART OF WAX-RESIST DYING TECHNIQUE

The art of wax-resist dyeing technique of fabric is an ancient art form which was found in many parts of the world with different purposes and processing, such as: Egypt (the 4th century BC), China (618-907 AD), India and Japan (645-794 AD), Nigeria, Senegal, and "batik" is one of it. A tradition of making batik was also found in various countries, among others: India, Sri Lanka, China, and Japan (the 7th – 10th century), Indonesia (12th century), Malaysia (early the 20th century).

In Indonesia, the art of batik was most highly concentrated in Java Island since all the materials for the process are readily available, such as cotton, beeswax, and various natural dies which are made of local different plant, and also supported by the high civilization and culture of local people. Indonesian batik predates written records that Rouffaer argues that the technique might have been introduced during the 6th or 7th century from India or Sri Lanka as the centre of Hinduism in the world, and that time most Hinduism Kingdoms were established in Java. However, both Brandes, Dutch archaeologist and Sutjipto, Indonesian archaeologist, believe that Indonesian batik is a native tradition, since other regions in Indonesia such as: Toraja, Flores, and Papua which were not directly influenced by Hinduism, have also an age-old tradition of batik making (Hayati, 2016).

III. FROM JAVA TO ALL OVER THE WORLD

Most Indonesian batiks are made in Java. In coastal areas particularly, have a long history of acculturation, with diverse patterns influenced by a variety of cultures, and they were the most developed in terms of pattern, technique, and the quality of workmanship. Both the Dutch and Chinese colonists were active in developing batik in the late of colonial era; couple decades from 1830 to 1945. They introduced new patterns as well as the use of the copper block stamps (local: "cap") to have mass-production of it. Displayed at the Exposition Universelle, Paris, very early twenty century, Javanese batiks impressed both the local

public and artists. In Sub-Saharan, Africa, it was introduced in the 19th century by Dutch and English merchants. The local people adopted the Javanese batik, making larger designs with thicker lines and more colours. In the 1970s, batik was introduced to Australia, where aboriginal artists have developed it as their own craft. In the 1920s, Javanese batik makers migrated to Malay Peninsula introduced how to use wax and copper blocks in parallel with Javanese migration to the East Coast. In October 2009, UNESCO designated Indonesian batik as an Intangible Cultural Heritage. As a part of the acknowledgment, UNESCO insisted that Indonesia preserve her heritage. The day, October 2, 2009 has been stated by Indonesian government as National Batik Day. This moment has been able to regenerate batik making across the country, even brought Pekalongan batik to the second golden era, back to before the decades of 1970 era (Khayati, 2016).

IV. FROM PHILOSOPHICAL TO BUSINESS SENSE

As a traditional handy-craft based textile product in Indonesia, batik actually has been obscurely known long before the 12th century. Previously, batik cloths were only worn by the kings and their families, the other blue blood and noble group as well with different traditional designs based on the particular philosophies which symbolized the socio-culture position of users. Even, the designs were believed in relation with their future life. All designs were produced by complicated handy-craft process, and conservatively finalized by only four natural-made colours, i.e.: black, brown, gold, and white. One of the popular indicators to see the valuable batik is the size of white dots written in the design. The smaller white dots, the more valuable. They tend to remain conservative designs and colours for centuries, known as "batik pedalaman", means inland batik or "batik priyayi" (batik for the noble or blue blood group of people.). This is related to the location of most of the Javanese Kingdom centres in the hinterland area (Fraser-Lu, 1986) (see Figure-3).



Figure 2. The Inland batiks
(Source: Fraser-Lu, 1986)

As mentioned before that batik is a technique of wax-resist dyeing applied to whole cloth, or cloth made using this technique originated from Indonesia. Batik is made either by drawing dots and lines of the resist with a hand-writing spouted tool called canthing, or by printing the resist with a copper stamp called "cap" to faster the process of it. The application of wax resists dyes and allows the artisan to colour selectively by soaking the cloth in one colour, removing the wax with boiling water, and then repeating if multiple colours are desired. The popularity of batik in Indonesia has varied. Historically, it was essential for ceremonial costumes and it was commonly worn only as part of "kebaya" which was already daily used and recorded during the 12th century. Nowadays, as a part of textile products, it has become a strong source of identity for Indonesian fashion which crossing religious, racial, and socio-cultural boundaries to be a promising commercial commodity for both local and national economic development.

V. THE BEAUTY AND THE BUSINESS SENSE OF PEKALONGAN'S BATIK

As one of Java's Northern coastal cities, Pekalongan was plied by more foreign merchants since the 12th century, such as Arabian and Chinese, and followed by Europeans (17th century), and Japanese (20th century), who expand and enrich batik designs from their exposures to outside sources. They became involved in batik making, in which they merged traditional elements with their own sensibilities. Lately, the enrichment of Pekalongan batik has never ending story since it has been being combined with traditional designs from all parts of Indonesia, and modern designs from all over the world as well. It started from the batik trainings which conducted by some batik's experts and businessmen in Pekalongan to meet the request from an individual or group who come from different parts of Indonesia. This interaction has influenced their sense of batik designs. Pekalongan's batik tends to be more and more lively and colourful than that of designs in the last Javanese Kingdom centres, i.e. Surakarta and Yogyakarta. Pekalongan's Batik has escaped away from the traditional patterns and philosophies to accommodate the market demand as a business commodity supported by dynamic creativity and innovation (Khayati, 2016; Fraser-Lu, 1986) (see Figure-3).



Figure 3. The beauty of colourful Pekalongan's batik
(Source: Fraser-Lu, 1986)

VI. BATIK MAKING AS AN ORCHESTRA SYMPHONY INDUSTRY

Batik which was previously produced by the individual artists, have been growing to be household industries for many decades, the only small part of them transformed into the bigger size and modern industries. As a household industry, batik was previously produced in the large houses as a family business which accommodated all the complicated process of it in the settlement area. When it was fragmented by their heirs and segregated by another inhabitants, the settlement has getting more populous and creating higher and higher density settlement which grew as an organic (un-well planned) pattern settlement, called "Kampong". It is impossible to produce batik in a single house anymore, thus, it is expanded to other houses of their neighbours. Furthermore, since it is expanded to be a larger business opportunity which include both backward and forward linkage industries, batik industry and business has gone to be industrial cluster system covering not only a neighbour unit but also crossing to different units. Covering ten-thousands of batik business units (including backward and forward linkage units) and hundred-thousands labours can be considered a part of massive industries. No wonder, about 70% of the national market was supplied by Pekalongan's batiks (Khayati, 2016)

Most of the neighborhood units focus on a specific product as a part of batik process or a part of batik's backward or forward linkage industries. Even some of them prefer to pay more attention to specific designs. So, to produce batik has to be supported by specialist skill individuals and or group as an orchestra symphony industry; and the conductor goes to batik fashion or gallery shop's owners. Based on its intricate process and diverse designs across neighbourhood units, in the year of 2014, UNESCO awards to include Pekalongan City into sixty-nine members of World's Creative Cities Network in the Craft and Folk Arts category. It is the first among Indonesia's cities, even among ASEAN cities to have made it to this prestigious award. Although sometime the number of batik producers statistically decrease, it is not always an indication of decreasing local economy as some batik producers prefer to be the shop owners which less complicated than batik makers.

VII. FROM NORMS, SPIRIT, AND TRUST TO SOCIAL CAPITAL AT KAMPONG SETTLEMENT

The adaptable nature encourages the batik industry and business is not only concern in a social and economic of nuclear family unit system and the closed society unit anymore, but then also the dwellers of densely neighbourhood unit system, called "Kampong" as mentioned before. Previously, kampong was only perceived as a collection of the house in the high-density environment. In fact, it keeps indigenous concepts of Indonesian settlement which is fruitfully utilized how to survive in the urban area. The social value system found in the kampong has created valuable inhabitant's way of life; of course the spirit of batik making is a part of it. At present kampong is recognized as a collection of harmonically integrated individual and collective decision and value system which is successfully maintaining the local way of life. Kampong is a settlement model with a full of the power of place and place attachment provided by local way of life. Kampong dwellers recognize themselves in relation with their environment, and the environment gives understanding to dwellers how to live in (Syahbana, 2003). According to Islam norms, brotherhood, glorifying and giving neighbours social welfare is a part of their obligation. Fortunately, in Pekalongan area, most batik makers and their backward and forward linkage supporters or supply chains are loyally and faithfully Islam followers are still living in kampong area where batik making as their way of life is still maintained and sustained. Those are one of the competitive advantages among Pekalongan Batik industry and business producers in Indinesia (Khayati, 2016). As also mentioned above that normally industry and business system of batik in Pekalongan area employ a lot of people with higher specific skill, creativity, and innovation as well, a part of their spirit reflection to adjust to the dynamic market. They always dedicate all out of their spirit to maintain, develop, and regenerate it as well, from a decade to other decades, from a century to other centuries to be a part of their social capital. Nowadays, no wonder, Pekalongan area stands as the biggest cluster of batik production in Indonesia, which supplies more than fifty percent in the national market. They had stood the test of time due to the social capitals that are productive in society. The social capital includes economic creativity and innovation, supported by technology, artistry, and open adaptable natures as well (Khayati, 2016). Their adaptable nature encourages them to easily adopt external influences and open way for cooperation with others to transform both technical and management skills in order to meet their environment of economic demands and to establish their own social welfare, even ignoring competition aspects. So, the process of socialization and regeneration was effective not only among their nuclear families or inheritance pattern (scheme) which is very commonly found in a family business to sustain it, but with fully trust workmanship-based, the regeneration also had been extended to their relatives, crafters, management staffs, and even, their neighbours as well to emerge young generation in batik making and business. Of course, the success story batik business regeneration in Pekalongan area has never ignored the role of Batik School established in University of Pekalongan and

the Pekalongan's Batik Museum as a batik cultural centre, transformation, and the developments in promotional and marketing strategies as well. There are three important findings of the research related to social capital building in Pekalongan area, i.e. norms, spirit, brotherhood and trust as the centre of them. (Islam) norms as an accepted standard or a way of behaving or doing things that most people agree with, had already transformed to all of the spirits of local people's activities. When both the social way of behaving (norm) and the spirit individually came to member of a community or an organization, had established their moral and working-manship culture which workably construct the applicable trust as a foundation of social capital where individual capacity to collaborate and to work in effective network to achieve social goal (Francis, 2002; Grossman, 2013). It is understandable that trust is related to belief or collaborative consensus on both moral and (working) culture which honestly and faithfully acknowledged and respected by a community and its member to express their positive or good will, attitude, collective actions, and collective outcome as well (Su, 2004; Fukuyama, 2002; Grosman, 2013).

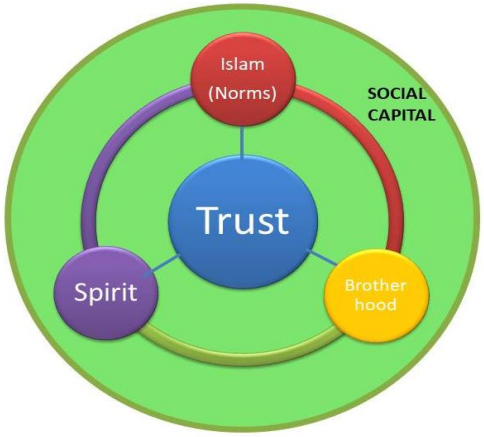


Figure 4. Social capital model of batik industry and business regeneration in Pekalongan Area

CONCLUSIONS

The research on successful of batik industry and business regeneration in Pekalongan area concludes due to the existence of social capital which developed by three important general factors, such as follows: (i) (Islam) norms; (ii) spirit; (iii) brotherhood, and (iv) trust. A part of it, the social capital was also supported by other local factors, among others: (i) the long history of batik making; (ii) the refinement and enrichment of cross-cultural designs, and process of it; (iii) available natural cluster and supply chain system; (iv) adaptable nature; (v) both informal and formal education in relation with; (vi) public facilities in relation with.

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