

Increasing the Selling Value of Indonesian Cultural Products to the Global (Case study of Batik as Indonesian Cultural Identity)

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ABSTRACT

Culture consists of practices, objects, and values in one society. This culture occurs as a result of the emergence of transactions and agreements between certain communities so as to agree on these existing values into the daily life. Even this culture itself is passed down from generation to generation, the identity of this culture demands uniqueness, boundaries, and originality. But the big problem is the strong current of globalization which makes the mingled interactions between one and another culture. Indonesia is rich in culture, which in the past also experienced a lot of acculturation with one another. The uniqueness of Indonesian culture is displayed in many forms, both objects and habits, including performing arts in Bali, phinisi ships, and also batik. Through this research the authors again raise how to increase the selling value of cultural products in Indonesia, by looking at the case studies of traditional batik which innovated into a global approach. This case is discussed from the point of view of Komaruddin Kudiya's success in introducing batik to the global market. The research method was carried out qualitatively, with a cultural and business design approach. The data obtained is based on workshops and seminars, as well as literature obtained online. Furthermore, the data will be studied and analyzed descriptively to produce explanations related to the factors that increase the selling value of batik as a result of Indonesian culture.

Keyword: batik; culture; global; selling value.

INTRODUCTION

Culture as a Commitment

Due to cultural differences in the global society, it has resulted in so many different attitudes from each individual and cultured society in disclosing these differences. Some are open to differences, so that without realizing it, mutual adaptation and mixing of cultures with one another cannot be avoided. Another reaction that destroys human rights in having a cultural identity, due to the closure of different cultures; including antagonistic, paranoid, xenophobic, genocidal, even theoretical.

The division of culture consists of Practices, Objects and Values (philosophy). Culture itself arises as a result of transactions and agreements, the intended transaction is how groups of people give meaning to the values of the culture they embrace. Then through the given meaning, the community group formally agrees on existing values with solidarity and fights for common goals. But in practice agreement and solidarity can be built with surveillance techniques, systematic terror, economic systems, education systems and communication media. So that the meaning of the culture itself can only be enjoyed for certain interests.

In practice, in preserving culture, it is necessary to construct. Construction that is carried out from generation to generation. The time that is devoted is not short, but it can come from changes in certain times and will experience adjustments in its elements and composition. This ongoing sustainability is called a tradition that these community groups will believe in and follow. Even though in the construction process there is a shift in value or a change in the cultural value itself.

Cultural identity demands distinctiveness, boundaries, originality. But there is nothing that is completely original and pure in the construction of the culture itself, there is always mutual borrowing and adoption from one culture to another. There are even those who have similarities in one culture and another. As long as there is interaction in one culture with another, there must always be a process of mixing with each other.

Even today, the acceleration of global interaction through internet media, makes restrictions and originality even narrower. The transformation of cultural values itself is mixed with one culture to another so that it is possible for new meanings to occur that change the original meaning of the culture itself (Sugiharto, 2019).

Globalization and Local Culture

Through learning in the reflections of the Culture book and the post tradition above, the author has a deep feeling of globalization which is getting stronger with the existence of internet communication media today. Globalization opens a big door to the entry and exit, the exit of Indonesian culture or the entry of foreign cultures into (Surahman, 2016).

There is a positive impact in the current of globalization, for example with the internet media, the popularity of the gamelan sound and its unique way of playing. Making gamelan is one of the main attractions of music that is often studied or performed internationally. It is not uncommon for many of them to be citizens or even foreign nationals, making gamelan and Javanese culture their daily lifestyle. Like many YouTubers with the identity of "Londo Jowo". Through this condition, it shows the desire of several global communities in maintaining the cultural values and results contained in Indonesia.

The deep current of globalization also has a negative impact. The negative impact that arises is the occurrence of cultural erosion between tradition and modernization. With the strength of foreign media in popularizing their culture, for example Korea with its Kpop and drama films. This has resulted in traditional music and performances losing their popularity to today's young generation. The irony is that television media also has basic references to foreign media, with the aim of pursuing ratings and popularity of the global society.

Tradition itself is the result of cultural construction carried out from time to time. If the condition of Indonesia's young generation continues to enjoy a lot of foreign media with its culture, sooner or later Indonesian culture will completely change its meaning.

As the above example shows, Korean foreign media have a dominant role today in modern choreography and music. Making traditional dance studios is no longer in great demand, little by little even dance extracurriculars or student activity units with today's generation mentors are more adapted to modern dance movements following the choreography of Kpop. So that the stage for traditional dance performances is getting narrower and smaller.

Actually, the government has a major role in promoting "local wisdom" or the cultural identity of the people from Sabang to Marauke. Because in the strong current movement of globalization. If the government does not take a stand, in providing space and "exposure" to traditions and the results of culture. Do not let the condition of a chatty social creature become the character of this nation, so that the culture and tradition will gradually lose its original identity (Sudirana, 2019).

Today the competition for jobs is fierce and skills demand. Making traditions in the local community erode can actually be used as a meaningful livelihood without leaving the values of the culture itself. For example, in Bali, with performing arts of the same value. This traditional performing art is essentially a ritual that is used by Balinese people to perform rituals. However, over time the performing arts turned into the cultural identity of the Balinese people, this was popularized by local artists in the early 20th century. Some of them are; Cak, Barong, Kutisrya, and others (Seramasara, 2018). But designed with a well-arranged stage and setting. Producing a global society who is interested in seeing and becoming one of the attractions that generate foreign exchange. The next case in the previous author's research, in raising the case of the cultural results of the Bugis tribe, namely the Pinisi ship. Pinisi ship is one of Indonesia's cultural treasures recognized by UNESCO. In the adjustment of today's era, the Pinisi ship has experienced 2 meanings which are still being guarded by the Bugis tribe. The traditional meanings, rituals and design of the Pinisi ship are maintained for fishing needs and inter-island transportation.

The modern meaning of the pinisi ship itself, with the same exterior design as the original meaning, but designed in an interior with luxury for tourism purposes. Through Segmentation, Targeting, and Positining of cultural objects (Limano, 2019).

Through this research, the authors again raise how to increase the selling value of cultural products in Indonesia, by looking at the case studies of traditional batik which are innovated into a global approach. This case is discussed from the point of view of Komarudin Kudiya's success in introducing batik to the global market (APPBI, 2020). The results of this study are recommendations for ways to improve local culture, namely batik, in foreign markets through the success of Komar batik.

METHODS

This research is a study using qualitative methods, through a cultural design and business approach. Secondary data was collected based on a case study from Komarudin Kudiya, regarding the success in introducing batik to foreign markets. The data obtained by the author when attending workshops and seminars held by Komarudin Kudiya. In addition, written literature data is required to be collected online. Furthermore, the data will be studied and analyzed descriptively, resulting in a descriptive explanation of the factors that can increase the selling value of Indonesian cultural products. The problem limitation in this research is Komar Batik by Komarudin Kudiya.

RESULT AND DISCUSSION

Identity is a characteristic of a place that makes people remember and want to revisit the destination. Because this place is different from other places and has a unique character in it. The identities of local culture certainly have an iconic part in every development of their art. One of the characteristic Komar's batik is that it elevates local icons into its batik images, so that it becomes identity and modern innovation in its batik. Batik Komar has made many works with more than 10000 designs that were produced either through original designs or re-development of various batik artists in the archipelago. Some of the works that are quite popular in their designs are the theme of Molluscs (shells) from the Gastropoda fulum and the Bivalvian phylum, the Snow (water crystal) motif, the Marine animal motif, the Pamor Keris motif, the Wild Animal Motif, the sekarjagad motif, the rhombus background, the three Rendengrendeng branches. , Sekar Padu Suplir Mekar, Antares, Rumpun Bambu and others. Of the many works made, Batik Bandung is one of the batik which is in great demand by tourists. The following are some samples of batik Komar that promote the identity of the archipelago, in this case the city of Bandung (Sylvia & Pradipta B, 2019).

In figure 1, the Komar batik motif of the Pasopati bridge is displayed which is a landmark of the city of Bandung. The image of this bridge icon was selected into the batik drawing to give a modern impression to the depiction of Komar batik. Furthermore, figure 2 shows the Cangkurileung bird which is a fauna characteristic of the Bandung city which is also used as Komar's batik motif. Finally, the picture in figure 3, namely the Sundanese script used in Komar batik, which is often seen on road markers in every corner of the city of Bandung.

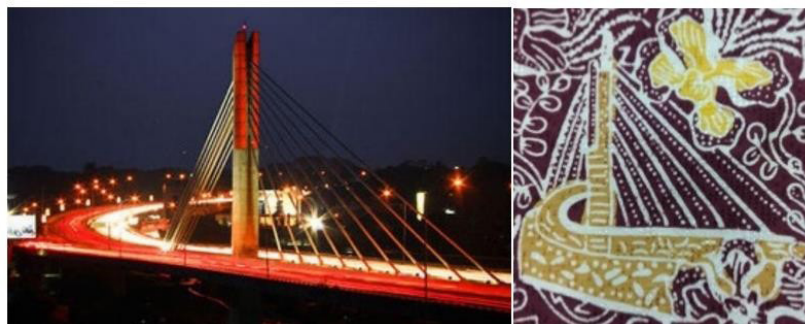


Figure 1 Motif Jembatan Pasopati
(Source Sylvia et al, 2019)



Figure 2 Motif Burung Cangkurileung
(Source Sylvia et al, 2019)



Figure 3 Motif Aksara Sunda
(Source Sylvia et al, 2019)

In Komarrudin's view, there are several stages of creative design that are taken to produce new batik decorations. The first is the process of exploring, discovering and formulating the visual and non-visual elements of the identity of a region. This is necessary to recognize the philosophical, historical, and even the identity of the local culture that you want to represent in batik later. Second processes design and reproduce correctly these products from the data that has been obtained. Third, reflecting a new batik decoration in the form of a variety that has been processed in the composition of shapes, colors to suit the tastes of the wider community - even accepted by the global community (Kudiya, Sabana, & Sachari, 2014). The following in figure 4 is an illustration of the production process scheme of batik komar:

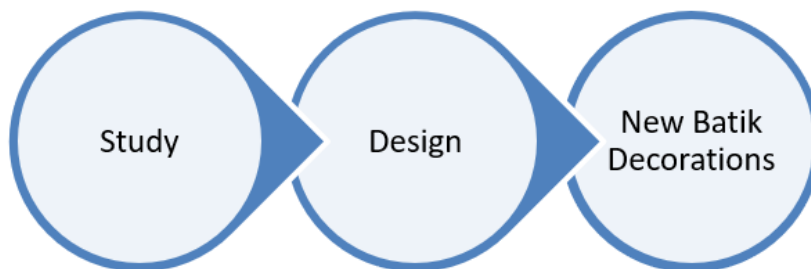


Figure 4 Pipeline Process Batik Komar

The deep symbolic value and meaning of each batik decoration will produce a selling value in the eyes of the society both locally and globally, therefore it is necessary to deepen the history of each batik pattern (Kudiya, Sabana, & Sachari, 2017). Each region in Indonesia has its own way of making deep symbolic meanings, this can be conveyed by the development of modern designs.

Furthermore, after understanding the thought process of how to increase the value of the results of Indonesian culture in its identity, it is also necessary to understand how Komar Batik can reach the international market. In the world, batik has been recognized by UNESCO as a cultural heritage owned by Indonesia, this has become one of the features in popularizing batik as a distinctive art from

Indonesia (Sari, Arifan, Triyono, & Niswah, 2020). Our task is how to make batik become national identity, and we are proud to use it.

The production process and approach in the introduction of batik Komar to foreign countries was obtained by the author based on the understanding from attending the seminar that was delivered directly by Komarudin Kudiya. There are several stages in the explanation from the source. The following is a table of factors that influence the success of increasing the selling value of Komar batik to the global community.

Table 1 Factors that affect the increase in selling value Batik Komar to the global society

Factor 1	Introduction to the traditional batik process	<ol style="list-style-type: none"> 1. Human 2. Nature 3. Batik dye 	This will affect the quality of batik produced, whether to choose the quality of hand-drawn batik which is done manually by drawing, stamping, or using a mass printing machine. This will also affect the selling value in society.
Factor 2	The relationship between the batik tradition and the economy - Economic activities in the Indonesian batik craft	<ol style="list-style-type: none"> 1. Producers of raw materials (silk, cotton) 2. Production material traders (dyestuffs) 3. Production Equipment Maker (Technology) 4. Expedition 5. Fashion Designer LN 6. Fashion Industries (LN) 	In this section, preparations in the batik-making production process, starting from raw materials, how to delivery, to cooperation with foreign designers and how the industry is.
Factor 3	Marketing of Batik to Abroad	<ol style="list-style-type: none"> 1. Learn the Culture of the Destination Country 2. Production Must Be Right On Target 3. Marketing Department Must Be Reliable 4. Production Team Must Be Reliable 5. Trade Policy (Tax, etc.) 6. Learn the World of Fashion Industries 7. Establish communication between the Indonesian Embassy, the Indonesian Consulate General or the Indonesian Consul General 	After feeling confident with all the preparations, the final process is how to market the batik globally. Through the stages from studying the culture of the destination country, to the tax marketing process and so on.

Here are some simple explanations with pictures to provide an understanding of the case study from Batik Komar. Factor 1 discusses how the batik industry in Indonesia is based on several points, namely humans, nature and the dyes used. The purpose of all this is to produce the quality of the batik to be achieved.



Figure 5 Faktor proses produksi Batik (Kudiya Komarrudin)

Finally, a sample of Batik Komar’s collaboration with foreign designers in New York - Maiyet and Japan - Kazuyo. This happens a lot of applications in clothes and accessories processed with a modern touch and global value. The following is a sample image from the collaboration between Batik Komar and foreign designers.



Figure 6 Batik Komar – Maiyet in Newyork fashion show (Komarudin Kudiya)



Figure 7 Batik Komar – Kazuyo in Japanese fashion (Kudiya Komarrudin)

In the two samples above, it can be understood that batik itself will eventually experience acculturation with existing global cultures (America and Japan). However, it is the value and meaning of the batik pattern that characterizes Indonesia. This is what makes batik a representation of Indonesian cultural identity.

CONCLUSION

Cultural identity, cannot be called original and authentic at this time. Because if the transformation is not carried out by adapting and borrowing from “modern” culture, it will be obsolete. Moreover, cultural workers cannot be mere idealists, without paying attention to the economic and social aspects of society. If idealism is brought to life, it is said that nonsense is sustainable, because there is no product and the beneficiary produces economic income, instead it will have a negative impact on the economy and social society of the local society in the region.

In this research and the case studies that have been described, it can be learned that the rich cultural products of Indonesia can be fully pursued to have global values without removing the identity of the uniqueness of the culture itself. Even the internet media can be used as much as possible to get references to modern designs and learn from outside cultures.

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