

The Importance of the Governor Regulation in Supporting the Geographical Indication of Batik Production in West Java

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ABSTRACT

West Java has traditional batik crafts developed in 27 districts/cities. The diversity in both style and variation of this traditional batik is a source of strength that is not found in other provinces. The spread of imitation batik (batik motif) put a serious threat for traditional batik craftsmen. The purpose of this research is to discuss the importance of regulating the use of traditional batik to increase the economic value and to support the geographical indication in West Java. This empirical legal research used both secondary and primary data. It is found that the regulation on the use of traditional batik as governed under the Governor Regulation is intended to increase the economic value and to support the geographical indication of West Java Province. This regulation is a strategic step in efforts to preserve, develop, and protect the existence of West Java traditional batik.

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1. Introduction

In August, 2008 Yayasan Batik Jawa Barat (YBJB) was established as a facilitation for the artisans of traditional batik or the real batik around West Java. Within a period of five years, almost all regions of West Java can be visited by the founder and management of YBJB, then to the wife of the Regent or Mayor as chairperson of the District/City *Dekranasda* is invited to participate in growing the traditional batik crafts in their respective regions. In West Java, now in almost 27 regencies the City has grown batik crafter communities, this is largely due to the support of YBJB, as well as facilitation from the West Java Industry and Trade Office. There are several batik techniques which have opportunity to get a geographical indication certificate, as follow Complongan from Indramayu and Merawit from Cirebon.

The history of West Java batik has written in a Sundanese buhun manuscript "Siksa Kandang Ing Karesian" in the early 16th century pertain to batik artifacts, there is a fact

that "it is named various types of painting (writing): pupunjengan, hihinggulan, kekembangan, alas-alasan, urang-urangan, memetahan, sisirangan, taruk hata, kembang tarate, also named a variety of fabrics (boeh): kembang mu(n)cang, gagang senggang, anyam cayut, poleng re(ng)ganis, cecempaan, mangin haris, surat awi, parigi nyengsoh, hujan riris; which shows that at the time the manuscript was written, the Sundanese people were familiar with various shades of cloth (Samping) and batik. Even though there are no relics from the Sunda Kingdom, several pieces of cloth 200-300 years old have been found. ¹

West Java government, ultimately stimulate the society includes the civil servants by recommending to wear batik with variety of motifs from each region as a uniform. Unfortunately, some of the civil servants wear batik-style cloth or printing batik not real batik which processed by traditional technique as expected by government in growing the traditional batik craft, improve the welfare of batik artisans, as well as to preserve Indonesian craft cultural tradition. It is because the lack of clarity in West Java Regulation about the differences between "batik traditional cloth" and "cloth with batik motives (printed)".

Based on the description above, the problem formulation is to discuss the importance of regulating the use of traditional batik to increase the economic value and to support the geographical indication in West Java. This research contributes to the development of geographical indications through the use of traditional batik in increasing economic value in West Java.

2. Method

This empirical legal research used both secondary and primary data. That is the law is not only seen as rules but also includes the operation of law in society. With a research specification that is descriptive analytical, because this research is intended to provide a detailed, systematic and comprehensive picture of everything both legislation and legal theories. Primary Data is data obtained directly from field research.² Secondary data is data obtained based on literature study intended to compare between theory and reality that occur in the field through library research. It is endeavored to collect data through studying books, articles and the internet as well as other references related to and related to this research. Research is only conducted on those selected as respondents. Determination of respondents was done by purposive sampling.³

3. Analysis and Results

3.1. Governor's Regulations in Indonesia which have Supported the Use of Batik Clothing

There are several Governor Regulations from several provinces in Indonesia which have issued regulations relating to batik and the use of batik cloth. However, it will be

¹ Setiawan, I. (2010). Batik Garut: Studi tentang Sistem Produksi dan Pemasaran. *Patanjala: Jurnal Penelitian Sejarah dalam Budaya*, 2(3), p. 429-448

² Wibowo, R., et.al. (2016). *Pedoman Penulisan Karya Ilmiah (Berlaku untuk Penulisan Tugas Akhir Program D3, S1 s.d. S3 dan Profesi di Lingkungan UNEJ)*. UPT Penerbitan Universitas Jember.

³ Saryono. (2013). Metodologi Penelitian Kualitatif dan Kuantitatif. In *Medical Book*. Nuha Medika.

conveyed the extent to which the Governor's Regulation had an impact on the traditional batik products.

First, it will be conveyed about the Instruction of the Governor of the Special Capital Province of Jakarta No. 2 of 2010 concerning the Use of Batik Clothes. In the Governor's instructions, there was no explanation regarding the use of traditional batik products, namely hand-drawn batik or stamp batik. Furthermore, the Regulation of the Governor of the Special Capital Province of Jakarta Number 1751 of 2017. The decree states:

1. "The Governor's Decision regarding the use of batik uniforms of the Indonesian Teachers Association Kusuma Bangsa.
2. Determine the use of the Republic of Indonesia Kusuma Bangsa Teachers Batik Uniforms for Teachers who are PGRI Members in DKI Jakarta Province".

The realization of the Governor's Regulation above is not the use of batik products as described in accordance with the understanding of batik above. But the realization is the use of printed batik cloth instead of the genuine one. Because there is no detailed explanation that the meaning of the batik uniform is batik cloth made with the technique of using hot wax, both hand-drawn batik and stamp batik.

The second will be delivered about the Regulation of the Governor of West Java Number 64 of 2010 concerning the amendment to the Regulation of the Governor of West Java Number 9 of 2008 concerning Official Clothing in the West Java Provincial Government Environment. Continues with the Regulation of the Governor of West Java Number 99 of 2015 Regarding Official Uniforms in the Regional Government of West Java Province. Article 16 states (1) Daily Official Uniform (DOU) Batik for male employees uses the following attributes and features: a. Long/short sleeve shirts, batik motifs; b. Dark pants; c. covered socks and shoes or black loafers; d. Korpri badge, signage, and identification. The Daily Official Uniform (DOU) Batik model for male employees as referred to in paragraph (1), is listed in appendix Number I, letter A, Number 13, as an inseparable part of this Governor Regulation. Article 17 states (1) DOU Batik for female employees, using the attributes etc. as follows: a. long/short sleeve shirts, batik motifs; b. a skirt 15 cm below the knee or a long skirt or long trunks, not patterned and dark or adjusted in color; c. closed shoes or black loafers; and d. Korpri badge, signage, and identification. (2) DOU Batik for female employees who wear headscarves or pregnant women to adjust. (3) The DOU Batik model for female employees as referred to in paragraph (1) is listed in Attachment Number I, letter A, Number 14, as an inseparable part of this Governor Regulation. Article 18 states that PDH Batik can be used in meetings both held inside or outside the office. ⁴

Like the Jakarta Governor's Regulation, in the West Java Governor Regulation also does not explain the use of batik in questioned is the use of traditional batik cloth products with motifs taken from the regions of each regency/city in West Java. So what happens is most of the civil servants who use batik-style cloth alias printing batik and by not paying attention to the motives of the regency/city in West Java.

⁴ Salinan Peraturan Gubernur Jawa Barat Nomor 64 Tahun 2010.
<https://jdih.jabarprov.go.id/page/info/produk/6422>

3.2. Regulations of the Regents in Indonesia which have Supported the Use of Batik Clothing

The use of traditional batik clothing has been established and implemented by the government in various regions. On this occasion, the regulations or decisions of the Regents from various regions will be conveyed which have brought about the use of traditional batik clothing in their respective government environments.

Bojonegoro Regency Government Number 25 of 2013 concerning Distinctive Clothing of the Region of Bojonegoro Regency - Central Java. In Chapter IV, Batik Motif Article 4 states that: The typical clothing of the Bojonegoro Regency uses the Jonegoroan Batik with the Sekar Jati motif with the shape, color and pattern as listed in Appendix III which is an inseparable part of this Regent Regulation.⁵

Furthermore, the Bantul Regent of Yogyakarta Special Regulations Number 35 of 2019 will be issued regarding the Clothing of the Government Apparatus Office in the Government of Bantul Regency. It is mentioned in paragraph 2 of Provedor Direito Humanos e Justisa (PDHJ) article 3 that: Daily Official Uniform (DOU) Batik 1. Batik motif of Kawung Tirto Samudro, brown/sogan color; 2. Bantul motif batik; 3. Long pants/color skirt in harmony with the color of batik; and 4. colored loafer shoes to adjust. In the Seventh section of the Regional Typical Daily Service Article 16, the following are stated: (1) The Government Apparatus shall wear the Gagrak Ngayogyakarta Hadiningrat Traditional Clothing Office every Thursday Pahing and every anniversary of the founding of Bantul Regency on July 20; (2) Gagrak Ngayogyakarta Hadiningrat Traditional Clothing Office as referred to in paragraph (1) as follows a. Male Government Apparatus with the provisions that 1. surjan clothes (piety) striated basic material; 2. printed or written batik blangkon; 3. batik cloth/*jarik* which is copied normally and with a black or white background; 4. lonthong (setagen); 5. the timang *kamus*; 6. wearing dhuwung (keris); and 7. wearing cenela (slippers). b. Women's Government Apparatus with the provisions: 1. Tangkeban kebaya shirt (Kartini model); 2. batik cloth/*jarik* which is copied normally and with black or white background; 3. hair using a bend in bun and for Government Apparatuses dressed in Muslim women to adjust; and 4. wearing cenela (slippers). (3) Government Apparatuses are not permitted to wear Gagrak Ngayogyakarta Hadiningrat Traditional Clothing Office as follows: a. fabric/*jarik* patterned machete with *parang rusak besar*; b. wearing pleat crank; and/or; c. for the Government apparatus kebaya new women *kebuthu*⁶.

Kebumen Regent Regulation No. 35 of 2017 concerning Traditional Customs of Kebumen Regency. In the regulation mentioned in Chapter II Customary Clothing Article 2 reads (1) Customary Customary Clothing of Kebumen Regency consists of: a. Traditional clothing for men; b. Women's Traditional Clothing. (2) a. Clothing: Surjan long sleeve with stand collar; b. Dress Material: Striated with greenish-brown earthen motif; c. Shirt buttons: Button packs according to the color of clothing, 3 (three) pieces of hooks on the collar, 2 (two) pieces on the right and left chest; d. Pants: Black comprang length; e. Pants Material: Customized; f. Lancingan Bebed Panjen: Kebumen

⁵ Salinan Peraturan Bupati Bojonegoro Nomor 25 Tahun 2013 tentang Busana Khas Daerah Kabupaten Bojonegoro dan Lampiran Peraturan Bupati Bojonegoro Nomor 25 Tahun 2013.

⁶ Peraturan Bupati Bantul Nomor 35 Tahun 2019 tentang Pakaian Dinas Aparatur Pemerintah Di Lingkungan Pemerintah Kabupaten Bantul. <https://kec-bantul.bantulkab.go.id/filestorage/berkas/2019/05/peraturan-bupati-2019-35.pdf>

batik cloth white background motif. In the Regulations the Regent was not clearly stated understanding of batik.⁷

Next is Bandung West Java Regent Regulation Number 33 of 2016 concerning Clothing for Civil Servants in the District of Bandung. In the Fourth Part about the Batik Daily Service Dress Typical Pattern of Bandung Regency; Article 14 states that: DOU Batik for Civil Servants (CS) Men, consisting of: a. Short/long-sleeved shirt with a Regional Unique Batik Pattern; b. Color trousers adjust to the Batik motif; c. Leather belt; and D. KORPRI badge, Signboard and ID. As for Article 15, it states: (1) DOU Batik Typical Pattern of Bandung Regency women CS, consists of: a. Long-sleeved shirt, with a Regional Unique Batik Pattern; b. Long skirt/trousers leg length with adjustable colors; c. Black loafer shoes; and d. KORPRI badges, position tags, signage and identification; (2) DOU Batik CS Pregnant women can be adjusted. (3) DOU Batik CS for Women with Headscarves can be adjusted. The Bandung Regent Regulation also does not state explicitly about the term batik clothing. There is no explanation in the appendix to the Regents' regulations regarding regional batik patterns.⁸

Furthermore Pati Central Java Regulations Number 31 of 2016 concerning the Third Amendment to Pati Regulations number 38 of 2012 Concerning Official Clothes in Pati District Government Environment. In Article 1 paragraph 13 it states the Pati/Batik Weaving/Striated Daily Service Office, which is hereinafter abbreviated DOU Batik/Weaving/Striated, the Pati Regency is a batik/weaving/striated service from Pati Regency which is worn on certain days and events. In the Appendix it states that DOU Batik Motif Mina Tani. The use of Mina Tani Motifs in accordance with the Regents of Pati Regent No. 38 of 2013 concerning Mina Tani Motifs and the Use of Mina Tani Motifs. In the Regent's Regulation also does not mention the definition of batik clearly.⁹

3.3. Regulations from the Regent or Mayor Which Have Clearly Stated the Definition of Batik

Balikpapan Mayor's Regulation No 15 of 2016 concerning the Utilization of Regional Typical Batik. In this regulation contains the elaboration of the Mayor's regulations as follows: a. Batik is a pictorial fabric that is made specifically by writing or applying wax on the fabric and then processed in a certain way; b. Special Regional Motif Batik is batik patterned clothing that has special characteristics and illustrates the uniqueness of the patented Balikpapan; c. A specialty is a specialty that is not owned by another party; d. Local Products are products produced by Small and Medium Industries in the City of Balikpapan.¹⁰

⁷ Peraturan Bupati Kebumen Nomor 35 Tahun 2017 tentang Pakaian Adat Khas Kabupaten Kebumen. <https://jdih.kebumenkab.go.id/index.php/produkhukum/download/1487>

⁸ Peraturan Bupati Bandung Nomor 33 Tahun 2016 tentang Pakaian Dinas Pegawai Negeri Sipil di Lingkungan Pemerintah Kabupaten Bandung. <https://jdih.bandungkab.go.id/wp-content/uploads/2017/09/PERBUP-33-Tahun-2016.pdf>

⁹ Peraturan Bupati Pati No 31 Tahun 2016 tentang Perubahan Ketiga atas Peraturan Bupati Pati Nomor 38 Tahun 2012 tentang Pakaian Dinas di Lingkungan Pemerintah Kabupaten Pati

¹⁰ Peraturan Walikota Balikpapan Nomor 15 Tahun 2016 tentang Pemanfaatan Batik Motif Khas Daerah. <http://dkumkmp.balikpapan.go.id/detail/pengumuman/41/peraturan-walikota-menggunakan-batik-motif-khas->

Rembang Regent Regulation Number 29 of 2017 concerning Preservation of Lasem hand-drawn Batik. This regents regulations are more specific, the rules are clearly written in terms of batik. In Chapter I of General Provisions, Article 1 No. 5, batik is a pictorial fabric that is made specifically by writing or applying wax on the fabric, then processing it is processed in a certain way, or batik is the result of depicting the pattern on the fabric by using *canting* as a drawing tool and the wax as a barrier and its processing using hand, which means that the batik technique is the application of patterns on the fabric through the process of dyeing the color barrier with the wax as its barrier medium; 6. Lasem Written Batik is Lasem-patterned batik, a cultural heritage product handed down from generation to generation that has special characteristics and illustrates the existence, distinctiveness and pride of the Rembang Regency.¹¹

Furthermore, Sleman Regency Yogyakarta Regulations Number 35 of 2015 Regarding Sleman Batik Governance. Mention in Chapter I General Provisions Article 1 at point number 6. The Sleman Batik Association is the Batik handicraft association; 7. Batik is Indonesian Textile whose motives are made with Obstruction technique using wax as a color barrier agent which is attached using the *canting* and the stamp tool; 8. Sleman Batik is batik created by Sleman batik craftsmen who mix and match visualization of flora, fauna and geographical conditions in the Regency of Sleman; 9. Uniform batik is batik that is produced with the aim of being used for office uniforms, schools or other government institutions; Deformation is changing form but its characteristic form is still clear; 11. Distortion is to damage the form so that the original form does not appear but still shows the characteristic of the basic elements of Sleman batik. In the second part of the Sleman Batik Motif Article 4 states that the Sleman Batik Motif is a combination of the basic elements of the Sleman Batik as referred to in Article 3 paragraph (2). In the third part of the Sleman Batik Pattern Article 5 states that the Sleman Batik motif pattern represents a combination of several Sleman batik motifs as referred to in Article 4. In Chapter III the Sleman Batik Modification in Article 6 mentions (1) Modification of the Sleman Batik motif and pattern can be done to produce renewable Sleman Batik works. Sleman Regent Regulation No. 35 of 2015 is very complete and there is an explanation of the meaning of batik in question.¹²

3.4. Strategic Value Resulting from Government Regulations on Batik

The strategy is an important step and systematic ways that must be taken to overcome various serious and urgent problems to be implemented immediately within the period specified by the regulations or decisions that must be determined.¹³

In producing the right policy or regulatory strategy, it is expected to produce strategic values that can help the achievement of the vision, mission, goals and objectives of the stated development goals. The strategic values of West Java batik if government regulations were born either from the district/city government, moreover the governor's regulation at the provincial level, it will produce a very strategic impact for the protection and development of traditional batik traditions in the regions in line

¹¹ Peraturan Bupati Rembang No. 29 Tahun 2017 tentang Pelestarian Batik Tulis Lasem. <http://jdih.rembangkab.go.id/perbup-no-29-th-2017-perlindungan-batik-tulis-lasem/>

¹² Peraturan Bupati Sleman Daerah Istimewa Yogyakarta Nomor 35 Tahun 2015 Tentang Tata Kelola Batik Sleman. <https://peraturan.bpk.go.id/Home/Details/39143>

¹³ Rahadian, A. H. (2016). Strategi Pembangunan Berkelanjutan. *Prosiding Seminar STIAMI*. <https://doi.org/2355-2883>

with Law No. 5 of 2017 concerning the Advancement of Culture, Law No. 28 of 2014 concerning the Right to Creation of Traditional Knowledge and Traditional Cultural Expressions (PTEBT).¹⁴ Also in line with Minister of Law and Human Rights Regulation Number 12 of 2019 concerning Geographical Indications.¹⁵ In line with the Decree of the Minister of Home Affairs number 53 of 2009 concerning Civil Servants' Clothes.¹⁶ In the Law of the Republic of Indonesia Number 5 of 2017 concerning the Advancement of Culture, it states that culture is everything related to the creativity, taste, intention, and the work of the community. Batik is a real and original form of cultural heritage of the ancestors resulting from the creation of creativity, taste, intention, and the work of the great Indonesian society. Cultural Promotion is an effort to improve the cultural resilience and contribution of Indonesian culture in the midst of world civilization through the Protection, Development, Utilization and Development of Culture.

The strategic values that will be obtained to produce a Governor Regulation including the realization of the implementation of cultural promotion in the province of West Java, as follows:

- a. Protection is an effort to maintain the continuity of the traditional culture of traditional batik in West Java which now exists in 27 regencies/cities which is carried out by means of inventory, security, maintenance, rescue, and publication.
- b. Development is an effort to revive the Cultural ecosystem, especially traditional batik traditions and to enhance, enrich and disseminate the traditional Batik Culture of West Java to the national and international levels.
- c. Utilization is the effort to utilize Cultural Advancement Objects to strengthen ideology, politics, economy, social, culture, defense and security in realizing national goals.
- d. Coaching is an effort to empower Human Resources for Culture, Cultural institutions, and Cultural institutions in enhancing and expanding the active role and initiative of the community.
- e. Superiority of several traditional batik techniques in Jawa Barat could get a certification of Geographical Indication at Ministry of Law and Human Rights. The positive impacts from getting the Geographical Indication, it is increasing the economic value for traditional batik crafters, and improving the image of West Java batik craft in national and international level.

3.5. Batik in the Eyes of the Laws and Regulations in Indonesia

Protection of traditional batik which is included in the realm of local wisdom of Indonesian culture has been contained in the 1945 Constitution concerning the regulation of local wisdom which is one of the characteristics of the law that lives in the

¹⁴ Undang-undang No. 28 tahun 2014 tentang Hak Cipta. <https://www.jogloabang.com/pustaka/uu-28-2014-hak-cipta>

¹⁵ Peraturan Menteri Hukum dan Hak Asasi Manusia Republik Indonesia Nomor 12 Tahun 2019 Tentang Indikasi Geografis. https://dgip.go.id/images/ki-images/pdf-files/indikasi_geografis/PERMEN%20INDIKASI%20GEOGRAFIS.pdf

¹⁶ Peraturan Menteri Dalam Negeri Nomor 53 Tahun 2009 tentang Perubahan Pertama atas Peraturan Menteri Dalam Negeri Nomor 60 Tahun 2007 tentang Pakaian Dinas Pegawai Negeri Sipil di Lingkungan Departemen Dalam Negeri Dan Pemerintah Daerah. https://peraturan.bkpm.go.id/jdih/userfiles/batang/Permendagri_53_2009.pdf

community, it can be equated with customary law, thus the Indonesian government must recognize and regulate further on local wisdom, this can be seen in Article 18 B paragraph (2) and also confirmed in Article 28 I paragraph (3) of the 1945 Constitution.¹⁷ Based on the 1945 Constitution, the regulation on local wisdom which is one of the characteristics of the law that lives in the community, where it can be equated with customary law, Indonesia must also recognize and regulate further on local wisdom, this can be seen in Article 18 B paragraph (2) and also confirmed in Article 28 I paragraph (3) of the 1945 Constitution.

Law Number 32 Year 2009 Concerning Environmental Protection and Management (EPM), in Article 63 paragraph (1) letter t, Article 63 paragraph (2) letter n and Article 63 paragraph (3) letter k that in EPM (hereinafter) in which the Government and the Regional Government have the duty and authority to determine and implement policies regarding the procedures for recognizing the existence of customary law communities, local wisdom, and customary law communities related to EPM. In addition, that one of the principles of EPM is local wisdom.¹⁸

In the EPM Law, local wisdom can be interpreted as a value that applies to people's lives to protect and manage the environment so that it is sustainable, so that local wisdom is used as a basis when carrying out environmental protection and management. Local wisdom includes Traditional Cultural Expressions (TCE) covering all intangible cultural heritage is developed by local communities, collectively or individually in ways that are not systemic and embedded in the cultural and spiritual traditions of the community.¹⁹

Categories of intangible cultural heritage include oral traditions, performing arts, social practices, rituals, celebrations, knowledge and practices about nature and the universe or knowledge and skills to produce traditional crafts. The TCE legal framework in Indonesia is implemented as contained in the 1945 Constitution of the Republic of Indonesia (fourth amendment) Article 32 (1), Articles 38 and 39 concerning Copyright Law No. 28 of 2014, Law Number 5 of 2017 concerning the Law on the Promotion of Culture that was born in order to protect, utilize and develop Indonesian culture, Presidential Regulation No.78 of 2007 concerning the Convention on the Protection of Intangible Cultural Heritage, Regulation of Ministry of Permendikbud No.106 Year 2013 on Indonesia's Intangible Cultural Heritage.²⁰

Batik is one part of the Intangible Culture because batik has everything from the notion of Intangible Culture. In Ministerial Regulation 106 of 2013, Chapter 1 General Provisions Article 1, states:

- a. Intangible culture is all the results of actions and thoughts embodied in identity, ideology, mythology, concrete expressions in the form of sounds, movements, and

¹⁷ Fajarini, U. (2014). Peranan Kearifan Lokal Dalam Pendidikan Karakter. *Sosio Didaktika: Social Science Education Journal*, Vol 1 Nomor (2): 123-130

¹⁸ UUU Nomor 32 tahun 2009 tentang *Perlindungan dan Pengelolaan Lingkungan Hidup 2009*

¹⁹ Roisah, K (2014) *Perlindungan Ekspresi Budaya Tradisional dalam Sistem Hukum Kekayaan Intelektual. Masalah- masalah Hukum*, 43(3): 372-379

²⁰ Atsar, A. (2017). Perlindungan Hukum Terhadap Pengetahuan dan Ekspresi Budaya Tradisional untuk Meningkatkan Kesejahteraan Masyarakat ditinjau dari Undang-undang Nomor 5 tahun 2017 tentang Pemajuan Kebudayaan dan Undang-undang Nomor 28 tahun 2014 tentang Hak Cipta. *Law Reform*. Vol. 13 No. 2, P 284-299

ideas contained in objects, behavioral systems, belief systems, and customs in Indonesia.

- b. Intangible Cultural Heritage of Indonesia is a variety of results of practices, embodiments, expressions of knowledge and skills, which are related to the scope of culture, which are passed on from generation to generation continuously through preservation and/or re-creation and are cultural products that manifest intangible culture after going through a process determination of Intangible Culture.

So it is proper for local governments to have the obligation to carry out the preservation, protection, development and maximum utilization and synergize with related government elements supported by government regulations and Governor Regulations in their respective regions.

3.6. Batik Terminology and Batik Patterned Textile (Batik Imitation)

The Yogyakarta Center for Crafts and Batik (YCCB), which is part of the Ministry of Industry of the Republic of Indonesia, has made Indonesia National Standard (INS) for the category of batik, batik imitation, and batik mixed imitation. The terms of imitation of batik and batik mixed imitation are grouped into INS 8184: 2015. Based on the understanding of 'batik' etymologically, the meaning of batik continues to develop and can generally be interpreted as follows: batik is a collective work of art involving many skilled workers who use dyes in cloth material using hot wax. The process of making batik generally begins with the stages of drawing batik motifs using pencils on cloth or certain media, continues to *mengklowong* using hot wax, giving *isen-isen*, walling, coloring, then *melorod* (removing the wax by using hot water).²¹

According to SNI 0239 (2014), batik is a handicraft as a result of staining by obstruction using hot wax (batik wax) as a color barrier, with the main tool of batik wax adhesive/wax in the form of pen-like instrument (canting) or canting stamp to form certain motifs that have meaning. So it is clearly distinguished if there are batik motifs in any media and the process does not use hot wax as a color barrier, it should not be called batik, it can be called 'imitation batik' or batik patterned textiles.²² Meanwhile, according to SNI 8184 (2015), 'batik imitation' is said to be manual, semi-machinal and/or machinal products made using the main screen-rakel and/or other tools to attach dyes, color-pulling chemicals, and/or cold wax and blend to form a motif. The artificial mixed batik is a product that is done with cold wax print/color print techniques, then combined with the hand-drawn batik technique or stamp batik.

3.7. The Importance of the Usage of Batik's Regulation

Based on the interview with Saftiyaningsih as the secretary of *Yayasan Batik Jawa Barat* (YBJB) in 2019, stated that West Java has 2.925 batik craftsmen, with a total production of written batik 1.653 each year and the sales value reached 16.858.050.000 IDR each year, while for stamp batik production it reached 33.088 products each year with a sales value 119.116.800.000 IDR each year. Thus, if the Governor's Decree relates to the policy on the use of traditional batik production which produced by West Java craftsmen, then it can be ascertained the magnitude of the populist economic turnaround that can be enjoyed by the West Java batik craftsmen. Multilayer economic

²¹ Kudiya, K., Sabana, S., & Sachari, A. (2014). Revitalisasi Ragam Hias Batik Keraton Cirebon dalam Desain Baru Kreatif. *Vol 24 Nomor 2, Halaman 116*

²² Kudiya, K. (2019). *Kreativitas dalam Desain Batik*, Bandung: ITB Press.

effects which caused by an increase of batik production amount, will drive the economy related to the batik industry, as follows: providing batik materials, transportation and production delivery services (business package).

4. Conclusion

Based on data from the field, it is found that the regulation on the use of traditional batik as governed under the Governor Regulation is intended to increase the economic value and to support the geographical indication of West Java Province. This regulation is a strategic step in efforts to preserve, develop, and protect the existence of West Java traditional batik. In the several Regencies and City Governments, there were already a number of regent law and region law regulations relating to the use of batik motifs from each region. But there are still many who do wear batik uniform which not produced with batik technique related to Indonesian national standard. It is because the absence of legal force including governor regulations about the use of traditional batik in West Java which explain in detail about the understanding traditional batik or real batik. The civil servants who could not distinguish between real batik and imitation batik.

There is a need for a new West Java Governor Regulation, to replace the West Java Governor Regulation No. 99 of 2015 concerning Official Clothes within the West Java Provincial Government. Article 16 states (1) PDH Batik for male employees uses the following attributes and features: a. Long/short sleeve shirt, batik motif. The reimbursement of the regulation referred to by adding to the regulation of the Governor of West Java in 2020 concerning Official Clothes within the Regional Government of West Java Province. Article 16 states (1) PDH of traditional West Java Batik motifs for male employees using the following attributes and features: a. Long/short sleeve shirts, traditional batik cloth stamp techniques or batik techniques typical of West Java. Required information about batik can be explained in the appendix to the Governor's inseparable decision

The support from West Java Governor Regulation concerning the use of official clothes in local government employee of West Java is expected to gain more benefit either economic value or the preservation of batik cultural in West Java. Also support for registering some batik technique production as a Geographical Indication to Indonesia Ministry of Law and Human Rights.

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