

# The Role of Batik Jonogoroan Craftswomen in Creative Industry and Increasing Family Economy

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**Abstract**—The creative industry of batik Jonegoroan began in 2009. The regional government through the PKK which was chaired by Mrs. Mafudho Suyoto held a competition to design the motifs of batik which later became one of the icons in Bojonegoro. As a form of appreciation, one of the local NGOs, Ademos (Association for Democracy and Social Welfare) caught up nicely with the program that was given by the government. In collaboration with Exxon MCL Ademos gave a jonegoroan batik training program, which involved the housewives. This research is a qualitative descriptive study with a case study method. The main data sources were obtained from housewives of batik craftswomen in five targeted villages. The sampling technique uses purposive sampling and snowball sampling. Data collection techniques using in-depth interviews and observation. For test the validity of the data using source triangulation. To analyze the data using an interactive model analysis that is from the data which has collected then data reduction, data presentation, and the last is taking a conclusion and verification. This paper will describe what is the driving factor or the reason of women become a batik craftswomen, is the assumption of women constructed only to play a role in the domestic sector change? Or maybe there are another factors that make the women become batik craftswomen

**Keywords:** Women batik craftsmen, gender, family social economy

## I. INTRODUCTION (HEADING 1)

Since the reform era, the creative economy industry has continued to stretch. The existence of creative industries began to be taken into account. This is because the industry opens up new job opportunities as widely as possible. The existence of the creative industry or people's economy is very important, because it can reduce unemployment or poverty, especially in rural areas. Moreover, most of the economy in rural areas is dominated by the agricultural sector, gradually the role of agriculture decreases in contributing to household income and is shifted by income contributions from outside the agricultural sector.

The development of batik in Indonesia peaked on October 2, 2009, the Educational United Nation, Scientific and Cultural

Organization (UNESCO) established Indonesian Batik as a whole technique, technology, development of motifs and culture related to batik as a masterpiece of humanitarian heritage for oral culture and nonbendawi (Masterpiece of the Oral and Intangible Heritage of Humanity) namely international recognition that Indonesian batik is part of the wealth of human civilization. The recognition of UNESCO has an impact on the development of the batik industry which is increasingly in demand to various regions, including Bojonegoro. This inspired the Bojonegoro Regent, Suyoto to take part in developing Indonesian Batik, so a batik design competition was held with the theme of wealth and potential in Bojonegoro Regency. So that 9 (nine) batik motifs were born, including the motives now Gatra Rinonce, Miji Emas Corn, Mliwis Mukti, Dahana Munggal machetes, Sekar Nirambat Oxen Parang, Sumilak Pari, Thengul Wayang, Sata Gandha Wangi, and Sekar Jati. The development of Bojonegoro batik shows a positive trend, over time, now the motif develops into 14 (fourteen) motifs, carrying the theme of Bojonegoro's agro potential, to being born Batik with Sekar Rosela, Wo Roning Pisang, Surya Salak Kartika, Pelem Pelem Suminar, and Belimbing Lining Limo.

In 2015, one of the local NGOs in Bojonegoro, the Association for Democracy and Social Welfare (Ademos) collaborated with Pertamina EP Cepu (PEP-C) to implement a Quality Improvement Program for Clothing Manufacturers (Batik) in Bojonegoro and succeeded in producing 25 (twenty five) Batik craftsmen from 5 (five) villages.

Table 1. List of batik craftsmen fostered by Ademos and PEP-C

No	District	Village	Number of Craftmen
1	Purwosari	a. Kaliombo	a. 5 Poeple
		b. Pelem	b. 5 Poeple
2	Tambakrejo	a. Dolokgede	a. 5 Poeple
		b. Kalisumber	b. 5 Poeple
3	Ngasem	a. Bandungrejo	a. 5 Poeple

The contribution of the batik industry in Indonesia in supporting the people's economy is very large because it can drive economic activities. The absorption of labor for the batik craft industry is expected to ease the burden of the government in alleviating poverty. Similarly, in Bojonegoro, it is one of the oil-producing regions, which began to pursue batik since 2009. From the interviews conducted by researchers on Ademos, there are about 50 home industries that produce batik. The industry is spread in three districts, namely Ngasem sub-district, Purwosari sub-district, and Tambakrejo sub-district. This industry is specifically for women who are housewives from the middle to lower class, with the aim of being able to improve the family's economy.

Construction in the male community is the breadwinner and the woman takes care of the home and children, as expressed by Millet in Wardani (2009) that women in society are constructed only as household managers and men as income seekers. However, along with the development of the era, there are many women who work as a form of direct participation in economic activities. The involvement of women in earning a living, explained Suratiyah in Abdullah the main reason for women to work because of the first economic pressure, the two families are very supportive in working. Women involved in the public sphere to seek income do not necessarily leave the role of women as housekeepers. Mansour Fakihi, moreover women in poor families experience a double burden, which is participating in earning a living and taking care of the household[1]. The entry of women in industry, especially home industries or small / medium industries is explained by Suratiyah in Abdullah, Women with their roles as managers of household finance also have an obligation to regulate so that family income can be balanced by spending. Women who work in a home industry, explained in Abdullah that, income earned by women, in cash, is used to meet daily kitchen needs. As we know economic problems are the most basic thing in the family. Fulfillment of economic functions becomes important and must be done by family members, in order to improve family welfare. Referring to the observations made, many women in the Ademos Patronage village made batik activities as their routine activity in the midst of their responsibilities as housewives. By making batik, shows the participation of women in the family's economic sustainability as income earners. From the facts in the village of Patronage Ademos, it shows that there are factors behind the participation of women in making batik directly, and the way women do in improving social life[2].

## II. RESEARCH METHODS

Bogdan and Tylor in Moleong "qualitative research methods are research procedures that produce descriptive data in the form of written or oral words from people and observable behavior"[3]. This research is a type of qualitative descriptive research with a single case study method because the research carried out is directed towards one characteristic, namely about the meaning of the presence of married batik

craftsmen, in social economic life. The single case study was established because researchers chose women batik artisans as the main focus of the research before data collection and conducting economic research on the families of batik craftsmen. This study wants to find out the factors that encourage women who are housewives to become batik craftsmen and how the strategies of these women in improving the social economic life of families who are in the Jonegoroan batik industry area guided by Ademos. In the sampling process, researchers used purposive sampling or sampling techniques aimed at snowball sampling. The data collection process is carried out by in-depth interviews with women batik artisans and also family members (especially husbands) used as supporting data. In addition, observations were also made on the activities of women batik artisans. Test data analysis using source triangulation, namely cross check between one informant and another informant. To analyze the data, researchers used interactive model analysis of data collection, data reduction, data presentation, and drawing conclusions and verification.

## III. RESEARCH RESULT

The Fostered Village of Ademos is an affected village from oil and gas exploration projects in Bojonegoro District managed by Pertamina EP Cepu (PEP-C), totaling five Patronage Villages, namely Pelem Village and Kaliombo Village, Purwosari District, Dolokgede Village and Kalisumber Village, Tambakrejo District, and Bandungrejoo Village Ngasem District. Ademos selected five women, all of whom were housewives from each of the target villages. In the election, Ademos did not take it randomly, but did a survey and collaborated with the village government, so that the craftsmen development program was right on target. So that 25 women were chosen and were housewives.

### *1.1 Encouraging Factors for Women to Become Batik Craftsmen*

From the research that has been carried out, it is known that the main factors behind the housewives in the target villages are willing to become batik artisans in Sragen regency. The housewives aim to get money to increase family income (economic factors). Based on the social construction of the community, it shows that women no longer only act as housewives but have entered the public area by participating in work. This fact is no longer in line with the ideology of the division of sexual labor which puts women only as domestic workers and male public workers or earns a living, as explained by Millet in Wardani, that men are conventionally the main source of income in family and women as housekeepers. Based on the research findings, in the family of female batik craftsmen there is no longer the assumption that women only work to complete homework and take care of their children and women no longer only regulate the family's economy, but women can participate in participating in finding income for their families. Therefore, the role of women in the public sector by becoming batik artisans shows

a change in a social construction in society about the division of labor. From economic conditions that are only poor or simple, these women decide to make batik, because working as batik can be used to help the daily economy. Women's participation in earning a living, whether recognized or not, women batik makers are in a dual role. The main role that is attached by the community is as a housewife. Another factor that encourages women to become batik craftsmen is the provision of special skills provided by Ademos which makes them choose batik. Batik can be done at any time so there are no special working hours, adjusted to the leisure and health of the craftsmen. Craftsmen can work without leaving home, which is experienced by women batik artisans in the Ademos assisted village. Besides that batik is also able to create new jobs for the surrounding community[4].

### **3.2 Strategy of Women Batik Craftsmen in Increasing the Life of Family Socio-Economy**

Regarding the role of women as managers of economic needs, batik craftsmen in the Ademos target villages, based on the results of the data collection showed that the batik makers had been able to enjoy the results were orders of batik cloth for corporate events, batik products in several villages were used to be uniform government officials, daily needs, side dishes, increase the school fees of their children. In order to facilitate their financial system when batik is difficult to sell in the market (usually during planting) batik craftsmen are members of the jonegoroan batik cooperative, so they can continue to batik without fear of material shortages and when there is an increase in market demand, the craftsmen can directly sell their products. In addition to providing raw materials that can be paid in installments by members, the cooperative also helps the process of marketing batik made by craftsmen[5].

### **CONCLUSION (Heading 5)**

The results of the study show that the main reason for women to make batik is to help the family's economy, help their husbands make a living, and increase their income for their family's living needs. Women work to show changes in social construction of society about the division of labor sexually. Although women become batik, they cannot be separated from the role of women in domestic work, so that the role of a housewife with the task of taking care of the household is still done. The reason for supporting women to be batik craftsmen is the skills possessed by women, the batik work system is wholesale, so the working time for batik is more flexible and there is a supportive environment.

The strategy of batik craftsmen in the family economy is to utilize the main income to meet their daily needs, especially for daily needs for shopping and to increase children's school fees, while the husband's income is prioritized to pay mandatory deposits as a form of repayment of debt or for the cost of repairing the house. These efforts as a strategy for women batik artisans so that the welfare of the family economy can be fulfilled and can improve socio-economic life, so they must strive for minimum expenditure and income can be balanced.

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