

Implementation of preservation of batik skills at the Pekalongan Batik Museum

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Abstract. Pekalongan City is known as the city of batik. To this day, batik work still dominates in Pekalongan City. In 2006, Pekalongan City inaugurated the establishment of the Batik Museum. One of its goals is to preserve batik skills in the community. The purpose of this study is to determine how the implementation of batik skills preservation is carried out by the Pekalongan Batik Museum so that the Museum received the title of Best Safeguarding Practices from UNESCO. This research began with determining the topic, then conducted heuristics to obtain written data related to the Pekalongan Batik Museum and its role in preserving batik skills for the community. Next, source criticism and analysis were carried out on the findings of the literature study so that they could be written in the research report. The results of the study show that the Pekalongan Batik Museum has carried out various activities as an effort to preserve batik skills for various levels of society.

Keywords: implementation; preservation; batik skills; Pekalongan Batik Museum

1 Introduction

Batik skill is one of the intangible cultural heritages that has been [1] proclaimed by UNESCO as an Indonesian cultural heritage since 2009 [2,3]. UNESCO included Indonesian batik in the Representative List because Indonesian batik has met the required criteria, including being rich in symbols and philosophies of Indonesian people's lives, as well as contributing to the preservation of intangible cultural heritage at present and in the future [2]. One of the famous batik producing cities is Pekalongan City, so this city is known as the city of batik [4,5]. Until now, batik work still dominates in Pekalongan City. In 2006, the Batik Museum was inaugurated [6]. One of its goals is to preserve batik skill in the community [6,7,8]. The purpose of this study is to find out how the implementation of batik skill preservation is carried out by the Pekalongan Batik Museum so that the Museum gets the title of Best Safeguarding Practices from UNESCO.

Research on the role of the Batik Museum in preserving batik skills in Pekalongan City has been conducted by several researchers, including Aji [7], Larasati [8], and Mulyanasari [6]. Aji researched the role of the Pekalongan Batik Museum in the early days before the Pekalongan Batik Museum was officially opened in the former City Hall building. Larasati emphasized the role of the Pekalongan

Batik Museum in preserving Indonesian batik through permanent exhibitions held at the Museum. Meanwhile, Mulyanasari's research emphasized the development of the Batik Museum and its strategy for preserving batik until 2012. Based on these previous studies, it can be concluded that the topic raised by this author can be continued to be completed.

2 Methods

This research began with topic determination, followed by a heuristic approach to obtain written data related to the Pekalongan Batik Museum and its role in preserving batik craftsmanship for the community. This work was carried out by searching for previous studies and information obtained from newspapers via the internet. In addition, direct observation was also conducted at the Pekalongan Batik Museum to determine the Museum's role in preserving batik craftsmanship. Next, source criticism and analysis were conducted on the findings of the literature study so that they could be written in the research report. The results of the study indicate that the Pekalongan Batik Museum has carried out various activities as an effort to preserve batik craftsmanship for various levels of society.

3 Result and Discussion

3. 1. Batik Skills as Intangible Cultural Heritage

Intangible cultural heritage is a cultural heritage that is passed down from generation to generation continuously, including the results of practices, manifestations of expressions of knowledge and skills, related to the cultural sphere [1]. Based on its category, Indonesia's intangible cultural heritage consists of 5 things, namely oral traditions and expressions; performing arts; community customs, rites, and celebrations; knowledge and behavioral habits regarding nature and the universe; and traditional skills and crafts [1]. From these 5 categories, they are then clarified into 10 objects of cultural advancement, namely cultural elements that are the main targets for increasing cultural resilience and the contribution of Indonesian culture in the midst of world civilization. The 10 objects of cultural advancement include oral traditions; manuscripts; customs; rites; traditional knowledge; traditional technology; art; language; folk games; and traditional sports [8]. The method of inheriting intangible culture can be done through preservation and/or re-creation, and is a cultural product in the form of intangible culture after going through the process of determining intangible culture [1].

Why is batik skill included in the category of intangible cultural heritage? This skill is acquired by someone through a continuous learning process, until finally that person has expertise (expert). Likewise, with the process of someone who has batik skills or makes batik, he will carry out a continuous learning process until finally he can do it himself without needing guidance [11,12,13,14]. Therefore, batik skills are said to be an intangible cultural heritage. This skill is not tangible, but is

stored in a person's brain/mind, which can be inherited or taught to others. Thus, if the batik cloth is damaged, then someone will be able to remake the cloth with the batik motif according to what is desired [15].

Knowledge of the batik process also relates to the tools used to create batik motifs, namely the *canting tulis* (hand-drawn *canting*) and the *canting cap* (stamped *canting*). Figure 1 below shows two types of *canting* for batik and how to use them.



Fig. 1 *Canting Tulis* and *Canting Cap* and how to use them

Then the materials used are plain cloth (cotton oxford, primis, doby, paris, kaos, shantung, viscos, and silk), wax, fabric dye, and other equipment such as stoves and equipment for the final process of removing wax from batik cloth (*pelorodan*) [16]. Figure 2 below shows the materials needed when making batik. While figure 3 shows other equipment for making batik. Figure 4 shows several batik motifs.



Various types of fabric for batik



Various types of wax



Various types of natural dyes



Various types of synthetic dyes

Fig. 2 Various materials for batik



Brush, frying pan, stove, wax scraper



Anglo, dthingklik, stamp canting



Coloring and painting place



Table for making stamped batik

Fig. 3 Equipment for Batik Making

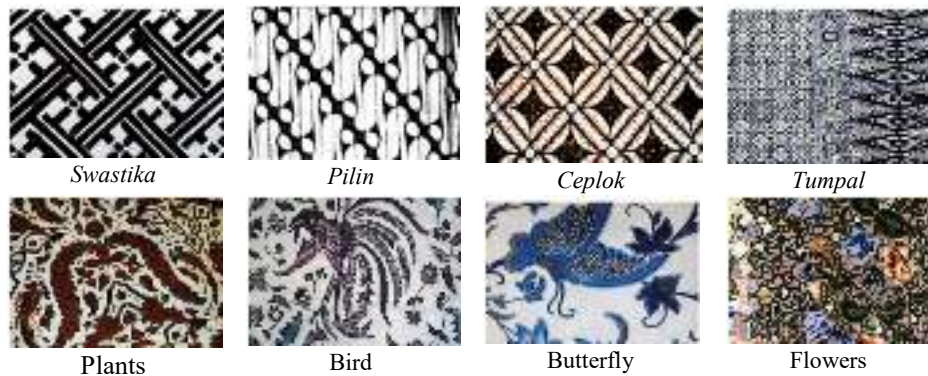


Fig. 4 Examples of batik motifs

In relation to batik motifs, there are generally two types of motifs, namely geometric motifs and non-geometric motifs. Geometric motifs are motifs that represent geometric shapes such as lines, curves, zigzags, triangles, rectangles, trapezoids, circles, and so on, as seen in the *swastika*, *pilin*, *ceplok*, and *tumpal* motifs. Meanwhile, geometric motifs are composed of irregular ornaments of plants, animals, and nature [4,16]. Both types of motifs can be seen in figure 4 above. From these two types of motifs, their development into various types of motifs, among others based on their history and cultural environment. For example, Doellah [16] divides batik motifs into 6, namely palace batik, palace-influenced batik, merchant batik, farmer batik, foreign-influenced batik (India, Netherlands, China, Japan), and Indonesian batik. In classical batik, these various types of motifs each contain a certain philosophy [17,18,19].

Batik skills and knowledge of how to make batik; the materials, tools, and equipment used; and various batik motifs and their philosophies are what is called intangible cultural heritage. These skills and knowledge can be learned and passed down from generation to generation using oral tradition [20].

3.2. Preserving Batik Skills at the Pekalongan Batik Museum

Every museum established always has a purpose for its establishment, as is the case with the Pekalongan Batik Museum. In general, the purpose of establishing the Pekalongan Batik Museum is to preserve batik skills for the people of Pekalongan and the Indonesian people in general [6,7,8]. The specific objectives of its establishment are to improve education, science, and batik technology; increase public appreciation and knowledge of batik cultural heritage; become a service and information center about batik; and support tourism activities in Pekalongan City [12,22]. In line with the purpose of establishing the museum, Government Regulation Number 66 of 2015 concerning Museums states that a museum is an institution that functions to protect, develop, utilize collections, and communicate them to the public [21].

In the previous subchapter, it was stated that batik-making expertise is an intangible cultural heritage. Can the Pekalongan Batik Museum preserve this intangible cultural heritage? How can it be implemented so that the museum can receive an award from UNESCO for Best Practices and Batik Conservation?

Preservation is a dynamic effort to maintain the existence of cultural potential and its value by protecting, developing, and utilizing it. Efforts to preserve batik craftsmanship at the Pekalongan Batik Museum have been carried out by the Museum, both through planned programs and through collaborative activities with various parties. This collaboration comes from elements of the Pekalongan City Regional Government, academics, communities, and the Pekalongan community. The activities that are the implementation of batik craftsmanship in Pekalongan City carried out by the Pekalongan Batik Museum are as follows.

3.2.1. Museum Permanent Exhibition

In this permanent exhibition, museum visitors can see the materials, tools, and equipment used for batik making, as seen in images 1, 2, and 3 above. Each tool, material, and equipment is accompanied by a description, so museum visitors will be able to understand the collection on display. The permanent exhibition also displays various types of batik motifs, including classic batik, coastal batik, foreign-influenced batik, and regional batik, along with information on the collection's origin and the philosophy of each motif, as seen in the following image.



Classic Batik



Hokokai Javanese Batik

Fig. 5 Example of Batik Collection Exhibition at Pekalongan Batik Museum

3.2.2. Library

The Pekalongan Batik Museum houses a library, most of which contains books on the topic of batik. This library aligns with the museum's goal of enhancing education, knowledge, and batik technology; increasing public appreciation and knowledge of batik cultural heritage; and serving as a center for batik services and information [21,22]. Here, museum visitors and researchers, whether students, teachers, lecturers, or others, can gain a wealth of information about batik.

3.2.3. Batik Making Workshop

The Pekalongan Batik Museum has a batik workshop complete with equipment and batik instructors. There, visitors can learn to make batik using a *canting tulis* (hand-drawn batik) or a stamp *canting* (stamped batik). They can also color and dye cloth that has been painted with wax. Besides being used by museum visitors to try their hand at batik, the workshop also includes a collaborative program with schools in Pekalongan City in the form of extracurricular batik activities [23], as seen in the following images [24,25].



Museum Visitors Learn to Make Batik



Elementary School Students Learn to Make Batik



Instructor is Teaching Students



The instructor is explaining the batik making equipment.

Fig. 6 Visitors and Elementary School Students Learn to Make Batik

3.2.4. Seminar Activities on the Batik Museum Collection

The Pekalongan Batik Museum regularly holds seminars to examine its collection. Speakers typically come from academics, practitioners, and batik entrepreneurs. For example, the seminar held in 2022 featured speakers from the University of Pekalongan [26]. A seminar held in 2024 examined the Jlamprang batik motif, one of the batik motifs in the Pekalongan Batik Museum's collection and one of Pekalongan's iconic batik icons. The invited speakers included academics and batik artists [27].



Fig. 7 Museum Collection Study Seminar

3.2.5. *Fashion Show* Pekalongan Batik

Pekalongan batik fashion shows are often held in conjunction with Pekalongan City's anniversary [28,29]. These events are often held at the Pekalongan Batik Museum. Based on these events, it can be seen that in addition to producing batik cloth, Pekalongan City also has skilled designers, as seen in the following image.



Fig. 8 Fashion Show at the Pekalongan Batik Museum

3.2.5. Batik Making Training

Batik making training is one of the efforts to educate and preserve batik culture so that the next generation understands the importance of the batik tradition and is able to preserve it from extinction. Therefore, the Pekalongan Batik Museum activated batik training to educate the batik culture to the community, especially for school children. This activity then received support from the Pekalongan City Government by participating in holding TOT (Training of Trainers) or batik training for teachers who teach batik subjects. The TOT activity was carried out at the Pekalongan Batik Museum in accordance with the direction of the Pekalongan City Regional Personnel, Education and Training Agency [23].

Batik training is also conducted in the Pekalongan Batik Museum workshop. The training is divided into two types: free training, where all visitors can try making batik on a piece of cloth, and the second learning package that charges a special fee. There are four types of packages available, namely with a rate of Rp. 25,000 for handkerchief media, Rp. 30,000 for plangkan media, Rp. 35,000 for slayer media, and Rp. 60,000 for tablecloth media. Batik training at the Museum is

accompanied by a batik instructor, and is open daily to all groups, so that children and adults can learn to make batik at the Pekalongan Batik Museum.

The equipment provided for learning batik at the Pekalongan Batik Museum is quite complete. The tools include angklo and stove for heating the wax, a small frying pan, *canting*, stamp *canting*, stamp table, flat pan for heating the wax, stool for sitting, tools for coloring, and various sizes of cloth for batik and wax as seen in pictures 1, 2, and 3. The results of the training can be seen in the following pictures.



The result of drawing a motif with a *canting*

Initial Coloring Results

Fig. 9 Batik Making Training Results

3.2.6. Batik Competition

The Pekalongan Batik Museum also frequently holds batik competitions for kindergarten, elementary, junior high/Islamic junior high, and senior high school students [30], and even for batik makers [31]. These competitions are held as an effort to preserve batik skills and ensure that the batik profession is not only carried out by the older generation, but also to set an example for the younger generation to remain enthusiastic about learning batik. Although it does not specialize in batik with certain motifs, this activity is very useful, especially for sharpening the batik makers' abilities in their skills to make batik and create batik motifs.



Fig. 10 Batik Making Competition at the Pekalongan Batik Museum

4 Conclusion

The Pekalongan Batik Museum's ongoing annual activities, as outlined above, have earned it the UNESCO Best Safeguarding Practices designation. These activities are consistently linked to efforts to protect and preserve batik craftsmanship.

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