



**COMMUNITY INVOLVEMENT IN CULTURAL HERITAGE MANAGEMENT FOR TOURISM:
STUDY ON THE INDONESIAN COASTAL BATIK HERITAGE**

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ABSTRACT – Management of cultural heritage has been given special attention as it becomes the heart of sustainable development goals. The better management of cultural heritage leads to the eradication of poverty, and sustainable communities as well as the building of strong partnerships and institutions for development. This article examines one of the methods of cultural heritage management in Indonesia by involving the targeted community. Community involvement has multiplier effects as the preservation of the cultural heritages, Batik, is well integrated into tourism activities and the school curricula. This integration of the community involvement program (ICIP) benefits to elevate the economic scale of Batik and tourism industries as well as community awareness. The ICIP recommends that the ladder involvement including stepping activities and involved actors need to be properly determined to create a strong institutional partnership among stakeholders. However, it also depends on the government's political will to create a progressive policy.

Keywords: Cultural Heritage, Management, Community Involvement, Indonesia Batik Industry

INTRODUCTION

Indonesia is renowned for its cultural heritage richness and multicultural country. The richness of Indonesian culture is symbolized by the presence of more than 300 ethnic groups with different spoken languages. This diversity of culture in Indonesia not only includes the tradition, and language, but also includes many physical artifacts includes; food, song, dance, musical instrument, architecture, literary works, customs, and clothes (Wasino, 2013).

There are several factors influencing the diversity of Indonesian culture. The geographic factor is one of the main factors. The geographical condition of each region influences the custom and traditions of the people which become the culture of the community.

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The people who live in the mountain, for instance, have a different way of life from the people who live near the sea. The second factor is the trading legacy during the pre-colonial time. The geographic location of Indonesia was the center of the famous world trade named "Silk Road" in which many International traders met (UNESCO, 2022). In association with International trade, cultural assimilation and adaptation also occurred through inter-cultural married and trade. Despite the legacy of the Silkroad, Indonesia has also its own historical evidence during the pre-colonial time. Indonesia was governed by a Majapahit kingdom and its successors. Each kingdom bears different religions and customs which affected the culture of people in that region (Asfina & Ririn, 2016).

In Sumatra, for instance, there are two major ethnic groups, *Batak* in North Sumatera, and *Minang* in west Sumatera which have different traditions, customs, and customary (adat) law. In Minang, a female-dominance (matrilineal) ethnic group, the people usually speak in a low voice; therefore, the high voice is a sign of impoliteness. The degree of high – low voice used to show politeness of Minangkabau people in speaking is different from Batak, male-dominance (patrilineal) people. Minangkabau people may regard Batak people as impolite people due to different norms of high and low degree of voice used in speaking (Asfina & Ririn, 2016).

For the preservation of cultural heritage, it has been approached by various different methods (Tuan & Navrud, 2008). The cultural heritage management plan (CHMP) remains the preferred method to involve the targeted community as a focal point. The CHMP has been successful to be implemented in Australia. As one of the most cultural richest and most multi-cultural countries, Indonesia had experienced managing its cultural heritage by semi-government-led initiative however it was unsustainable due to lack of community participation. The current method strengthens community involvement as a focal point for shared benefits among the stakeholder (Vic.Gov.Au, 2022).

This article critically elaborates the case study on one of the UNESCO recognized cultural heritage of Indonesia, named Batik, and further explores the nature and level of community involvement in tourism management of coastal batik heritage. Batik is an Indonesian cultural richness which has become the daily life of society (Kifrizyah & Sudarmawan, 2013). Batik is one of the nation's artworks still existing, practiced, and develop (Purwanto & Sukirno, 2012). Batik has become world fashion market attractiveness since UNESCO crowned batik as a "Humanitarian Heritage for Oral and Non Object Cultures" (Kifrizyah & Sudarmawan, 2013; Handini & Sisbintari, 2013; Nugroho, Fianto, & Hidayat, 2014). In addition to its function as a fashion, batik is also used as household accessories such as tablecloths, pillowcases, bed linen, and house decoration (Purwanto & Sukirno, 2012).

Batik in Indonesia is varied across the region. Batik has a variety of types, patterns, motifs, and styles in accordance with the area's origin (Kifrizyah & Sudarmawan, 2013). Batik has a characteristic which influent by age, environment, and geographical aspects (Maryanto, 2013). The batik motif has cultural values that represent the social-cultural life of the community (Nugroho, et. al. 2014). The batik motif is a representation of visual imaging (Mulaab, 2010). Batik also has spiritual beauty that is shown by decoration and pattern formation which is full of philosophical meaning (Noviana & Hastanto, 2014).

Research in batik has been done for the aspect of history, motif, technical production, marketing, and product development. The research is also done for imaging media such as visual communication, interior product, architecture design, and other fields (Tresnadi, Irfansyah & Prihatmanto, 2008). Batik motif research has done for Surakarta batik (Ediwati, 2007), Druju batik of Malang city (Mulyanti, 2012), Pesisiran (*shore area*) batik and Semarang batik (Santoso, 2011).

The research also has been done for symbolical meaning of batik such as Kliwonan batik from Sragen city (Puryanti, 2010), Situbondo batik (Kifrizyah & Sudarmawan, 2013) and Kudus batik (Ginanjari, 2015; Maryanto, 2013). Development effort has done for Pasirsari batik of

(Pekalongan Soekesi AEM, 2013) and East Kalimantan batik (Noviana & Hastanto, 2014). The research also done for motif identification method (Nugroho, et. al. 2014), Gedog batik of Tuban city as tourism attractiveness (Handini & Sisbintari, 2013) and Tuban batik illustration design book (Maryanto, 2013).

However, there is a paucity of studies on community involvement in tourism management of coastal batik in Indonesia. Therefore, this paper will explore the nature and level of community involvement in the Indonesian coastal batik heritage and discover that the Integration of Community Involvement Program (ICIP) creates multiple benefits for the stakeholders including Batik and Tourism Industries, and community awareness.

Defining Community Involvement in Cultural Heritage Management

The cultural heritage can be categorized into two broad categories; tangible and intangible heritage. The tangible cultural heritage is the inheritance from past generations in form of concrete and moveable things such as temples, artifacts, and other historical sites. While intangible heritage refers to the inheritance which is an abstract form such as the value, the norms in the community, and tradition (UNESCO, 2019).

The new paradigm for protected cultural sites/areas highlighted a more inclusive approach to heritage management and community engagement. The vision for community involvement in cultural heritage is to ensure that local communities benefit from the safeguarding of the heritage and that they can connect socially, culturally, or economically with their heritages. Such connected communities show a stronger commitment and are more likely to take responsible actions for the proper use, maintenance, and tourism promotion of cultural heritage. However, heritage management systems are often failing to involve local counterparts. There are many factors that can hinder a participatory approach and render ineffective attempts at local community involvement at heritage properties (UNESCO, 2013).

There are several other terms that are often used interchangeably with community involvement. Principal among them are citizen involvement, citizen governance, citizen action, public involvement, public participation, community participation, and community involvement. There is no clear consensus about the meaning of these terms but there is much enlightening information in the various definitions and some commonalities between the various terms.

In the World Heritage Convention and its Operational Guidelines, the word 'community' is interchangeable with "international community", "Site managers, local and regional governments," "present and future generations of all humanity," and "local communities, non-governmental organizations and other interested parties and partners, general public, civil society, local people.

In Merriam-Webster dictionary, 'community' can be defined as "people with common interests living in a particular area" or "a body of persons having a common history or common social, economic, and political interests". While the word itself is very encompassing that it remains vague, a 'community' is most commonly constituted by people's geographical proximity to an object of interest, be it tangible or intangible, and their shared commitment to a jointly-defined goal or product.

According to Dewey (1927), the community is not simply a collection of relationships and social ties but rather a set of relationships organized around a set of overriding principles or values (pp.37-40). Meanwhile, Green and Haines (2002) use Kenneth Wilkinson's 1991 definition of community. It is a three-part definition. First, a community must have a geographic location or place of existence. Second, a community must have institutions and organizations where regular interactions among members can occur. Third, this interaction must center upon a common set of interests (pp. 3-5).

Peterman (2000) relates the concept of community to a neighborhood placing major emphasis on the community as a geographic location and a set of physical structures (pp. 10-17). Palen (2005) believes that the term community has lost much of its definitional power because it is applied arbitrarily to anything from a single city block to the community of

nations belonging to the United Nations international organization. Palen notes that contemporary society has communities without propinquity (nearness). He notes that the term community is often used to describe a city or town. It is also used to describe the spatial relationship between an individual or family and the larger society.

In this study, community involvement is organizing a diverse group of people to come together and create a policy, program, or solution to an issue or area of concern. Confusion arises because special interest groups often bring their own agendas to citizen participation activities (Crosby, Kelly, and Schaefer, 1996, p. 171).

Moreover, community involvement is a direct and active process where residents of a community are allowed to partake with others in decision-making processes on issues important to the public interest. It needs to be an open and fair process that is not subject to manipulation. It should empower citizens, especially those in special need of empowerment. The results of community involvement should be taken seriously and used by public officials in charge of decision-making.

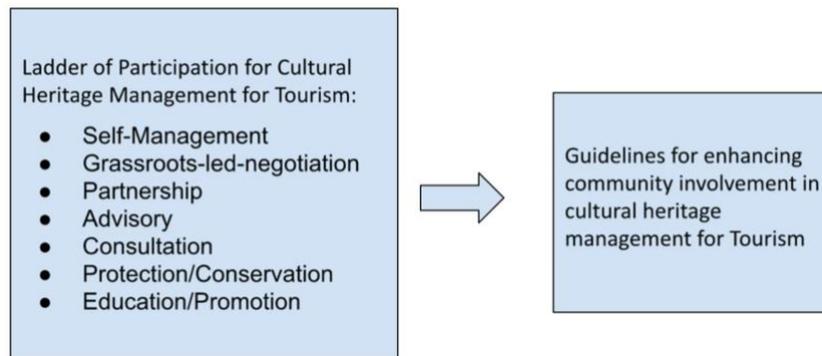
In this study, the term 'community' refers to people who "value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations". People of the 'heritage community' do not need to identify close geographical proximity to the resource. However, to become a member of the 'heritage community', people should at least share a common goal or hold similar values toward the resource. Members of civic society as a whole can very well constitute a 'heritage community' if they mutually perceive cultural heritage as an emotional and intellectual platform on which their individual and community identities are built (Head, 2007).

Ladder of Participation in Heritage Management

One of the most widely cited models is by Sherry Arnstein. It is "A Ladder of Citizen Participation." Arnstein's ladder is being used in many projects including, transportation policy planning, government information system development, hazardous waste management processing, and health care program planning and development. Arnstein's framework is a continuum resembling a ladder with nine rungs. They are, from lowest to highest, no participation, manipulation, therapy, informing, consultation, placation, partnership, delegated power, and citizen control (Arnstein, 1969, pp. 216-224).

Arnstein's model can be applied in preservation practice with modifications to understand the different levels of public participation. In a similar manner, the level of public participation in preservation increases when the ladder rises up, and so as the degree of its influence over decision-making. Chan (2016) modified Arnstein's model to the ladder of participation for heritage management to provide a framework for preservationists, stakeholders, and governments to understand the meaning of participation in heritage management at different levels.

As depicted in Figure 1, the first rung is labeled with 'education' or 'promotion' in which experts and government educate the public about the values and significance of the determined heritage. This rung can be applied to a broader populace including school children. The intention of participatory programs in this rung is basically to raise public awareness of the preservation of cultural heritage (Arnstein, 1969; Chan, 2016).

Figure 1. *Ladder of Participation for Heritage Management*

Yet, at this level, the transmitted knowledge will be influenced by political agenda in terms of how a government would want its citizen to interpret the cultural heritage of a place. The disseminated information may generalize the myriad values that different stakeholders and constituencies ascribe to a heritage. They are hence more likely assumptions made by government or experts as it does not encompass a comprehensive valuation of a heritage. And because the mastering of heritage is oftentimes top-down, social values that stem from the local contexts are concerned or addressed less. Grassroots are excluded from articulating their ascribed values, especially values that are manifested from time-deep interactions with the heritage. As a result, these “embedded values”, a term coined by Janet Stephenson to refer to an insider’s “awareness of past forms, practices, and relationships”, may not be adequately acknowledged by experts in their evaluation of cultural heritage. If preservation practice is entangled with generalization, communicated values tend to represent a dominant culture more and less than any minority culture so that the mainstream populace can better relate (Arnstein, 1969; Chan, 2016).

Moving one rung up is ‘protection’ or ‘conservation’ which is self-explanatory. In this rung, the public acknowledges that their heritage, whether tangible or intangible, is safeguarded or preserved by government bureau or any credible agencies. Conservation here can include any preservation projects on built heritage or protection of movable heritage such as artifacts at local museums. Public participation is relatively passive, almost inactive, in these two rungs because the communication network is a one-way information flow, transmitting from government or experts to laypersons (Arnstein, 1969; Chan, 2016).

Moving up to the middle rungs of the ladder, the public enters the arena to exercise its influence, however, minute it is, in heritage management. Voices can be expressed and heard in ‘informing’ and ‘consultation’. Having public hearings at preservation commissions can induce this level of public participation. The public can even take on a more active role in the ‘advisory’ rung in which they may advise on neglected areas that require preservation and comment on preservation projects. Nevertheless, Arnstein believed that this portion of the ladder does not necessarily encourage genuine participation, particularly because powerholders tend to reserve their power in influencing decisions. Participatory activities at this level can easily be just a form of tokenism if there is no suitable mechanism to facilitate multi-sectoral communication. The public has little influence over decisions, hence there is no follow-through to change the status quo (Arnstein, 1969; Chan, 2016).

Towards the upper rungs, the public begins to accumulate power to influence. In ‘collaboration’, preservationists or the government co-manage heritage in a way that public input exercises influence on the management process for a heritage. The distribution of power over preservation management is pretty even in this rung. In ‘grassroots-led negotiation’ the public initiates preservation campaigns and urges input from the government or experts. At this stage, the public has major managerial power or influence in making decisions over heritage management. For the public to reach the ‘self-management’ rung is almost rhetoric for most cultural contexts. Arnstein also explained that the top rung of her ladder was unreachable because the final approval of the decision lies in the hands of powerholders, in

most cases the government. Nor is it appropriate for the lay citizens to hold veto power over heritage management in the absence of expert knowledge. She also mentioned that people are not necessarily asking for absolute control at this stage. Rather, in the preservation ladder, people demand the degree of power which guarantees participants can be able to negotiate conditions under which “outsiders”, or experts, may undermine values they ascribe to their heritage (Arnstein, 1969; Chan, 2016).

In sum, the proposed Ladder of Participation provides a framework for preservationists, stakeholders, and governments to understand the meaning of participation at a different level. With tweaking from Arnstein’s original model, this proposed framework does not, however, give hints for the quality happening at each level. While the framework provides also a scale to assess the level of influence local citizens have over decision-making, the higher up the ladder does not indicate better public engagement in heritage management. In the same regard, engagement in participatory activities happening within lower rungs of the ladders is not necessarily meaningless. It also intends to assist policymakers in heritage management to determine the degree of access the public is allowed to understand the making processes. Similar to Arnstein’s model, this ladder of participation also acknowledges the rise of grassroots power along the ascending rungs. Given the will and interest in protecting cultural heritage, lay members of a heritage community should have access to the discussion of preservation matters although they do not necessarily exercise a considerable amount of influence on the subject matter as professional experts, preservationists, and government agencies. Again, meaningful participation, as defined in this thesis does not mean that the lay public is given with the same level of influence in a decision. Because this framework does not aim toward judging the quality of participation, it is expected to be applicable to a wide cultural context (Chan, 2016).

METHODOLOGY

This study was conducted by using the case study method. This method was employed to collect qualitative data through individual semi-structured interviews to explore the symbolic meaning of coastal batik and the nature of community involvement in cultural heritage management for tourism.

The study was focused on coastal batik at Pekalongan City, Central Java. Located on the coast of Java, Pekalongan is an area that has a long history in relation to the development of batik. The interaction of the Pekalongan population with the Dutch and Japanese in earlier times has given rise to unique batik patterns. Furthermore, Pekalongan as a bustling port and trading town has enabled intense interaction between migrants, foreign traders, and local communities. It was this cultural contact that later on influenced the color and pattern of Pekalongan batik as we knew it today. Dutch, Chinese, Arabic, and even Japanese cultures left their batik mark along the coast of Java.

In order to collect data and information, there were 5 participants who volunteered to participate in the interview. They were from Batik entrepreneurs, activists of the Batik Community, government staff, and academic staff at the local university.

RESULTS AND DISCUSSION

Coastal batik (batik pesisir) is characterized by its cheerful and striking colors, coastal batik is different from batik from Jogja or Solo—generally dominated by dark colors, like brown and black. Unlike the grand but rigid royal batik of Central Java with its symbolization of power, coastal batik (“batik pesisir”) is commercial, fashionable and used by the common folk on

their daily lives. It has more variety in colors and motifs due to foreign influence brought in by foreign merchants.

Batik Pesisir is batik made outside of Solo and Yogyakarta. The term "coast" was used because most of its production was centered on the north coast of Java, in areas such as Cirebon, Indramayu, Lasem, Bakaran. Due to strong foreign influence -especially the arrival of Islam in the 16th century- batik pesisir is characterized by its looser form of pattern and color variety. Traditional batik pesisir uses red and blue instead of the favored brown of Yogya and Solo.

It has, among others, non-figurative floral motifs due to Islamic restrictions on figurative drawing. Unlike batik Kraton (batik reserved for the royal family of Yogya and Solo, with strict guidelines for usage and social rank), batik pesisir is commercial. Batik pesisir started to really progress around the 19th century, when India, the main supplier of textile in Java at the time, experienced a decline in production, and people switched to batik cloth. This type of batik was at its peak when more foreign merchants started to get involved in the batik industry, namely the Chinese and Indo-Dutch merchants.

Pekalongan Batik

Located on the coast of Java, Pekalongan—once a bustling port and trading town—enabled intense interaction between migrants, foreign traders, and local communities. It was this cultural contact that later on influenced the color and pattern of Pekalongan batik as we knew it today. Dutch, Chinese, Arabic, and even Japanese culture left its batik mark along the coast of Java.

Pekalongan is an area that has a long history in relation to the development of batik. The interaction of the Pekalongan population with the Dutch and Japanese in earlier times has given rise to unique batik patterns. In addition, because of its location on the coast, Pekalongan received much influence from Arabs and Chinese who came as merchants at the time. Pekalongan batik reflects the progressive and dynamic life. Batik Pekalongan is unique because it is influenced by Chinese and Dutch culture at once. In its history, Chinese and Dutch used batik as their clothing. The Chinese use batik as Tokwi or cloth covering table prayer.

In the socio-cultural aspects, Pekalongan batik received four influences, namely the influence of China, Yogya-Solo, the Netherlands, and Japan. The Chinese influence can be easily understood and traced because, since ancient times, many Chinese settled on the coast. These Chinese people are also interested in batik and develop batik according to their taste. This Chinese batik is often called batik encim. This batik takes inspiration from Chinese paintings such as dragons, hong birds, banji, kilns, butterflies, Chinese legends, and so on.

When designing batik motifs, Chinese batik artisans in Pekalongan were greatly influenced by the culture of their ancestors such as traditional belief and legend. Typical Chinese motifs are: Hong bird motif that symbolizes love, Kilin motif (animals that resemble three-legged dogs, or sometimes appear four-legged but one leg is as a wand) which is the incarnation of Khong Hu Chu prophet meditates on Tibet mountain and the dragon motif that symbolizes power. The motifs are also inspired by classical Chinese stories such as Sam Pek Eng Tey.

Originally, Pekalongan batik was identified by batik Encim, which is batik worn by Chinese descendants elder women. This reflects a local wisdom called the 'empat papan' which in Indonesian, is expressed by the saying: 'di mana bumi dipijak di situ langit di junjung' (a person needs to adapt to his/her place of living). Chinese ethnic in Pekalongan is actively wearing and supporting the development of Javanese batik because they are in Java Island following the Javanese tradition. However, their batik is somehow unique because they have another culture source that is Chinese culture.

In addition, Pekalongan batik has traditional motifs that are influenced from Yogya and Solo batik motifs. If Yogya and Solo batiks are colored soga brown, then this Pekalongan batik has a colorful pattern up to 8 types of color. Traditional batiks still appear in traditional patterns,

such as decoration of Lar (wings), Parang, Sidomukti, Meru, and so on with little changes according to styles. The Dutch also use batik as everyday clothes but adapted to their traditions and culture. Some Dutch people become batik skippers and produce typical Dutch batik. Some of them are Zuylen, Metz, and Yan. Some elements of Dutch were immersed in batik motifs, such as bouquet batik (Buketan), chrysanthemum flowers, grapes, and bridge cards. There are even batik motifs based on European folklores such as Snow White, Red Princess, and Cinderella. Some other relevant Dutch patterns were also found in a variety of motifs of the Dutch soldiers' lines called *Kumpeni* or VOC (*Verenigde Oost Indsche Compagnie*).

Japanese occupation in Indonesia also lent its colors to Pekalongan batik. The motif they left behind is known as the Hokokai. This batik motif usually depicts cherry blossoms and butterflies, also with very crowded and tight isen. High textile prices also gave birth to the Pagi-Sore (morning-evening) batik style—which combines two different large motifs on one fabric. Usually, the motif on one half of the fabric is brightly colored and darker on the other half. This is a smart way to have a 2-in-1 batik cloth that can be used on different occasions, both in the morning and in the evening—just as the name suggests. One of the well-known Pagi-Sore batik artists in Pekalongan is Lim Ping Wie.

The influence of Arabian and Indian culture from Gujarat in Pekalongan can be seen in the Jlamprang motif. The motif bears resemblance to Gujarat's fabric motif, Patola, with the geometrical pattern as its main characteristic. In Arabian-Muslim culture, the Jlamprang motif is widely used because it doesn't depict living creatures—and this is in line with their beliefs. Thus, geometric patterns became the go-to option.

Batik Village (Kampung Batik) as Creative and Cultural Tourism

The government of Pekalongan has set up the village of batik named “kampung batik” as a tourist destination. This “kampung batik” has been developed since 2007. In this village, the people are living and produce batik

Picture 1. Gate of “Kampung Batik” (Batik Village).



Picture 2. Map of Kampung Batik



Kampung Batik is located in the village of Kauman, East Pekalongan District which is famous as a center of batik craftsmen for a long time. Kauman Village was allegedly the first village in the Pekalongan region considering that Kauman village was found in many ancient relics in the past and the Jami' mosque which was founded in 1852. In addition, the architecture of the old houses where the craftsmen lived from generation to generation also became the power and separate attraction. The alleged Kauman batik village as the oldest village in Pekalongan city is getting stronger after it was discovered that batik is a blend of Arabic batik with India called Jlampang batik and the influence of Chinese batik called Encim Batik which has long been in Kauman batik village. In addition, many people in Kauman village are involved in the world of batik, especially making batik and canting which lasted for decades until now.

Since 2007, after the establishment of Kauman village as a batik village. The progress of Kauman village has grown rapidly, almost this village has made batik and several accessories such as bags, sandals, wallets, and other accessories. Interestingly, most craftsmen have shops or places to display various handicrafts. Kauman batik village continues to clean up by completing WWTP to tackle batik waste and then it is equipped with some quite modern facilities such as net batik for example, which was developed to enrich knowledge about Kauman batik village via the internet then formed a tourism awareness group. Kauman batik village development which was established in 2007 has had a positive impact on the economic development of the Kauman village and its surroundings are seen growing homestays, and adequate hotels, and then there are also many developing restaurants or restaurants. No less interesting, Kauman village set up a showroom to make room for tourists to express their creations of making batik on the fabric, and unique when visiting Kauman village environment, it was easy to find dozens of stalls or shops selling various handicrafts from Kauman village communities. Kauman batik village development also had a positive impact on the rise of the potential of existing batik villages around the Kauman villages such as Pesindon batik village and Medono village.

Role of Community and Government in Enhancing Creative Tourism Based Batik Industry

Since the village of Kauman has become a batik village, various batik festivals have been held including the charm of Kauman batik and several other events. All of these are inseparable from the role of PNPM Mandiri (National Program for Community Empowerment), which Journal of Management and Development Studies Volume 11, Issue 2 (2022)

continues to encourage training and guidance for batik artisans in Kauman villages and the Kauman community utilizes all directions and training provided by PNPM Mandiri proportionally so that it is not surprising that Kauman batik village later won one of the best 2012 tourism villages in Indonesia and This award is a challenge for the batik village of Kauman in the future in increasing creativity and innovation in creating a variety of environmentally friendly batik motifs.

At the local level, the local government and the community of Pekalongan batik work together in enhancing the creative tourism-based batik industry, including environmental management, capacity building of human resources, promotion, Integration of creative tourism with cultural tourism and shopping, and Development of Batik Supporting Industries.

Environmental Management

The local government of Pekalongan City has built a landmark in the form of the words "BATIK" in front of the Batik Museum of Pekalongan. This landmark attracts the attention of Pekalongan City residents and tourists visiting Pekalongan City. Indirectly, this landmark is also a means to attract visitors to the Batik Museum, which is located directly opposite the landmark.

Picture 3. *Batik Museum in Pekalongan City*



Picture 4. *Landmark of Pekalongan City*



In the batik village environment, there has been an initiation from the government and batik industry groups to organize the environment so that it is worthy of being visited by tourists, including by providing cleaning facilities, making gates in front of the village, making signboards for the locations of batik galleries, expanding parking spaces in order to accommodate more visitors, the provision of a shared showroom especially in the upper batik villages can function as a showroom for batik products from small and medium batik business who do not have galleries in their industrial locations, and the provision of telecentres.

Furthermore, the creative tourism actors also mentioned the condition of the facilities supporting the development of creative tourism at this time needing special attention from the government and batik industry players in Pekalongan. It was stated that the telecenter in Kampung Batik Pesindon was no longer functioning because there was no staff to operate and maintain the telecenter, even the rental of the telecenter building was over. As for the joint showroom located in each batik village, the conditions are also not good. The use of this showroom is limited, only for certain events, such as visits from the central government, Pekalongan regional government, or other local governments. The use of this ineffective showroom is unfortunate because it will reduce marketing media for batik SMEs in both batik villages.

In addition, batik creative tourism practitioners in Pesindon Village highlight the need for parking spaces for batik village guests. The need for parking is related to the ease of access to batik villages from outside. Currently the batik village guests, especially those who come by bus, must use the edge of the highway. The tourist journey continues with a walk to the batik village or use the services of a pedicab. If seen from the contribution of this tourism activity to the local economy in Pekalongan, it can be said that this activity has contributed to an increase in the income of the informal sector, especially pedicab drivers. However, for the continuation of the development of creative tourism, the need for access to the batik village needs to be considered, both in terms of the provision of parking lots and more about the management of pedicabs as a transportation sector supporting the creative tourism activities based on the batik industry in Pekalongan.

While the arrangement of the internal environment of the batik industry, can be recognized by the creation of special places (workshops) where tourists can carry out their activities or expand the workshop space so that tourists can actively observe and try to make a batik process at these locations. Some batik industries are also expanding their gallery space so that visitors can freely choose and buy batik from the work of the batik industry. Some batik industries or businesses in the batik village environment have taken advantage of the momentum of this creative tour with tourists who want to learn batik. With this homestay, tourists can learn batik more intensively because there are no time constraints and the proximity of the location to stay, and tourists also get the opportunity to get more affordable lodging compared to hotels.

Capacity Building of Human Resource

The second strategy is the capacity enhancement of human resources. This strategy is carried out by regional governments and batik industry actors in Pekalongan in order to be able to provide good services to tourists and attract more tourists to visit. An example of this activity is the training of tour guides, especially for local residents of batik villages, and training for batik entrepreneurs in managing homestays, entrepreneurship, and on mastery of batik designs and motifs. Besides that, counseling or direction is also held for residents, especially in the batik village to be able to be a good host for tourists who visit.

Related to the development of batik products that will be offered to tourists, the Government of Pekalongan City also made efforts to increase the capacity of human resources especially the younger generation through formal education, namely by establishing the Pusmanu Pekalongan Batik Polytechnic in 2002 as formal education by giving Diploma degrees to its

graduates. The majors offered are batik engineering, company management, accounting, and secretarial and office administration. At this level of education, students are expected to develop batik techniques and motifs that are more innovative and can penetrate the wider market. This study also notes the efforts of the Regional Government of Pekalongan City by collaborating with the Batik Museum to provide opportunities for vocational students who take the concentration of batik techniques to be apprenticed at the Batik Museum. These students can become batik guides or tutors for museum visitors.

The batik industry actors together also formed a business vent that served as a forum that could be a forum for accommodating complaints of batik entrepreneurs as well as a means to share strategies for developing batik and creative batik tourism by and from batik entrepreneurs in Pekalongan. In venturing this business, batik industry actors are also trying to be able to bring experienced speakers, such as famous designers including Sony Mukhlison, Ivan Gunawan, and Dian Pelangi.

Promotion

Promotion strategies are carried out to be able to attract more tourists to visit Pekalongan City or attract Pekalongan residents to visit the museum and / or batik village. These promotion strategies include exhibiting at national and international levels, museum-going to school activities to be able to attract students to learn batik, creating leaflets and websites and utilizing social media to market these creative tourism products. Some batik entrepreneurs also make proactive efforts by establishing cooperation with hotel management so that they can direct hotel guests to visit batik centers in Pekalongan, especially batik villages.

Furthermore, the Pekalongan City government selects annually tourism ambassadors and 'batik week' which is a vehicle for batik entrepreneurs to be able to showcase their batik products and also offer creative tourism products.

The 'museum goes to school' strategy has been carried out by the Museum of Batik Pekalongan since 2005/2006 by including batik as a local content in education in schools. This program is motivated by the tendency of the low level of tourist visits to the Museum of Batik and the desire to increase the appreciation of the younger generation of batik, especially as a wealth of Indonesian culture (interview, 2019).

The 'museum goes to school' program in Pekalongan City is carried out from the lowest school level (kindergarten) to the highest level, namely the Polytechnic of Batik. Therefore, the material provided will be adjusted to the level of education of students, including among them the batik tools used, making batik designs, coloring techniques and fabric materials used. Students will be given knowledge about batik both in theory and practice. This process can be done inside the Batik Museum. As for tutors, Batik Museum staff have been trained to assist these students, and even the teachers at these schools have been trained to become tutors. This activity also involved batik industry players who acted as tutors/trainers and as sponsors of activities in the form of cloth, wax, batik tools, and dyes. The purpose of involving the batik industry actors is to reduce the costs incurred in this program and so that all students in Pekalongan City can participate in this program (UNESCO, 2009).

Integration of creative tourism, education with cultural tourism and shopping

This strategy is an effort of the Pekalongan City government to be able to develop tourism in Pekalongan as a whole. The realization of this strategy is by making plans to open a river channel that will later connect cultural tourism, with creative tourism and shopping. This path will connect the Batik Museum with Pesindon Batik Village and Kauman Batik Village. This path will also open up opportunities for the development of the Jatayu Region which has a wealth of ancient buildings as a cultural tourism area. Through the development of this

pathway, tourists will enjoy various tourism products in the city of Pekalongan and eventually will spend more time in the city of Pekalongan. The integration of the community involvement program (ICIP) will have a multiple impacts on the economy, education as well as society at large in Pekalongan.

Development of Batik Supporting Industries

This strategy is aimed to make the relationship between the process of making batik with other activities or industries. This strategy is related to batik product supply chain analysis (Latifah, 2015). If it is associated with creative tourism activities carried out by tourists, at a minimum, the making of patterns up to coloring, this activity cannot be separated from the need for fabrics, candles, canting, stamps, and fabric/textile dyes. This has encouraged the Pekalongan City Government to develop businesses / industries supporting the batik industry, especially those of small and medium scale (UKM) such as the canting and stamp industry in Landungsari Village and the development of UKM in natural dyes to reduce dependence on imported textile dyes. The smooth supply of these factors of production will help the smooth running of batik-based creative tourism activities in Pekalongan City.

CONCLUSION AND RECOMMENDATIONS

The research concludes that the integration of local government, the batik industry and creative tourism actors as an Integration of Community Involvement Program (ICIP) in Pekalongan City have developed and implemented strategies for developing batik and batik-based creative tourism in Pekalongan City. This strategy has been embodied in the vision and mission of Pekalongan City and has been supported by business actors both during the implementation of events in the City of Pekalongan, as well as through internal development in the museum environment, batik village, and in the batik gallery. It can be concluded that these strategies involve physical development programs, such as environmental and Batik home industry site improvement and a series of Batik exhibitions; and non-physical such as promotions and school curricula adaptation.

Furthermore, this research also found several things that need attention from the government and creative tourism practitioners in Pekalongan, namely the sustainability of the strategies carried out. For example, there is a telecenter which is very potential for tourism development, but the condition is no longer functioning, and also showrooms in batik villages that are rarely used. This is a record for the government and creative tourism actors in Pekalongan to be able to develop strategies that are more detailed and long-term so that the infrastructure that has been built is not in vain. The activities compiled were not only built but also how the management and maintenance efforts were made. This can also be applied to strategies that are non-physical, such as exhibitions or organizing certain events. The design of activities can be arranged creatively in order to attract more tourists to the City of Pekalongan and also maintain the commitment of businesses because they feel they get great benefits from these activities.

Based on the results of the study, it can also be concluded that although the findings of this study are very interesting, there are still many things that have not been explored in this study due to the various limitations encountered. Because of this, this study provides a number of recommendations for further research, especially those related to the institution of creative tourism management in Pekalongan City. This study found that the lack of insight into sustainability in developing strategies for developing creative tourism also had an impact on the synergy of cooperation between the local government and batik and creative tourism entrepreneurs in Pekalongan. Although the local government is currently trying to be able to carry out the 'enabler' function in development, businesses still need long-term support from the regional government. In addition, further research can be done to contribute to the design of the integration of the Jetayu cultural heritage area and creative tourism areas (Batik Museum, Pesindon Batik Village, and Kauman Batik Village). This government plan is very

interesting and strategic so more detailed and comprehensive research is needed so that the implementation of this plan can have a wide impact on the development of creative tourism in Pekalongan.

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