

# **SUSTAINING BATIK LASEM: GOVERNMENT POLICIES, WOMEN'S EMPOWERMENT, AND CENTRAL BANK SUPPORT**

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## **Abstract**

This paper adopts a multifaceted approach to explore the interplay between government policies, the education system, women's empowerment, and central bank intervention in the preservation of the Batik Lasem industry in Central Java, Indonesia. Utilising qualitative methodologies with content analysis techniques, the study addresses four key research questions: (1) protective measures for the industry; (2) educational contributions to sustainability and MSME support; (3) women's empowerment within Batik Lasem MSMEs; and (4) the central bank's role in market promotion and financial access. Findings reveal a complex landscape shaped by policies, the education system, entrepreneurial dynamics, and financial intervention. The study underscores the importance of collaborative efforts and strategic initiatives for fostering industry growth, cultural preservation, and gender equality. It recommends enhancing collaboration among all stakeholders, educational opportunities, gender-equitable policies, and continued support for the Batik Lasem industry. It highlights the potential for synergistic partnerships to further elevate the industry and empower its participants.

**Keywords:** *batik lasem, women's empowerment, financial inclusion, central bank intervention*

## **I. INTRODUCTION**

Batik Lasem is an indigenous batik technique developed in Lasem, a city situated in the Rembang Regency of Central Java, Indonesia. Batik is an age-old artistic practice in Indonesia, which carries significance cultural importance, that embellishes fabric with wax and dye.<sup>1</sup> The cultural importance of Lasem batik to the cultural wealth of Indonesia has been viewed from various perspectives. One feature of Batik Lasem distinguishing it from other batik

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<sup>1</sup> Teny Handhayani, "An Introduction to the Process of Making the Indonesian Handmade Batik Lasem," *ABDIMAS UMTAS: Jurnal Pengabdian Kepada Masyarakat* 6, no. 2 (2023): 3367-3374, <https://doi.org/10.35568/abdimas.v6i2.3142>.

in Indonesia and elsewhere is its unique designs and themes. The unique design often integrates Chinese and European influences with indigenous Indonesian motifs, showcasing the historical and cultural heterogeneity of the region.<sup>2</sup> The second aspect, known as cultural fusion, is influenced by the geographical location of Lasem, which is situated along the shores of the Java Sea. Historically, Lasem has been a significant trading port with close connections to the Chinese community. The combination of different cultures is apparent in Batik Lasem, where Javanese, Chinese, and European design elements are frequently displayed.<sup>3</sup> The final feature is the frequent utilisation of symbolism associated with prosperity, good fortune, and cultural identity in the batik Lasem motifs. The motifs can exhibit variation, encompassing patterns that draw inspiration from nature and mythology, as well as mundane existence.<sup>4</sup>

To produce their batik, Lasem Batik makers typically follow techniques of hand-made batik makers across other regions in Indonesia. These techniques begin with creating a pattern on the fabric, followed by applying hot wax to draw the motif permanently. After that, the bleaching process removes the wax from the material. The process of dying is continued through a cycle of repeated dying, washing, and drying.

Because Batik Lasem is acknowledged as an essential part of Indonesia's cultural heritage, efforts are being undertaken to preserve and promote this traditional art form.<sup>5</sup> Artisan communities in Lasem and the surrounding region play an essential role in maintaining the tradition of Lasem Batik, which is one reason efforts to conserve Lasem Batik are being reinforced. Workshops and training programmes ensure that the talents are passed down from one generation to the next.<sup>6</sup>

<sup>2</sup> Vera Basiroen, "The Acculturation of Batik Lasem's Culture with Chinese Motif in the 18th to 20th Century," *Lekesan: Interdisciplinary Journal of Asia Pacific Arts* 2 (2019): 59-67. <https://doi.org/10.31091/lekesan.v2i2.890>.

<sup>3</sup> Yesi Mekarsari and Mochamad Jatmiko, "The resilience of Chinese minorities: Transformation of Chinese entrepreneurs in Lasem batik industry, Central Java, Indonesia," *Simulacra* 3 (2020): 179-196. <https://doi.org/10.21107/sml.v3i2.7366>.

<sup>4</sup> Mahesti, Novia D. et al., "Symbolic Values and Meanings in Lasem Batik Motives," *Catharsis: Journal of Arts Education* 12, no. 1 (2023): 45-53. <https://doi.org/10.15294/catharsis.v12i1.72421>

<sup>5</sup> Lilam Kadarin Nuriyanto, "Preservation of the Batik Industry in Indonesia as Part of the National Identity," *International Journal of Science and Applied Science: Conference Series* 6, no. 2 (2022): 1-18. <https://doi.org/10.20961/ijssasc.v6i2.73912>

<sup>6</sup> Erlinda Nusrön et al., "Preserving Heritage of Humanity: A Systematic Study of the Pandemic Impacts and Countermeasures of the SMEs," *Administrative Sciences* 13, no. 2 (2023): 65. <https://doi.org/10.3390/admsci13020065>

On 25 July 2023,<sup>7</sup> residents of the Lasem District eagerly registered Lasem Batik as a “geographical indication product” with the Directorate of Brands and Geographical Indications, Directorate General of Intellectual Property, the Ministry of Law and Human Rights (DJKI). A geographical indication is a symbol that identifies a specific region where an item or product originates. This identification is based on various geographic factors, such as natural and human influences, contributing to the item or product’s distinct reputation, quality, and characteristics. Geographical Indications can be represented by symbols, which can take the shape of labels or be attached to the items themselves. A symbol can refer to the designation of a location, region, or territory, which can be represented by words, images, characters, or a combination thereof.<sup>8</sup> The Community Association for the Protection of Geographical Indications for Lasem Batik from the Lasem area, which is located in the Rembang Regency of Central Java, have expressed their desire to preserve the qualities that are inherently associated with Lasem Batik as well as the continuity of cultural values that have been handed down from one generation to the next.<sup>9</sup>

The significance of conserving Batik Lasem, from an economic, cultural, and social standpoint, can be summarised as follows. In terms of economic importance, Batik Lasem is created by the collaboration of various proficient artisans and craftsmen, who play a significant role in supporting the economic well-being of individuals and families in the area. By preserving this heritage, people can uphold and maintain local cottage industries, which in turn preserves and provides employment opportunities. Furthermore, the distinctive and culturally significant nature of Batik Lasem has the potential to attract tourists and consumers from other regions, thereby stimulating economic growth in the Lasem region. Tourism associated with traditional crafts can generate a market for these goods, thereby exerting a positive influence on the local economy. The preservation of Batik Lasem’s cultural history is a manifestation of the historical and cultural fusion in the region, highlighting its cultural importance.<sup>10</sup> Conserving this artistic expression aids in protecting and conveying a cultural legacy in perpetuity.

<sup>7</sup> “Handwritten Batik of Lasem Applied for Protection to DGIP,” K&K Advocates, accessed January 27, 2024. <https://www.kk-advocates.com/news/read/handwritten-batik-of-lasem-applied-for-protection-to-dgip>

<sup>8</sup> “Geographical Indications: What is a geographical indication?” WIPO, accessed January 27, 2024. [https://www.wipo.int/geo\\_indications/en/](https://www.wipo.int/geo_indications/en/)

<sup>9</sup> Yoan Nursari Simanjuntak, “The Review of Communal Rights on Geographical Indications: Communal Standpoint as Constraints to Legal Protection,” *Environmental Policy and Law* 51 (2021): 297–308. <https://doi.org/10.3233/EPL-210001>

<sup>10</sup> Evy Steelyana, (2012). “Batik, a Beautiful Cultural Heritage That Preserve Culture and Support Economic Development in Indonesia,” *Binus Business Review* 3, no. 1 (2012): 116–130.

Furthermore, Batik Lasem serves as a representation of several cultural influences, encompassing Javanese, Chinese, and European features, symbolising identity. It functions as an emblematic representation of cultural identity, epitomising the distinct amalgamation of customs and influences unique to Lasem. Meanwhile, the practice of Batik Lasem typically plays a significant role in shaping the local community's identity and fostering a sense of pride. Maintaining this custom cultivates a feeling of self-respect and inclusion among individuals in society, hence enhancing social cohesiveness. To promote women's empowerment, a correlation can be established between Batik Lasem and women's empowerment by acknowledging that traditional crafts, such as batik, frequently rely heavily on a female workforce. Conserving this artistic expression can enhance women's financial autonomy and proficiency.<sup>11</sup>

This research examines the synergistic relationship among local government policies, educational programs focused on Small and Medium Enterprises (SMEs), and intervention by the central bank in supporting the Batik Lasem industry and empowering women in the community. This comprehensive inquiry raises numerous thought-provoking research inquiries. The First Research Question (RQ1) is: How do government policies, both central and local governments protect the Batik Lasem industry? The second Research Question (RQ2) is: How does the local education system support the continuation of Batik Lasem traditions and the success of small and medium-sized enterprises (SMEs) in Lasem? The third research question (RQ3) is: In what ways do Batik Lasem SMEs actively contribute to the progress of women's empowerment by boosting their financial earnings, developing their abilities, and empowering their independence and enhancing their social mobility? The last research question (RQ4) is: What is the role of the central bank in supporting the Batik Lasem sector and promoting women's empowerment in this industry? These topics are significant to gain an understanding the complex dynamics at play. The study examines how local government policies and central bank intervention can work together to preserve cultural heritage and promote gender equality within the Batik Lasem business.

Based on the research subjects, a qualitative approach is used to fully address the issues, which examines particular data rather than numerical statistics. This research explores the Indonesian government's regulations and rules regarding the use of batik or ethnic textiles in the workplace, with a focus on Central Java Province, specifically the Rembang Regency and the Lasem District. Laws of the central government, provincial or regional government, district and sub-

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<sup>11</sup> Dian Andi Suleman, "Batik as the Crystallization of Cultural Elements," *Proceeding of the 2nd International Conference of Arts Language and Culture* (2017): 537-547. ISBN 978-602-50576-0-1. <https://jurnal.uns.ac.id/icalc/article/view/16178>

district are central to the analysis. Secondary data gathering involves compiling and analysing government policies and regulations on batik, or ethnic textiles, used in the workplace. This is done via accessing authoritative texts, legal literature, and government publications in the Rembang Regency and the Lasem district to organise the information. This study also evaluates how the central bank, Bank Indonesia (BI) supports SMEs to promote ethnic and batik heritage in the area through exhibitions, projects, and business intelligence operations, to understand the meaning, significance, and context. Hence, it can be said that this study investigates the complex relationship among regulations, policies, support programs, and Indonesia's cultural heritage, focusing on Batik Lasem.

## **II. LITERATURE REVIEW AND DATA COLLECTION**

### **II.A. Batik Lasem, Its Challenges and Opportunities**

Amidst the COVID-19 pandemic, local governments and diverse partners took measures to bolster the Batik Lasem business. The partnership among the government, scholars, and local batik artisans has played a crucial role in empowering the traditional textile sector in Lasem. The local administration in Rembang and Lasem Districts have taken multiple steps to assist and protect the Batik Lasem sector. Previous studies have found a legitimate partnership among the government, scholars, Lasem batik artisans, and Asia Pacific Rayon (APR) to enhance the influence of traditional fabric in Indonesia.<sup>12</sup> APR collaborated with Maranatha Christian University to promote the expansion of the batik sector in Lasem. The government has also initiated the establishment of the Desa Wisata Batik Tulis Lasem ("Tourism Village of Batik Lasem") in Babagan village. This hamlet is home to numerous batik studios that are actively engaged in the production and sale of Batik Lasem. Visitors are invited to see the artists, gain knowledge about the artistic process, and even attempt to use the batik-making tools. The local government has enacted a business continuity strategy to assist small and medium-sized firms, specifically including Batik Lasem SMEs. This study elucidates the depiction of the batik latohan motif in Lasem District, Rembang Regency, thus this distinctive and significant design serves as a representation of the indigenous community's way of life, contributing to its survival and expansion.

The most recent literature on Batik Lasem has examined multiple facets of the sector, encompassing its historical background, obstacles, and potential prospects. One important discovery from the literature is the historical

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<sup>12</sup> "The Story Behind Batik Lasem Making," Asia Pacific Rayon, accessed November 20, 2022. <https://www.aprayon.com/en/media-english/articles/the-story-behind-batik-lasem-making/>

backdrop of Batik Lasem, which can be traced back to between the 18th to 20th century. This type of batik is known for its distinct combination of Chinese and Javanese cultural influences. The combination has led to the creation of a unique batik pattern that embodies the local culture, establishing Lasem as a renowned cultural heritage site in Indonesia. Meanwhile, there are challenges encountered by the Batik Lasem sector, which include the repercussions of advanced technology and shifting consumer preferences.<sup>13</sup>

Nevertheless, the partnership amongst the government, academia, and Batik Lasem artists has played a crucial role in strengthening the traditional fabric sector in Lasem. Opportunities, wherein the Batik Lasem sector has growth potential and has been actively promoted through several platforms, including fashion exhibitions and the Indonesia International Fashion Show. Furthermore, the utilisation of batik patterns in domestic interior design has been investigated as a method of safeguarding the cultural legacy and endorsing the Batik Lasem pattern in a broader setting. Additionally, there is an emphasis on sustainable development in the Batik industry.<sup>14</sup>

A recent study conducted by Roziqin et al<sup>15</sup> demonstrated that local governments play a crucial role in enhancing creative industries. Specifically, they can act as regulators, facilitators, and promoters of the Batik Tulis Lasem through empowerment initiatives. Nevertheless, the issues facing Batik Lasem business owners, specifically batik artisans, include the shortage of support from the local government, and the limited understanding of information technology among the majority of batik entrepreneurs. Consequently, the government should enhance support for the Batik Lasem industry by implementing a program to train and develop skilled batik crafts artists, as well as by improving the industry's digital marketing capabilities.

Meanwhile, during his investigation, Fathoni conducted feasibility and Importance Performance Index (IPI) tests. The objective of this study was to assess the growth of the small and medium business area of Kampung Batik in Lasem Rembang. This was done by utilising Location Quotient, Shift Share, and EFAS analysis. Additionally, the study also involved analysing the Community Satisfaction Index (CSI) and conducting an Importance Performance Analysis (IPA). The aim was to optimize the development model of Fair Finance Guide International (FFGI) in the banking sector. This analysis has helped identify

<sup>13</sup> Hastuti et al., "The Readiness of Lasem Batik Small and Medium Enterprises to Join the Metaverse," *Computers* 12, no. 1 (2023): 5. <https://doi.org/10.3390/computers12010005>

<sup>14</sup> S Rachmayanti et al., "Vernacular Architecture Residential in Lasem with Batik Pattern Latohan in Interior," *IOP Conference Series: Earth and Environmental Science*. (2023). <https://doi.org/10.1088/1755-1315/1169/1/012060>

<sup>15</sup> Roziqin et al., "The Local Government and Creative Industry: Experience from Batik Tulis Lasem Industries," *Jurnal Bina Praja* 13, no. 3 (2021): 419–429. <https://doi.org/10.21787/jbp.13.2021.419-429>



the benefits and costs associated with banking activities, particularly in terms of the role as an inclusive bank that fosters service partnerships tailored to the community's needs. The outcome entailed the generation of processing indicators following the prescribed techniques. FFGI acquired the significance of the index value. The execution of financial programs has not met the expectations of businesses in terms of conformity.<sup>16</sup> Moreover, Setyawan<sup>17</sup> conducted a study on the resilience of Batik Lasem entrepreneurs during the outbreak. The research found that these entrepreneurs have been able to overcome the challenges posed by the COVID-19 pandemic by adapting to the digitalisation trend while maintaining their entrepreneurial principles.

Suratman et al. highlighted that the revitalisation of pandemic-affected businesses requires entrepreneurs to have broader market access, utilise digitalisation insights and practices, gather service product data, and create product visualisation to effectively engage their potential market. The outcome illustrated a growing recognition among participants of the significance of digitally cataloguing their items. By digitising products in photographs, MSMEs can effectively broaden their business reach and bring their products closer to their target markets. In addition, they digitally showcase their products on social media platforms like WhatsApp and Instagram, allowing for a more detailed product image.<sup>18</sup>

Meanwhile, Kholifah et al. researched medium-scale batik entrepreneurs in Kulon Progo, a district in Yogyakarta. The study focused on the response to the then ongoing pandemic and the need for capacity transformation to address challenges in the clothing industry, specifically among small and micro-scale batik entrepreneurs. The study's findings led to the development of the concept of transformation among batik craftsmen, which is influenced by factors such as an owner's motivation, changes in motifs and motives to meet market demands, advancements in production processes and technology, and the evaluation of marketing strategies, including digital marketing. According to the study, the small and micro levels of the batik business should focus on the transformative characteristics of batik craftsmen operating at the medium level.<sup>19</sup>

<sup>16</sup> Azis Fathoni, "The Impact of Financial Inclusive for Ensuring Appropriate the Customer Satisfaction Index (CSI) and Importance Performance Analysis (IPA) of CST Program in SME's Batik Lasem." *Jurnal Ekonomi dan Bisnis Kontemporer* 4 no. 1 (2018): 1-10.

<sup>17</sup> Nanang Adie Setyawan, "The Existence of Lasem Batik Entrepreneurs during the Covid-19 Pandemic," *Admisi dan Bisnis* 22, no. 1 (2021): 61-72.

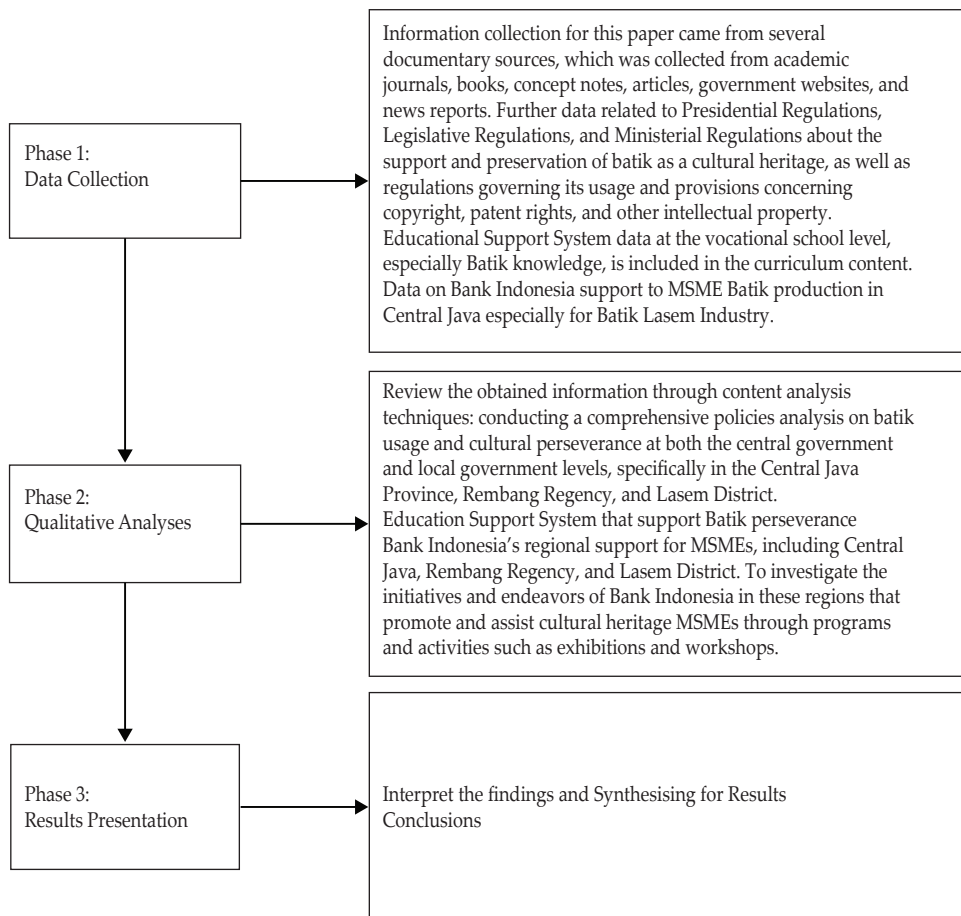
<sup>18</sup> Suratman et al. 2023. "Empowerment of Women's Businesses through Catalog Digitalization for SMEs' Products," *Asian Journal of Community Services* V 2, no. 4 (2023): 353-362.

<sup>19</sup> Kholifah et al., "The Transformation of Batik in the 4.0 Industry Revolution: A Case Study in the Clothing Sector," *TEM Journal* 12, no 1 (2023): 140-146

## II.B. Data Collection

The data collection for this project was carried out by mapping government policies and regulations through the examination of pertinent documents at both the central government and local levels including Central Java province, Rembang Regency and Lasem District, with a particular emphasis on policies that promote the use of batik and textiles in workplace settings. The mapping also consisted of obtaining information regarding the support that Bank Indonesia provides for MSMEs by investigating the programs and activities (e.g., exhibitions, seminars) that are designed to assist cultural heritage MSMEs in these regions.

**Figure 1.**  
**Steps for Data Collection**





Following the completion of the data-gathering process, the subsequent stage involved the examination of the qualitative data by detecting patterns, trends, and insights concerning the contents of the policies, their execution, and their impact on MSMEs. The next step was coding and classification, which involved organising the information contained in the text into thematic categories for the sake of analysis and interpretation. Following the completion of the data analysis, it was hoped that the results are able to be presented through spatial visualisation. The final step involved qualitative findings to provide insights into government programs that assist SMEs and the development of cultural heritage in each region.

### III. FINDINGS AND ANALYSIS

#### IIIA. Central Government Policies and Regulations

This section provides a compilation of Presidential Regulations, Legislation, and Ministerial Regulations governing the support and preservation of batik as a cultural heritage, as well as regulations governing its usage and provisions concerning copyright, patent rights, and other intellectual property.

**Table 1.**  
**Central Government Policies and Regulation**

No	Central Government Policies/ Regulation	Description
1	Law ( <i>Undang-Undang</i> or <i>UU</i> )	<p><b>The Law in the Field of Intellectual Property (IP)</b></p> <ul style="list-style-type: none"> <li>The Industrial Design Law (Law No. 31 of 2000) provides legal protection for the distinctive shapes and functions of industrial items, banning unauthorized copying of their three-dimensional forms.<sup>20</sup></li> <li>The Copyright Law (Law No. 28 of 2014) acknowledges batik artwork and motif art as works that have copyright protection. This encompasses both conventional and modern themes, guaranteeing uniqueness and deterring unauthorized replication.<sup>21</sup></li> <li>Trademark Law (Law No. 20 of 2016): Permits the registration of batik motifs and brand names as trademarks, protecting their distinctiveness against counterfeiting.<sup>22</sup></li> </ul> <p><b>The Law in the Field of Cultural Heritage Preservation</b></p> <ul style="list-style-type: none"> <li>Law No. 11 of 2010 on Cultural Heritage Conservation acknowledges batik as a significant component of the national cultural heritage and requires safeguarding and advancement.<sup>23</sup></li> </ul>

<sup>20</sup> Law on Intellectual Property, Design, No. 31, 2000 (Indonesia).

<sup>21</sup> Law on Intellectual Property, Copyrights, No. 28, 2014 (Indonesia).

<sup>22</sup> Law on Trademarks and Geographical Indication, No. 20, 2016 (Indonesia).

<sup>23</sup> Law on Cultural Conservation, No. 10, 2010 (Indonesia).

**Table 1.**  
**Central Government Policies and Regulation (Continued)**

No	Central Government Policies/ Regulation	Description
		<b>The Law of Trade and Industry</b> <ul style="list-style-type: none"> <li>• Law No. 20 of 2008 on Micro, Small, and Medium Enterprises (MSMEs) offers many forms of assistance and initiatives to encourage the growth and development of Indonesian MSMEs. These include facilitating access to financial resources, providing training opportunities, and offering marketing assistance.<sup>24</sup></li> </ul>
2	<b>Presidential Regulations</b>	<ul style="list-style-type: none"> <li>• Presidential Decree Number 33 of 2009 (KEPPRES) established Batik Day on October 2<sup>nd</sup>, recognizing its significance in shaping Indonesian identity and cultural heritage.<sup>25</sup> The regulations and presidential instructions delineate programs and activities that are designed to foster the growth of batik production, enhance its exports, and establish a strong brand presence in the global market.</li> </ul> <p><b>Presidential Instructions:</b></p> <ul style="list-style-type: none"> <li>• The President of the Republic of Indonesia has issued Regulation Number 28 of 2008, which pertains to the National Industrial Policy. This policy encompasses the promotion and assistance of creative industries, including batik, which is considered a part of the crafts and arts goods industry.<sup>26</sup></li> <li>• Presidential Instruction (INPRES) Number 2 of 2022 addresses the need to expedite the utilization of domestic products and products from micro-businesses, small businesses, and cooperatives, including batik makers to ensure the success of the national movement.<sup>27</sup></li> <li>• Presidential Instruction No. 6/2007 aims to enhance the development of MSMEs including batik manufacturers. It emphasizes the need for greater assistance in terms of financing, training, and market access activities.<sup>28</sup></li> </ul>

<sup>24</sup> Law on Micro, Small, and Medium Enterprises, No. 20, 2008 (Indonesia).

<sup>25</sup> Presidential Decree Concerning National Batik Day, No. 33, 2009 (Indonesia), <https://peraturan.bpk.go.id/Details/55430/keppres-no-33-tahun-2009>

<sup>26</sup> Presidential Regulation Concerning National Industrial Policy, No. 28, 2008, (Indonesia), <https://bphn.go.id/data/documents/08pr028.pdf>

<sup>27</sup> Presidential Instruction (Inpres) concerning the Acceleration of Increasing the Use of Domestic Products and Products of Micro, Small Businesses, and Cooperatives in the Context of Making the National Movement Proud of Indonesian Products a Success in the Implementation of Government Procurement of Goods/Services, No. 2, 2022 (Indonesia), <https://peraturan.bpk.go.id/Details/204320/inpres-no-2-tahun-2022>

<sup>28</sup> Presidential Instruction (Inpres) on Accelerating the Development of the Real Sector and Empowering Micro, Small, and Medium Enterprises, No. 6, 2007 (Indonesia),

**Table 1.**  
**Central Government Policies and Regulation (Continued)**

No	Central Government Policies/ Regulation	Description
3.	<b>Ministerial Regulations</b>	<p data-bbox="439 413 812 441"><b>The Minister of Law and Human Rights</b></p> <ul style="list-style-type: none"> <li data-bbox="439 445 1130 524">• The Minister of Law and Human Rights of the Republic of Indonesia has issued Regulation Number 67 of 2016, which pertains to the process of registering trademarks.<sup>29</sup></li> <li data-bbox="439 528 1130 611">• The Minister of Law and Human Rights Regulation Number 1 of 2023, which specifically deals with the management of criminal investigations related to intellectual property.<sup>30</sup></li> </ul> <p data-bbox="439 643 716 670"><b>The Minister of Home Affairs</b></p> <ul style="list-style-type: none"> <li data-bbox="439 674 1130 809">• The Minister of Home Affairs Regulation Number 6 of 2016 on Third Amendment to Regulation Number 60 of 2007 on Official Clothing for Civil Servants in the Department and Regional Government. This regulation covers the Department of Home Affairs and regional government civil servants' official attire.<sup>31</sup></li> <li data-bbox="439 813 1130 1009">• The Minister of Home Affairs of the Republic of Indonesia has issued Regulation Number 11 of 2020 regarding the clothing attire for state civil servants in the Ministry of Home Affairs and Regional Government Environments, replacing Regulation Number 60 of 2007, which had been amended multiple times, and most recently replaced with regulation number 6 of 2016. The replacement was necessary due to changes in development and organizational needs.<sup>32</sup></li> </ul>

<sup>29</sup> Minister of Law and Human Rights Regulation on Trademark Registration, No, 67, 2016 (Indonesia), [https://jdih.dgip.go.id/produk\\_hukum/view/id/41/t/peraturan+menteri+hukum+dan+ham+nomor+67+tahun+2016+tentang+pendaftaran+merek](https://jdih.dgip.go.id/produk_hukum/view/id/41/t/peraturan+menteri+hukum+dan+ham+nomor+67+tahun+2016+tentang+pendaftaran+merek)

<sup>30</sup> Minister of Law and Human Rights Regulation Concerning Management of Criminal Investigations in the Field of Intellectual Property, No. 1, 2023 (Indonesia), <https://peraturan.bpk.go.id/Details/247313/permenkumham-no-1-tahun-2023>

<sup>31</sup> Regulation of the Minister of Home Affairs Concerning the Third Amendment to Regulation of the Minister of Home Affairs Number 60 of 2007 Concerning Civil Servant Uniforms within the Ministry of Home Affairs and Regional Governments, No. 6 of 2016 (Indonesia), <https://peraturan.go.id/id/permendagri-no-6-tahun-2016>

<sup>32</sup> Minister of Home Regulation Concerning the Uniforms of State Civil Apparatus in the Ministry of Home Affairs and Regional Governments, No. 11, 2020 (Indonesia), <https://peraturan.bpk.go.id/Details/143364/permendagri-no-11-tahun-2020>

**Table 1.**  
**Central Government Policies and Regulation (Continued)**

No	Central Government Policies/ Regulation	Description
		<p><b>The Minister of Trade</b></p> <ul style="list-style-type: none"> <li>• Minister of Trade Regulation No. 53/M-DAG/PER/7/2015 addresses the rules for importing textiles, batik textile products, and batik motifs.<sup>33</sup></li> <li>• Minister of Trade Regulation No. 86/M-DAG/PER/10/2015 introduces provisions for the import of textiles and batik textile products and batik motifs.<sup>34</sup></li> </ul> <p><b>The Minister of Industry</b></p> <ul style="list-style-type: none"> <li>• The Minister of Industry Regulation No. 74/M-IND/PER/9/2007 concerning the use of batik marks.<sup>35</sup></li> <li>• Minister of Industry Regulation No. 10 of 2023 outlines the specific standards for the batik industry, encompassing references, scope, definitions, procedures, technical criteria, and management requirements.<sup>36</sup></li> </ul> <p><b>The Minister of Tourism and Creative Economy</b></p> <ul style="list-style-type: none"> <li>• The Minister of Tourism and Creative Economy Regulation No. 11 of 2022 provides strategic planning guidelines for the advancement of batik tourism by focusing on the development of batik tourism sites and enhancing visitor experiences. This initiative aims to attract foreign tourists and stimulate growth in the sector.<sup>37</sup></li> </ul>
	<b>Findings</b>	The legal framework consists of five statutes, one presidential decree, and three presidential instructions, together with nine ministerial Regulations issued by five ministries, specifically the Minister of Law and Human Rights, the Minister of Home Affairs, the Minister of Trade, the Minister of Industry, and the Minister of Tourism and Creative Economy.

<sup>33</sup> Minister of Trade Regulation Concerning Import Provisions for Textiles and Batik Textile Products and Batik Motifs, No. 53/m-dag/per/7/2015, 2015 (Indonesia), <https://peraturan.go.id/id/permendag-no-53-m-dag-per-7-2015-tahun-2015>

<sup>34</sup> Minister of Trade Regulation concerning Provisions on Imports of Textiles and Batik Textile Products and Batik Motifs, No. 86/M-DAG/PER/10/2015, 2015 (Indonesia), <https://peraturan.bpk.go.id/Details/129002/permendag-no-86m-dagper102015-tahun-2015>

<sup>35</sup> Agus Sarjono et al., "Indonesian Experience in Dealing with Trademark Law: Case Study of Batik SMEs," *Indonesia Law Review* 3, no. 3 (2013): 183-203,

<sup>36</sup> Minister of Industry Regulation Concerning Green Industry Standards for the Batik Industry, No. 10, 2023 (Indonesia), <https://www.inforegulasi.com/2023/07/peraturan-menteri-perindustrian-nomor.html>

<sup>37</sup> Minister of Tourism and the Creative Economy Regulation Concerning Strategic Planning, No. 11, 2022 (Indonesia), <https://jdih.maritim.go.id/cfind/source/files/permenparekraf/2022/permenparekraf-no-11-tahun-2022.pdf>

### **IIIA.1. Analysis and Discussion**

Upon reviewing the regulatory framework in the previous tables, several key insights and implications can be drawn therefrom. Firstly, the comprehensive legal protections afforded batik artwork, including intellectual property regulations covering industrial designs, copyrights, and trademarks, establish a robust foundation for preserving its distinctiveness and authenticity. After examining the information provided in the previous tables, we can derive numerous significant insights and implications. The extensive legal safeguards provided for batik artwork, encompassing intellectual property legislation about industrial designs, copyrights, and trademarks, offer a strong basis for safeguarding its uniqueness and genuineness. Furthermore, acknowledging batik as a fundamental component of Indonesia's cultural legacy, there is current legislation in place to protect and advance its importance. Furthermore, a range of regulations and endeavours are in place to foster the expansion of the batik sector, specifically aimed at MSMEs, by providing financial aid, educational initiatives, and promotional backing.

From this analysis, it is clear that there are practical ramifications from a comprehensive regulatory framework and government programs specifically designed to support the batik sector. These policies establish a favourable atmosphere for businesses to prosper, thereby having a positive impact on the economy. Theoretical implications highlight the correlation between government policies and wider socio-cultural goals, such as safeguarding cultural resources and advancing national identity, as well as embodying ideals about intellectual property rights and trade advancement.

In light of these findings, it is possible to suggest ideas for enhancing the batik industry. First and foremost, it is essential to improve performance by working together to enforce regulations and fight against counterfeiting. Furthermore, by allocating resources to boost the capabilities of micro, small, and medium enterprises (MSMEs), with a specific emphasis on improving skills, adopting advanced technologies, and gaining access to markets, their ability to compete and maintain long-term viability can be significantly improved. Furthermore, by utilising promotional tactics such as cultural events and digital platforms, the awareness of batik can be greatly enhanced both within the country and on a global scale. Ultimately, including batik tourism in wider tourism initiatives can improve visitor experiences and offer other sources of income. By implementing these recommendations, Indonesia can strengthen its batik industry, preserve its cultural legacy, and capitalise on the economic opportunities offered by this distinctive art form.

## IIIB. Local Government Policies and Regulations

**Table 2.**  
**List of Regulations and Policies from Local Government of Central Java**

No	Local Government Policies/ Regulation	Description
1	Central Java Province	<p><b>Central Java:</b></p> <ul style="list-style-type: none"> <li>• Governor's Decree No. 62 of 2018 provides guidelines for wearing Javanese traditional attire in the government offices of Central Java Province. This order stipulates that government officials and staff are required to wear Javanese traditional attire, such as batik, on designated days.<sup>38</sup></li> <li>• Every Thursday, men must wear Batik Semarang while women must wear Kebaya with Batik Sidomukti.</li> <li>• Every Friday, both men and women can wear Batik with Parang Klitik patterns.</li> <li>• Governor's Decree No. 38 of 2023 pertains to the advancement and safeguarding of Javanese Batik culture in the province of Central Java. This edict highlights the significance of conserving and advancing the Javanese batik tradition, including supporting the utilization of batik in diverse domains of life, such as education, tourism, and economic progress.<sup>39</sup></li> </ul> <p><b>Rembang Regency:</b></p> <ul style="list-style-type: none"> <li>• Regent's Decree No. 06 of 2023 provides guidelines for wearing Rembang Batik clothes in the government environment of Rembang Regency. According to this regulation, government officials and employees are mandated to wear Rembang batik on designated days.<sup>40</sup></li> <li>• Every Monday, Batik Lasem is attainable for both genders.</li> <li>• Every Tuesday, males can wear Batik Patani while ladies can wear Kebaya with Batik Kawung.</li> <li>• Regent's Decree No. 29 of 2017 concerns to the advancement and conservation of Rembang Batik Culture. The objective of this directive is to protect and promote the Rembang batik industry through measures such as the establishment of batik manufacturing hubs and the organization of batik festivals.<sup>41</sup></li> </ul>

<sup>38</sup> Governor of Central Java Province Regulation (Pergub) of Central Java Province Concerning Official Clothing in the Central Java Provincial Government Environment, No. 62, 2018 (Semarang, Indonesia), <https://peraturan.bpk.go.id/Details/206578/pergub-prov-jawa-tengah-no-62-tahun-2018>

<sup>39</sup> Governor of Central Java Province Regulation (Pergub) of Central Java Province Concerning the Guidelines for Special Operational Service Clothing in the Central Java Provincial Government Environment, No. 38, 2023 (Semarang, Indonesia), [https://jdih.jatengprov.go.id/inventarisasi-hukum/detail/pergub\\_38\\_th\\_2023](https://jdih.jatengprov.go.id/inventarisasi-hukum/detail/pergub_38_th_2023)

<sup>40</sup> Regent Regulation of Rembang Regency Concerning Official Civil Service Uniforms for Regional Government Employees, No. Civil Service Official Uniforms for Regional Government Employees, No. 3, 2023 (Rembang, Indonesia), [https://jdih.rembangkab.go.id/inventarisasi-hukum/detail/perbup\\_6\\_th\\_2023](https://jdih.rembangkab.go.id/inventarisasi-hukum/detail/perbup_6_th_2023)

<sup>41</sup> Regent Regulation of Rembang Regency concerning the Preservation of Lasem Hand-Drawn Batik, No. 29, 2017 (Rembang, Indonesia), <https://peraturan.bpk.go.id/Details/76596/perbup-kab-rembang-no-29-tahun-2017>



**Table 2.**  
**List of Regulations and Policies from Local Government of Central Java (Continued)**



No	Local Government Policies/ Regulation	Description
	<b>Lasem District</b> <ul style="list-style-type: none"><li>While Lasem district lacks explicit restrictions regarding the wearing of batik, the routine of wearing Lasem batik is strongly embedded into the local culture. Lasem batik is renowned for its intricate patterns and vibrant hues, frequently showcasing floral motifs and inspirations from Chinese culture.</li><li>Lasem batik is widely promoted by regional businesses and organizations, and it is frequently worn during cultural events and ceremonies.</li></ul>	
	<b>Additional Information:</b> <ul style="list-style-type: none"><li>The Indonesian government has implemented national-level initiatives to encourage the use of batik, including the establishment of National Batik Day on October 2nd annually.</li><li>Wearing batik and traditional textiles is regarded as a means of preserving cultural heritage, fostering national identity, and encouraging local communities.</li></ul> <p>Here are some images to illustrate the different types of batik mentioned:</p> <ul style="list-style-type: none"><li>Batik Semarang</li></ul>	
	<ul style="list-style-type: none"><li>Batik Semarang Lawang Sewu</li></ul>	
		<p>Source: Amelia Riskita, <i>Batik Semarang: Sejarab, Motif, dan Pusat Grosir Terpopuler</i>, 2024, photograph, Orami Magazine, <a href="https://www.orami.co.id/magazine/batik-semarang">https://www.orami.co.id/magazine/batik-semarang</a></p> <p>Source: Ispurnomo, <i>Batik Lawang Sewu, Semarang</i>, photograph, <a href="https://www.pinterest.ph/pin/721913015249403019/">https://www.pinterest.ph/pin/721913015249403019/</a>.</p>

Table 2.  
List of Regulations and Policies from Local Government of Central Java (Continued)





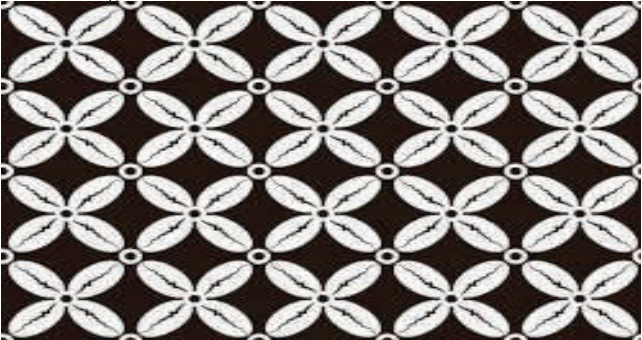
No	Local Government Policies/ Regulation	Description
	<ul style="list-style-type: none"><li>Batik Sidomukti</li></ul>	 <p>Source: Gifari Zakawali, 7 <i>Sidomukti Batik Cloth Motifs and Their Philosophy, Sacred!</i>, 2024, photograph. <a href="https://www.orami.co.id/magazine/batik-sidomukti">https://www.orami.co.id/magazine/batik-sidomukti</a>.</p>
	<ul style="list-style-type: none"><li>Batik with Parang Klitik motifs</li></ul>	 <p>Source: <i>Parang Klitik Traditional Indonesian Batik Seamless Pattern, Ethnic Design for Fabric Surface Wallpaper Background, Java Indonesia</i>, 2019, photograph, <a href="https://www.shutterstock.com/id/image-vector/parang-klitik-traditional-indonesian-batik-seamless-1334091059">https://www.shutterstock.com/id/image-vector/parang-klitik-traditional-indonesian-batik-seamless-1334091059</a>.</p>
	<ul style="list-style-type: none"><li>Batik Lasem</li></ul>	 <p>Source: Krisyanti Asri, <i>Mengenal Batik Lasem, Simbol Perdamaian dan Toleransi dari Little Chinatown di Jawa Tengah</i>, 2022, photograph, <a href="https://www.beautynesia.id/fashion/mengenal-batik-lasem-simbol-perdamaian-dan-toleransi-dari-little-chinatown-di-jawa-tengah/b-249625">https://www.beautynesia.id/fashion/mengenal-batik-lasem-simbol-perdamaian-dan-toleransi-dari-little-chinatown-di-jawa-tengah/b-249625</a>.</p>

Table 2.  
List of Regulations and Policies from Local Government of Central Java (Continued)

No	Local Government Policies/ Regulation	Description
	<ul style="list-style-type: none"><li>Farmer's Batik (<i>Batik Petani</i>)</li></ul>	 <p>Source: Primus Supriono, <i>Ensiklopedia the Heritage of Batik - Identitas Pemersatu Kebanggaan Bangsa</i>, 2018, photograph, <a href="http://alonabatik.com/berita/detail/batik-petani-56788.html">http://alonabatik.com/berita/detail/batik-petani-56788.html</a>.</p>
	<ul style="list-style-type: none"><li>Batik Kawung:</li></ul>	 <p>Source: Museum, <i>Batik Kawung</i>, 2022, photograph, <a href="https://budaya.jogiaprov.go.id/berita/detail/1152-batik-kawung">https://budaya.jogiaprov.go.id/berita/detail/1152-batik-kawung</a></p>

IIIB.1. Analysis and Discussion of the Support from Local Governments

The previous table presented a comprehensive overview of the policies and regulations governing the use of traditional Javanese batik clothing in government offices throughout Central Java Province and its subdivisions. According to Governor's Decree No. 62 of 2018, government officials and personnel, both men and women, are required to wear Javanese traditional costumes, specifically batik, on Thursdays and Fridays. Governor's Decree No. 38 of 2023 emphasises the preservation and promotion of Javanese batik culture in the province, thereby emphasising the significance of using batik in diverse domains such as education, tourism, and economic advancement.

Regent's Decree No. 06 of 2023 states that government officials and staff are required to wear Rembang batik garments of several variations on Mondays and Tuesdays. Regent's Decree No. 29 of 2017 specifically addresses the promotion and preservation of Rembang batik culture and seeks to safeguard and advance the Rembang batik production sector by implementing several strategies, including the establishment of batik production centres and the coordination of batik celebrations. Although there are no specific restrictions on the donning of batik attire, the local culture highly promotes the utilisation of Lasem batik. Lasem batik is aggressively promoted by local companies and groups and is frequently worn during cultural events and rituals. The findings indicate a collaborative endeavour at both the provincial and regional levels in Central Java to conserve and advance the esteemed heritage of Javanese batik. This is achieved through the implementation of specific regulations and initiatives that focus on incorporating batik clothing into activities in government offices, thereby supporting the expansion of the batik industry.

### **IIIC. Education Support System**

One effective method of preserving local culture, particularly in small towns like Lasem, is to incorporate it into formal education. Farid studied in 2012 on the adoption of local content in Lasem batik at the elementary school level in Lasem District, with the aim of preserving local culture.<sup>42</sup> This investigation was undertaken before the emergence of Lasem batik and the commencement of the epidemic. This study reveals the use of traditional Lasem batik material by fourth and fifth-grade students in Lasem elementary schools. Each grade level highlights a specific skill. In the fourth grade, instruction focuses on the fundamental aspects of batik, providing an overview of batik processes, tools, materials, and decorative components. In the fifth grade, classes explore the historical origins of Lasem handmade batik, the sequential procedure for producing Lasem handmade batik, and the diverse ornamental motifs prevalent in this particular style. Following that, the procedure involves clear and pragmatic actions, starting with the development of patterns and the finalisation of pre-established topics. The integration of indigenous elements into the curriculum for sixth-grade elementary school students is centred around the historical context and ornamental diversity of Lasem batik. This builds upon the subject covered in fifth grade. This local focus has successfully nurtured children's awareness and fondness for Lasem batik.<sup>43</sup> This section will examine the extent to which vocational schools in Lasem, Rembang have

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<sup>42</sup> Muhammad Nur Farid, "Peranan Muatan Lokal Materi Batik Tulis Lasem Sebagai Bentuk Pelestarian Budaya Lokal," *Komunitas* 4, no. 1 (2012).

<sup>43</sup> Farid, "Peranan Muatan Lokal".



incorporated the intricacies of the Lasem batik technique and manufacturing, as well as preserving and promoting Batik Lasem through evaluating the curriculum, resources, and training provided by these schools in equipping students with Batik Lasem skills and knowledge, and analysing the impact of vocational education on Batik Lasem industry sustainability.

Vocational schools in Lasem supposedly play a vital role in ensuring the survival and vibrancy of Batik Lasem. By providing skilled artisans, fostering innovation, and promoting cultural awareness, they supposedly contribute significantly to the local economy and cultural heritage. However, surprisingly, only a very limited number of vocational institutions have incorporated a batik engineering specialisation into their curriculum for the production of batik. One example is SMK 2 Rembang, which has specific competencies in the following fields: (1) fishing vessel maritime operation, responsible for navigating fishing vessels and operating fishing equipment; (2) fishing vessel engineering; (3) brackish water and marine fisheries agribusiness or cultivation and processing of brackish water and marine fisheries; and (4) machine engineering or operation of industrial machinery.<sup>44</sup> Another example of a vocational school that has no curriculum for batik production is SMK Muhammadiyah Lasem, which implemented the 2013 REV Vocational School Curriculum for its learning activities focused on the engineering of electrical power installations.<sup>45</sup>

The information obtained on the programmes and specialisations offered by SMK Muhammadiyah Rembang includes computer network and telecommunications engineering (TIJKT), which is an expertise program in the technology and information field. Another specialisation is light vehicle engineering, which focuses on the competency of Automotive Engineering expertise in light vehicle repair services. Additionally, there is the motorcycle business engineering department, which studies knowledge related to motorcycles, including design, manufacturing, and the use of machine tools. Visual communication design is an artistic and technological process that communicates ideas or information through visual means. The nursing assistant department is a program that trains individuals to become proficient and knowledgeable in providing basic nursing services, with a particular focus on meeting fundamental human needs.<sup>46</sup> A further example is SMK NU Lasem, which offers four specialised majors in the four competency skills of MPLB,

<sup>44</sup> "Profil Sekolah," SMKN 2 Rembang, accessed April 16, 2025, <https://smkn2rembang.sch.id/page/Profil-Sekolah.html>.

<sup>45</sup> "SMK Muhammadiyah Lasem, Kabupaten Rembang," SMK Muhammadiyah Lasem, accessed April 16, 2025, <https://sekolahloka.com/data/smk-muhammadiyah-lasem/>

<sup>46</sup> "Admissions Registration," Muhira Vocation School, Rembang, accessed April 16, 2025, <https://ppdb.smkmuhrembang.sch.id/>

Automotive Engineering, AKL, and DKV. Since 2020, SMK NU Lasem has been acknowledged as a Centre of Excellence (Coe) in the machining and construction sector. This designation will continue in 2021, with a specific focus on developing a Centre of Excellence in Automotive Engineering competency.<sup>47</sup>

In the meantime, the search yielded evidence indicating that SMA Negeri 1 Lasem incorporates Lasem batik into its curriculum. SMA Negeri 1 Lasem is a high school that offers vocational options to its students. There are four programmes available: batik making, catering, fashion, makeup, and modelling. These four vocational programs were intentionally established due to their high demand in today's digital world. In addition, SMA Negeri 1 Lasem offers comprehensive facilities and infrastructure. Upon graduation, students will receive a competency certificate from the vocational program. These facilities are offered to enhance the comfort of the teaching and learning process in the classroom and to equip students with abilities that will be beneficial in their future endeavours.<sup>48</sup> MAN 2 Rembang, a public secondary school with an Islamic foundation, incorporates the development of vocational skills in its vision and goal. Specifically, the school aims to cultivate expertise in graphic design, Muslim fashion, and batik creation among its students.<sup>49</sup> Furthermore, MAN 2 Rembang is dedicated to preserving the local cultural heritage of Lasem batik through its persistent efforts in the field of batik. The continual development of student proficiency in the Batik Lasem fashion show illustrates this consistency. MAN 2 Rembang received another accolade on Friday (17/12/2021) in the Lasem Batik clothing competition. MAN 2 Rembang achieved victory in four categories at the 2021 Lasem Fest Written Batik Clothing Fashion show for the young division, which had a total of 31 competitors. This demonstrates the steadfast commitment of both the school and its students to actively engage in constructive endeavours such as this.<sup>50</sup>

The findings of Rosyidiyati's study on local content, specifically the embeddedness of batik teachings throughout the curriculum of several educational levels in Lasem, including elementary, middle, and high schools, are as follows. Execution of Lasem Batik Proficiency The educational performance in Rembang Regency is currently at a satisfactory level, with a percentage of 53.33% falling under the "good" category, while 46.67% fall into the "very

<sup>47</sup> "Profil," SMK NU Lasem, last modified March 24, 2021, <https://www.smknulasem.sch.id/read/2/profil>

<sup>48</sup> <https://sman1lasem.sch.id/program-unggulan-8>

<sup>49</sup> "Mission and Vision," Madrasah Aliyah Negeri, effective 2023/2024, <https://man2kabrembang.sch.id/visi-misi/>

<sup>50</sup> <https://jateng.kemenag.go.id/berita/man-2-rembang-borong-4-piala-kompetisi-batik-tulis-lasem-festival/>



good” category. However, there is a need to enhance the approach by leveraging the Lasem batik sector. The industry plays a significant role in teaching Lasem Batik Skills in schools in Rembang Regency. The industry’s involvement is classified as medium, accounting for 43.33% of the overall contribution, with an average score of 2.12. Additionally, there is a 6.57% contribution in the very high category, a 1.68% contribution in the high category, a 29.62% contribution in the low category, and a remaining 15.32% contribution in the very low category. Moreover, it is recommended that Lasem batik industry owners enhance collaboration with schools to optimise their approach. This is because the industry can also benefit from the employment of graduates who are interested in working directly in the Lasem batik industry.<sup>51</sup>

A study by Hayati found out that there is a need to implement the concept of “extending tradition” involves incorporating classic components into contemporary constructions, while making necessary modifications to align with current perspectives and requirements. The design utilise the extending tradition concept to specifically emphasise the preservation of local culture in the Lasem sub-district.<sup>52</sup> Additional information reveals that in the Rembang district, there are a total of 24 vocational high schools. However, upon analysing the vocational workforce potential, according to the latest data of 2023, it is evident that none of these schools offer a curriculum that specifically includes the process of batik making.<sup>53</sup> Upon further investigation, we discovered that in the Lasem sub-district, there were merely four vocational schools that did not incorporate the batik-producing process into their curriculum.<sup>54</sup> A study by Steelyana and Nursanti reinforce the findings, concluding that by promoting collaboration between educational institutions, community learning centres as well as the batik industry, Lasem Rembang can successfully incorporate batik culture into the curriculum. This approach will help preserve the region’s cultural heritage and cultivate a new cohort of talented artisans and cultural ambassadors. This coordinated effort would not only protect the valuable

<sup>51</sup> Wahyu Romadlona Rosyidiyati, “Peran Industri Dalam Pembelajaran Ketrampilan Batik Lasem pada Sekolah-Sekolah di Kabupaten Rembang,” Undergraduate Thesis (Universitas Negeri Semarang, 2015), <https://lib.unnes.ac.id/20455/>.

<sup>52</sup> Irma Nurul Hayati, “Perancangan Pusat Edukasi Batik Lasem dengan Pendekatan Extending Tradition,” Undergraduate thesis (Universitas Islam Negara, Maulana Malik Ibrahim, 2020). <http://etheses.uin-malang.ac.id/19506/1/13660020.pdf>

<sup>53</sup> “Statistics on Potential Workforce of Vocational High Schools,” Central Java Province Investment and One-Stop Integrated Services Agency, accessed April 16, 2025, [https://web.dpmpstsp.jatengprov.go.id/statistik\\_potensi\\_smk/kabupaten\\_rembang](https://web.dpmpstsp.jatengprov.go.id/statistik_potensi_smk/kabupaten_rembang)

<sup>54</sup> “Vocational Schools in Lasem District,” Data.sekolah-kita.net, accessed April 16, 2025, [https://data.sekolah-kita.net/kecamatan/Kec.%20Lasem\\_1601/SMK](https://data.sekolah-kita.net/kecamatan/Kec.%20Lasem_1601/SMK)

heritage of Batik Lasem but also enhance the socio-economic progress of the region.<sup>55</sup>

### **III. C.1. Analysis and Discussion of Educational System Support**

Based on the comprehensive review of educational institutions in Lasem Rembang, it is clear that there is a range of approaches to incorporating batik culture into the curriculum, especially in high schools. While certain schools, such as SMA Negeri 1 Lasem and MAN 2 Rembang, actively integrate vocational programs and activities linked to batik into their curricula, others, particularly vocational schools, have not yet included the manufacturing processes of batik in their own. The findings emphasise the significance of improving collaboration between the batik business and educational institutions to formulate a strategy for maintaining and spreading batik culture. Vocational schools in Lasem Rembang should consider incorporating a batik production concentration into their curriculum. This would ensure that students acquire the essential skills and knowledge required for the creation of batik Lasem. Incorporating this into their curricula would not only enhance the long-term viability of the batik business but would also offer opportunities for students to investigate and actively participate in their indigenous cultural legacy.

Vocational schools in Lasem are expected to have a significant impact on the preservation and advancement of the intricate art of Lasem batik through several important contributions. First and foremost, they are expected to offer specialised instruction in batik manufacturing, encompassing the complete procedure from design to dyeing. This fosters a collection of proficient craftsmen, guaranteeing the preservation of the trade. These educational institutions provide training at different proficiency levels, accommodating both novices and seasoned artisans, nurturing the enhancement of skills and advancement within the field. Furthermore, vocational institutions in Lasem are required to foster innovation and originality in the realm of batik patterns, imparting knowledge to students regarding colour harmonies, motif adaptations, and contemporary reinterpretations of traditional designs. Certain educational institutions engage in partnerships with seasoned batik experts, offering students the opportunity to participate in workshops and attend guest lectures, thereby expanding their horizons. Furthermore, these institutions engage in partnerships with local batik producers, providing students with hands-on experience and opportunities for internships. This

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<sup>55</sup> Evy Steelyana and Tinjung Desy Nursanti, "Human Resource Development and Sustainability for Batik Lasem Preservation Through Education," (paper presented at the Konferensi Ilmiah Akuntansi XI. Vol. 11: How Do Accountants Contribute to Environmental Sustainability by Leveraging Artificial Intelligence?, 2024)

facilitates the flow of knowledge and promotes collaboration between different age groups. Additionally, they offer assistance to students in establishing their batik enterprises through the provision of resources and training in entrepreneurship and marketing. Finally, vocational schools actively engage in cultural events and festivals to exhibit Lasem batik, raising awareness and drawing prospective consumers, while also fostering a sense of pride in the art form among younger generations. Moreover, certain establishments showcase the historical progression and evolution of Lasem batik, aiming to enlighten the general public and preserve the art form for future posterity.

In addition, community learning centres, such as batik studios, can play a vital role in enhancing educational endeavours by offering supplementary resources and training prospects. Partnerships between these facilities and educational institutions can augment students' immersion in batik culture and cultivate a more profound admiration for this customary artistic expression. By adopting the idea of "expanding tradition," these establishments can incorporate traditional elements of batik into modern structures, guaranteeing the conservation and significance of the local culture in the Lasem sub-district. Ultimately, educational institutions, community learning centres, and the batik business must collaborate to fully include batik culture into the educational curriculum. By doing this action, Lasem Rembang can not only save its abundant cultural legacy but also cultivate a fresh cohort of proficient craftsmen and cultural envoys.

### **III.D. MSMEs and Women's Empowerment**

Formal and vocational education have provided valuable insights into the history, motifs, colouring, and production techniques of Batik Lasem. This knowledge hopefully can be served as a bridge and beneficial in fostering new female entrepreneurs who are dedicated to preserving the tradition of Batik Lasem. In addition, it is anticipated that the presence of the Lasem batik MSMEs can serve as a platform for empowering women and encouraging their continued participation in the workforce. This section will present the role of MSMEs in Lasem in promoting women's economic empowerment through the production and sale of Batik Lasem. It will also explore the specific contributions of Lasem's MSMEs to women's economic empowerment in this industry. The MSMEs involved in the manufacturing of Batik Lasem provide employment opportunities for women in neighbourhoods. Women often engage in several stages of the production process, including as waxing, dyeing, and patterning the fabric. By actively participating, they are able to generate income and provide financial support to their family. Participating in Batik production allows women to acquire crucial proficiency in traditional

craftsmanship, which includes sophisticated patterning techniques and colouring approaches. Gaining these skills not only enhances their prospects of securing employment in the Batik industry but also allows them to pursue entrepreneurial opportunities in the future.

Batik MSMEs contribute to community empowerment by promoting local cultural heritage and preserving traditional artisan methods. Women have a crucial role in preserving and transmitting cultural knowledge across generations, making them indispensable contributors to these companies. MSMEs offer women artists the chance to access broader markets for their batik goods. These local businesses often utilise marketing tactics like as participating in craft fairs, establishing online platforms, and forming partnerships with stores to enhance the visibility of Batik Lasem both locally and internationally.

Moreover, MSMEs contribute to the economic empowerment of women by providing them with opportunities to generate income. This, in turn, enhances their financial autonomy and enables them to have a greater say in household decision-making. As a result, this contributes to the alleviation of poverty and improves the overall socio-economic status of women in Lasem. Some women in Lasem partake in both artisanal work and entrepreneurship by establishing their own Batik enterprises. SMEs provide support and resources to women aspiring to be entrepreneurs. This encompasses prospects for education, support from seasoned mentors, and availability of financial services. These endeavours facilitate the advancement of women-led enterprises in the batik industry.

In the meantime, the following is a description of some analysis that may be generated based on the characteristics that influence women's participation in small and medium-sized enterprise ownership and leadership position within the Batik Lasem industry. Gender norms and cultural traditions can impact women's ability to participate in entrepreneurial endeavours in the Batik Lasem sector. Certain societies may impose societal norms that dictate women's responsibilities as caregivers, thereby constraining their capacity to engage in entrepreneurial endeavours or assume leadership roles. Women's capacity to participate in entrepreneurship is greatly influenced by their access to educational resources and opportunities for skill enhancement. Women who possess advanced education and training are more proficient in initiating and overseeing their own enterprises within the Batik sector.

Insufficient availability of financial resources, such as capital and credit, can impose substantial obstacles to women's participation in the Batik Lasem sector. Insufficient capital can hinder women's ability to launch or grow their Batik businesses. Obtaining resources like microloans, grants, or company development programs can assist in addressing this difficulty. Robust

social networks and support structures are essential in promoting women's entrepreneurship. Women who are provided with mentorship, networking opportunities, and supporting communities are more inclined to achieve success in owning and leading MSMEs in the batik industry.

Legal and regulatory obstacles, such as cumbersome business registration procedures or discriminatory legislation, can impede women's capacity to initiate and manage enterprises in the Batik Lasem sector. Creating a supportive legal framework that encourages gender equality and offers equitable opportunities for women in entrepreneurship is crucial for encouraging women's involvement in owning and leading MSMEs. For MSMEs owned and led by women in the Batik Lasem industry, having access to markets and business prospects is crucial for their success. Female entrepreneurs may encounter difficulties in gaining access to markets, particularly if they have limited networks or lack prominence. Efforts that facilitate connections across markets, create chances for exporting, and foster commercial relationships can assist in surmounting these obstacles.

Women entrepreneurs in the Batik Lasem industry may face difficulties in managing both their family duties and their business ownership. Childcare commitments and domestic activities can hinder women's capacity to allocate time and effort to their businesses. Enacting regulations that provide support, such as implementing flexible work schedules or offering inexpensive childcare solutions, can assist women in achieving a harmonious equilibrium between their professional and personal lives while engaging in business. Gaining comprehension and effectively dealing with these challenges are of utmost importance in fostering the involvement of women in owning and leading MSMEs in the Batik Lasem industry. Efforts focused on overcoming obstacles and improving prospects for female entrepreneurs can have a positive impact on both economic empowerment and gender equality within the industry. Women, ranging in age from their twenties to their sixties, make up the majority of Lasem batik craftsmen. This is the prevailing trend. In Lasem village, there are several batik-producing centres, and one can directly observe this by going to the batik studios, work studios, and production workshops that are located there. Patience and precision are qualities that are typically innate in women. Beginning with the creation of the design, sketching it on the material, supplying canting, as well as filling and colouring, all of these tasks require patience and precision. In addition to that, the production of batik can result in a certain amount of cash, which can be utilised to assist in meeting the requirements of the household. As a result, it is possible to assert that the practice of batik can serve as a means of empowering women in addition to an income-generating activity.

**Figure 2.**  
**Women's activities in various stages of batik production at the Sekar Mulyo workshop.**



Women of various ages made Lasem batik at the Sekar Mulyo studio.



The patience-requiring task of "canting" wax to the pattern on the basic material is usually done by women.



Women fill in waxed batik cloth with colour.

### **III.E. Central Bank Support**

In order to reenforce the regulations set by local government policies, it is crucial to ensure the continuous operation of both formal and informal learning processes. This will help maintain the sustainability of MSMEs and further enhance the involvement of women entrepreneurs. On top of that, the central bank plays a vital role in providing ongoing support to existing businesses and reinforcing measures that contribute to the preservation of the Lasem batik tradition. The following section outlines the various initiatives, measures, policies, and regulations implemented by Bank Indonesia, the central bank of Indonesia, to intervene and support the Batik Lasem industry. The interventions are targeted at promoting easier access to financial services, providing chances for exhibitions, and fostering sustainable growth. Subsequently, an assessment will be conducted to determine the efficacy of these interventions in enhancing women artisans' access to loans, market opportunities, and skill enhancement. Finally, the text concluded by examining the influence of business intelligence initiatives on the general expansion and adaptability of the Batik Lasem business. Presented here is a list of activities conducted by Bank Indonesia Central Java for the past three years.



**Table. 3.**  
**Activities of Bank Indonesia in Central Java for the past 3 years**

No	BI activities	Description
	Exhibition	Data KKI from 2023 <sup>23</sup>
	Clustering MSME	Strengthening the Lasem batik ecosystem through the support of Bank Indonesia <sup>57</sup> Bank Indonesia in Central Java with The Lasem Batik activists have collaborated to establish the “Jagad Phoenix” brand, which is now prepared to expand its presence globally. <sup>58</sup>
	Competition	Bank Indonesia in Central Java organized a competition for the design of Lasem Batik motifs <sup>59</sup>  Lasem Batik Motif Design Competition featuring Classical Nuance <sup>60</sup>

Bank Indonesia, in its capacity as Indonesia’s central bank, though its representative office in Central Java Province, plays a pivotal role in facilitating the connection between parties seeking credit, particularly Batik Lasem MSMEs, the 2023 Lasem Batik Motif Design Competition was established by collaborating with the Rembang Regency Government and the Lasem Heritage Foundation, as a component of the Kartini Bangun Negeri (*Kabari*) program. The primary objective of this competition is twofold: to rejuvenate the traditional Lasem batik motif designs, which have been a cultural legacy since the 19th century, and to enhance the economic value and engagement of the younger generation in the preservation of this cultural heritage.

This competition serves as a crucial catalyst in revitalising the Lasem batik sector, which has faced a period of stagnation and the adverse effects of the COVID-19 pandemic. Bank Indonesia and its partners aim to foster a conducive environment for batik MSMEs in Lasem, including tailors, designers, and batik manufacturers, through the provision of assistance and competition. Moreover, with the participation of over 100 individuals from several locations in Indonesia, this competition serves as a platform to showcase the potential and aesthetic appeal of Lasem batik patterns. It also aims to foster ingenuity and originality in producing top-notch and fiercely competitive merchandise.

In addition to generating new economic prospects for the residents of Lasem, the *Kabari* initiative also seeks to enhance the Lasem batik industry ecology through the implementation of a circular and eco-friendly economic model. Bank Indonesia, the Lasem Heritage Foundation, the regional administration, and local communities are collaborating to enhance the development of Lasem batik products. In addition, the Bank Indonesia Representative Office in the Central Java Province collaborated with the Lasem, Rembang collective of batik craftsmen, designers, and tailors to establish a brand of batik named Jagad Phoenix. By implementing this brand positioning approach, the aim is

to enhance the global standing of Lasem Batik. The Lasem batik branding is expected to revive public interest in Lasem batik. The aim is to create products that are not only of superior quality but also offer significant economic and environmental benefits. Therefore, this relationship not only generates fresh business prospects but also serves as a tangible measure of preserving and enhancing Indonesia's cultural legacy.

#### **IV. CONCLUDING REMARKS**

This study explores some collaborative association among local government policies, educational programs, and the contribution of Bank Indonesia in supporting batik Lasem as well as promoting women empowerment in the community. Conclusions that can be derived are as follows: The regulatory framework and the support of the government create a firm foundation for the preservation of the exclusivity and authenticity of Batik Lasem. The complete legislative safeguards and government initiatives that are now in place provide this foundation. The government has made a deliberate effort to protect Indonesia's cultural heritage and to foster economic growth by enacting legislation mandating the use of batik in particular domains and by providing support for the expansion of the batik sector.

Batik Lasem offers significant employment opportunities for women. However, stronger collaboration between educational institutions and the Batik Lasem sectors are crucial. Relevant skills training specifically to Batik Lasem production should be given priority in educational programs. By providing women with the necessary information and expertise, this can enable them to thrive in the industry. Meanwhile, Bank Indonesia's endeavours, such as contests, exhibitions and endorsements of brands, seek to make financial access more understandable, promote the growth of markets and sustainable development for Batik Lasem. By doing so, these activities will be able to revive this industry while at the same time preserving its cultural heritage in Indonesia.

To summarise, Indonesia's Batik Lasem industry can be significantly enhanced by strengthening collaboration, improving education, addressing gender gaps and implementing supportive policies. This will ensure that the country preserves its cultural heritage and also realise economical gains from this unique form of art.

It is necessary to take a complete approach that encompasses both qualitative and quantitative methodologies in order to evaluate the impact that Batik Lasem has on the generation of money, the ability to make decisions, and the social mobility of women artisans. A quantitative analysis should be carried out by means of surveys or interviews to gather information regarding

the income levels of women artisans both before and after their participation in the manufacture of Batik Lasem. Contrast the revenue they receive from their job with batik with those from other kinds of income. Make use of the financial records or sales data that are available from businesses that deal in batik in order to measure the economic benefits that women artists enjoy. Moreover, collect qualitative data by means of focus group discussions or individual interviews in order to gain an understanding of the ways in which the increased revenue from batik production employment has influenced the financial stability of women, their capacity to meet their fundamental needs, and their goals for upward economic mobility.

It is important to investigate the exact ways in which the additional income has enhanced their quality of life and given them more economic power. Meanwhile in assessments of participation, the further study might involve women artisans in participatory evaluations in order to investigate the extent to which they are involved in the decision-making processes that occur within batik businesses. Take into consideration the degree to which they have a say in the operations of the company, the creation of new products, the marketing strategies, and the distribution of resources.

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