

# The Influence of "Islam Nusantara" on Batik Style in Surakarta, Central Java

1<sup>st</sup> Muhammad Sholahuddin

*Faculty of Economics and Business -  
Universitas Muhammadiyah Surakarta*  
Surakarta, Indonesia  
muhammad.sholahuddin@ums.ac.id

2<sup>nd</sup> Umrotun

*Faculty of Geography - Universitas  
Muhammadiyah Surakarta*  
Surakarta, Indonesia

3<sup>rd</sup> Muhammad Wahyuddin

*Postgraduate Program - Universitas  
Muhammadiyah Surakarta*  
Surakarta, Indonesia

**Abstract**— Previously, Batik style in Surakarta had an animal in its style pattern. Drawing animal has forbidden in Islam. After receiving Islam teachings, it had changed into a plant style pattern. This paper aims to identify the strengths, weaknesses, opportunities, and challenges on batik production in Surakarta after receiving the influence of Islamic art. Thus, it expected that the decision of the stakeholders, primarily regional governments, will be able to accelerate economic growth. To date, there has been no identification of strengths, weaknesses, opportunities, and challenges of the featured product, which is an export-oriented creative economy in Indonesia. The purpose of this research is to analyze the strengths, weaknesses, opportunities, and challenges of export-oriented creative economy SMEs in Solo City-Central Java, Indonesia. Secondary data obtained from the local offices of the Department of Industry and Trade and the Department of SMEs and Creative Economy. On the other hand, primary data in the form of identification of strengths, weaknesses, opportunities, and challenges of the export-oriented creative economy obtain from interviews with related entrepreneurs. The result of the analysis shows that batik style with Islamic art in Surakarta has export-oriented SMEs potential. Therefore, it concludes that the Batik style in Surakarta has a role in supporting the achievement of Sustainable Development Goals in Surakarta.

**Keywords**—*Islamic art, batik style, creative economy and SMEs*

## I. INTRODUCTION

Mapping study is required on the policy-making process and accelerating economic growth. There are many industries which provide primary industry data but are difficult to be classified and documented statistically. In many cases, mapping study can use as a justification for the background and support for government policy-making [1].

Among those is the method of mapping performed by Rumpel, SLAC, and Koutský regarding the spatial perspective of the creative industries in the Moravia-Silesia Region [2]. Jirčíková discussed the mapping theory by using Creative Trident methodology, including its application at the national level [3]. Other authors [4], [5] focused on the introduction of the creative industries in the Czech Republic where the main objective was the definition of the creative industry, creative class, innovative index, management issue and evaluation of the impact of the creative economy.

In 2016, the Deputy of Infrastructure of Indonesia Creative Economy Agency (Becraft) issued a book entitled "Indonesian Creative Economy System." It contained guidelines for mapping the potential and challenges faced in the development of the creative economy in the local area [6]. The results will become a primary reference so that the direction of creative economics development can be maintained to achieve the targets set in the framework of economic, environmental, and social sustainability.

Following previous studies and to further explore the creative industries in Indonesia, the question of mapping methodology of the creative sector is emerged to ensure the availability of a robust process. However, it hampered by a weak database then limits the research exclusively to sectoral approaches, i.e., mapping the creative industry rather than original work. Other than this level, there are some fundamental differences related to the available data sources in terms of variations of creative industries with commercial, public, and informal sectors [7].

Discussion of religious issues by PWNU East Java concludes that Islam Nusantara is a method of Islamic *da'wah* on the archipelago amid of multi-ethnic, multi-cultural and multi-religious population. It carries out politely and peacefully.

The purpose of this research is to analyze the Islamic characteristics of Batik in the export-oriented creative economy in Surakarta City by using Strength-Weakness-Opportunity-Threat (SWOT) analysis.

**II. METHOD**

These qualitative and quantitative studies try to identify the potential, opportunities, and challenges of the featured product of export-oriented creative economy in several regencies in Surakarta, Central Java, Indonesia. The classification does by dividing the type of business: Micro, Small, and Medium Enterprises in five regencies (Serengan, Laweyan, Banjarsari, Jebres, Pasar Kliwon). Secondary data obtained from the local offices of the Department of Industry and Trade and the Department of SMEs in Surakarta. On the other hand, the primary data are derived from interviews with exporters to confirm and identify the opportunities and challenges in each sector.

**III. RESULT AND DISCUSSION**

Surakarta is one of the central production sites of old Batik in Central Java-Indonesia. There are 82.377 business units which contribute to the employment in Surakarta, which reached more than 95 percent. The Batik is a superior product in Surakarta based on these argumentations;

- 1) it can absorb a lot of labor
- 2) it is a high-qualified product
- 3) the image of this product becomes a trademark for Solo City.

The SWOT analysis of creative batik economy in Surakarta City is as follows:

**Table 1. Internal Factors**

No	Strength Indicator	Survey	Weight	Rating	Score
1	Owned Capital	4	0,09756	3	0,292682927
2	Treasury debt under management	1	0,02439	1	0,024390244
3	Access to information and regulations	4	0,09756	4	0,390243902
4	Have a good information system	4	0,09756	4	0,390243902
5	Have physical facilities and infrastructure easily	4	0,09756	3	0,292682927
6	Having potential young human resources to develop	3	0,07317	3	0,219512195
7	Guaranteed product quality with Islamic Batik characteristics	6	0,14634	3	0,43902439
8	Well known marketed products	6	0,14634	3	0,43902439
9	the existence of customer service	5	0,12195	3	0,365853659
10	there are technical instructions for assembling the product	4	0,09756	3	0,292682927
<b>TOTAL</b>		<b>41</b>	<b>1</b>		<b>3,146341463</b>

  

No	Weakness Indicator	Survey	Weight	Rating	Score
1	Unfinished rules on the implementation of fund management, including SOP (Standard operating and procedures)	2	0,07692	-3	-0,230769231
2	Minimum in product variation	3	0,11538	-1	-0,115384615
3	There is no agreement with key stakeholders regarding the direction of fund management	4	0,15385	-4	-0,615384615
4	There is no agreement with stakeholders regarding the direction of fund management	3	0,11538	-4	-0,461538462
5	internal control of the organization is still weak (not yet have a reliable risk management system (risk management system)	4	0,15385	-3	-0,461538462
6	Management that still tend to be bureaucratic	2	0,07692	-3	-0,230769231
7	This organization is not yet known by the market, so it does not yet have a marketable brand	3	0,11538	-3	-0,346153846
8	Do not have branches yet	3	0,11538	-3	<b>-2,461538462</b>
9	Obedient to the grip of Solo Batik	2	0,07692	-3	<b>-4,692307692</b>
<b>TOTAL</b>		<b>26</b>	<b>1</b>		<b>-9,615384615</b>

**Table 2. External Factors**

No	Opportunity Indicator	survey	Weight	rating	score
1	The wide market in Indonesia	6	0,14286	3	0,428571429
2	Government policy to accelerate development	6	0,14286	1	0,142857143
3	Market trends that fit this business	6	0,14286	4	0,571428571
4	The forms and areas of investment are very broad, including strategic areas	6	0,14286	4	0,571428571
5	High expectations of stakeholders on the organization	6	0,14286	3	0,428571429
6	the number of funds of banking institutions / financial institutions	6	0,14286	3	0,428571429
7	Loyalty market share in the company	6	0,14286	3	0,428571429
<b>Total</b>		<b>42</b>	<b>1</b>		<b>3</b>

  

No	Challenges Indicator	Survey	Bobot	Rating	Skor
1	Uncertainty of acquisition of investment funds	3	0,13043	-3	-0,391304348
2	High competency in investment management among investment managers	4	0,17391	-1	-0,173913043
3	Political pressure in operations	2	0,08696	-4	-0,347826087
4	The complexity of investment licensing in Indonesia	5	0,21739	-4	-0,869565217
5	Weakening conditions of world capital markets due to the economic crisis in America and Europe	5	0,21739	-3	-0,652173913
6	The tendency of political instability due to reform euphonia	4	0,17391	-3	-0,52173913
<b>TOTAL</b>		<b>23</b>	<b>1</b>		<b>-2,956521739</b>

Based on these calculations, then when drawn in the form of 4 quadrant graphs, X-axis is Strength value minus Weakness value ( $X = 3.15 - 9.62 = -6.47$ ). The amount of Y-axis is the result of the Opportunity value minus Threat value ( $Y = 3 - 2.96 = 0.04$ ). It means Batik creative economy is in quadrant III (negative, positive). This position signifies an active organization but faces several constraints: internal weakness. The focus of this strategy is to minimize internal problems. Turnaround is a recommended strategy to be applied in the industry. It means the industry is in stable condition but faces many severe challenges.

The two-element meeting between the strengths and opportunities of the company in terms of raw material procurement are:

- 1) readily available raw materials domestically; professional workforce;
- 2) a strategic location which is located near a major road to facilitate the transportation of materials needed to produce from the production site;
- 3) the availability of water resources (the existence of water is essential for the company because water is one of the auxiliary materials in the batik production process);
- 4) professional worker;
- 5) the large land area four hectares (the city is still not used for expansion in the future).

Thus the company will not face any problems related to the development of the area. Therefore, the company can

survive and will even expand its scope because it supported by many factors mentioned above.

Batik creative economy in Surakarta should immediately change its tactical strategy, as follows:

- 1) to Cooperate with local fashion designer
- 2) to create a unique product differentiation that differentiates with competitors' products but consistency in Islamic art. The motif of Islamic characteristics in Batik is flower, leaf, or ornament. There is no animal or people motif.
- 3) to Open outlets abroad/in foreign countries
- 4) to Improve the number of facilities and access that the company has to be able to face a lot of competitors
- 5) to Utilize technological advances as a means to expand the market.

#### IV. CONCLUSION

The export-oriented SMEs of Batik with Islamic art in Surakarta has different business development duration in doing their line of business until today. There are companies which have just started their activities in four years. Also, there is a company which has 70 years of work experience and is maintaining its business until today. Overall, the observation data shows that the average duration of those creative SME industries in doing their business is around 22.4 years. The results of this observation do not differ much with the results of a survey conducted by BI Solo in 2006 that revealed the average age of SMEs in Solo observe was around 22 years. The Ministry of Cooperatives and SMEs declared there are 4% of SMEs which stopped their business. 64% of SMEs did not experience any change in their

turnover, 31% had a decreased turnover, and 1% experienced an increase. It is a result of the survey conducted in 1998 on 225 thousand SMEs during the economic crisis.

This fact proves the toughness of small business ventures. It shows that the creative SME industries in 5 regencies have established between 16 years to 25 years in general. This fact proves that they are tough enough to face various difficulties and obstacles, especially in times of economic crisis that hit this country several times. The sustainability of export-oriented SME of Batik industries with Islamic art that have great potential to develop. It is necessary to do further research to produce a model of a strategic plan to accelerate the development of creative economy SMEs, especially in Surakarta.

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