

The Role of Gunawan Setiawan's Batik Industry in the Education Process and Maintaining Batik Cultural Symbols in the Community

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ABSTRACT

Batik is one of the handicrafts that has high artistic value that has been passed down from generation to generation by the ancestors of the Indonesian people since the Majapahit Kingdom and continues to be preserved until today. However, we have found that there are still many people who do not fully understand the meaning or philosophy behind batik motifs. Through this, there is a need for an educational process for the community, one of which can be done by the batik industry. The purpose of this study is to provide an overview of how the education process conducted by Kauman Batik Village, especially Batik Gunawan Setiawan, is to provide a comprehensive understanding of batik to the public. This research was conducted in Surakarta, namely in Kauman Batik Village, precisely at Batik Gunawan Setiawan. The research method used was a qualitative research method with a case study approach. The results of the research using Structural-Functional Theory - Radcliffe Brown as tension management showed that there are several educational processes carried out by Batik Gunawan Setiawan, such as creating a batik gallery, conducting batik exhibitions and holding batik training. This explains that culture is not to satisfy individuals but to fulfill the social structure of society and appears to overcome tensions such as cultural identity theft due to lack of public attention to local culture.

KEYWORDS

Batik, Educational Process, Structural Functional, Radcliffe Brown

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INTRODUCTION

The word Batik is derived from the Javanese language which consists of the words "amba" and "nitik". "Amba" means "to write" while "nitik" means "dot". The two words when combined can mean writing dots with wax. This is because the work is done on the cloth by utilizing the canting tip which has a small size so that it gives the impression that the person is writing dots. Batik also has a meaning related to the design made from the process of drawing motifs to pelorodan or removing wax from batik cloth. The process of drawing motifs is done through the stages of soaking or incising liquid containing wax into a tool called canting and stamping. Batik is a high-value art craft that has been passed down from generation to generation by the ancestors of the Indonesian people whose history is related to the development of the Majapahit Kingdom, Solo, and Yogyakarta (Trixie, 2020).

The existence of batik in Indonesia is closely related to the development of the kingdoms in the archipelago to the spread of Islam both during the Mataram, Kasunanan, and Kasultanan kingdoms (Alamsyah, 2018). The note explained that after the end of the 18th century and the 19th

century, the development of batik became quite rapid. The development of the art of batik making, which was followed by the community, made batik clothes that were originally used for certain groups such as aristocrats turn into folk clothes. Likewise, batik clothes are often used as clothing in official events. Although in the influence of its development during the new order, batik clothes were more widely used, for example as official clothing for civil servants and as student uniforms on Fridays. Until finally batik began to be used as everyday clothing or for non-formal events (Trixie, 2020).

Although the use of batik is widespread, some people do not fully know in-depth about batik itself, for example in the manufacturing techniques, motifs, the philosophy behind batik motifs, and the use of batik. There is even a mistaken idea that batik is just an art of drawing on canvas that has no meaning or philosophy in it (Yuliarma, 2023). This is in line with the explanation of the Director General of Culture of the Ministry of Education, Culture, Research and Technology (Kemendikbud Ristek), Hilmar Farid that the community actually lacks understanding of the understanding and meaning of symbols in batik patterns, so that more systematic teaching education is needed as part of school lessons (Linawati, 2021). Research conducted by Dimas Aryo, et al. explains that the ideology in batik has not been fully conveyed to the public, this is because people do not know that batik contains certain patterns that are adjusted to the activities carried out (Anggoro et al., 2024). Furthermore, according to the Acting Mayor of Yogyakarta, Sumadi also explained the same thing that many people still do not fully know the philosophy of wearing batik because sometimes they only follow the current trend (Adminwarta, 2022). Therefore, educational facilities about batik are very important. One of the batik industry centers that provides opportunities for the public to learn more about batik is in Kauman Batik Village.

Kauman Batik Village is one of the oldest batik industry centers in Surakarta. In historical records, it is explained that in ancient times, Kauman Batik Village became an area where the courtiers lived who still preserved the tradition of batik making. One of the batik industries in Kauman Batik Village is Batik Gunawan Setiawan, which has been consistent in producing traditional written batik. Based on research conducted by Mifta Khusnul Nurjanah, it is known that there are strategies carried out by Batik Gunawan Setiawan in preserving written batik, including batik learning programs, making creative written batik, holding social actions to raise awareness of preserving written batik, product promotion, cooperation, and handing over batik to the Batik Kauman Museum (Nurjanah, 2021). Furthermore, Elista Oktaviani in her research explained that Batik Gunawan Setiawan has a workshop that is intended as an attraction in the form of a batik-making process carried out by batik makers with the aim of attracting tourists who visit and as a means of preserving written batik so that it is not obsolete. The Batik Gunawan Setiawan workshop is used to learn written batik involving Mr. Parimin as an educator who is experienced in working and has in-depth knowledge about batik. The learning process begins with an introduction to written batik, sketching, canting, coloring, color locking, and pelorodan (Oktaviani, 2022). For this reason, the researcher sees a novelty in this research, namely trying to analyze the educational process carried out by the batik industry to provide an understanding to the public about the existence of batik in depth.

Seeing the reality that there is still a lack of understanding and public awareness of the meaning or philosophy contained in batik motif symbols, this research is important to do. In addition, this research was also conducted to fill the research gap in the existing research. This research tries to explore the role of Kauman Batik center, namely Batik Gunawan Setiawan as a representation of batik in Surakarta in educating and maintaining batik cultural symbols in the community.

METHODS

This research uses qualitative research methods with a case study approach. Strauss and Corbin explain that qualitative methods are methods used to find out about people's lives in terms of behavior and kinship relationships, which cannot be produced through quantitative research methods or other statistical data (Nugrahani & Hum, 2014). Furthermore, according to Yin, it is explained that through the case study approach, it is more directed at an in-depth description of certain

conditions or about what actually happens in the field (Nugrahani & Hum, 2014). This research uses a case study with the hope that readers can understand the role of the batik industry in the education process and maintain batik cultural symbols in the community, using data that actually occurs in the community. The research activities were conducted with a focus on Batik Gunawan Setiawan, Kauman Batik Village in Surakarta, with resource persons Mrs. Yeyen as the Secretary of Batik Gunawan Setiawan, Mr. Parimin as one of the batik craftsmen at Batik Gunawan Setiawan, and Mr. Yus as Abdi Dalem from the Surakarta Kasunanan Palace. The research was conducted over a period of four months from December 2022 to March 2023, starting from data collection to data analysis. The data used in the research used both primary data and secondary data. Primary data sources were obtained through in-depth interviews, with the main speakers being Ms. Yeyen and Mr. Parimin. This in-depth interview was conducted as the main data collection to be used as the basis for writing the article. Furthermore, secondary data sources that support primary data are obtained through interviews with Mr. Yus, literature studies and internet searches related to education conducted by Batik Gunawan Setiawan.

The data obtained, both primary and secondary data, are then analyzed to see how the role of the batik industry in the education process and maintaining batik cultural symbols in society. The data is analyzed with a combination of primary data reinforced with secondary data, then presented in narrative form and associated with Radcliffe Brown's functional structural theory and then reinforced with various literatures to draw conclusions. The analysis shows that there are several batik education processes in Kauman, including gallery education, exhibitions, and training students to make batik. The educational process found in Batik Kauman Gunawan shows the need to strengthen cultural preservation through education that has been mentioned before.

RESULT AND DISCUSSION

History of Kauman Batik Tourism Village

Kauman Batik Village is one of the industrial development areas as well as the oldest batik recreation and education area in Surakarta City, precisely located in Kauman, Pasar Kliwon, Surakarta, Central Java. If we look deeper through the lens of history, the existence of Kauman Batik Village is inseparable from the division of the royal territory into two parts, namely the Yogyakarta Sultanate Palace and the Surakarta Kasunanan Palace in accordance with the Giyanti agreement in 1755 (Masruri, 2022). Furthermore, the Surakarta Kasunanan Palace had a great influence on the emergence of Kauman Batik Village. Initially, this area was given the name or title 'Pakauman' by the Surakarta Kasunanan Palace which means the residence or settlement of 'people' or scholars (Ratriningsih, 2017). This is in line with what Ningsih said in her writing that Kauman Village originated from the existence of pamethakan courtiers, namely courtiers who carry out religious duties, where the courtiers live in the area around the grand mosque (Untari Ningsih, 2020).

Kauman, in addition to being known as a village of santri or ulama, is also known as a batik village. At first, batik work was only used as a side job by the Kauman community. However, this gradually changed with the times, namely the emergence of a situation where the palace could not fulfill all the needs of its courtiers. Seeing this condition, the courtiers' wives were moved to help improve and improve their economic conditions. They did so by working as batik artisans. Before deciding to become batik artisans, the majority of Kauman residents who are courtiers of the Surakarta Kasunanan Palace have received guidance or training specifically provided by the palace for batik making. The training was given by the palace in the hope that the Kauman community could improve their economy. Indirectly, through the training provided by the palace to the Kauman community, they can produce various batik motifs that are inherited or have a direct relationship with the Surakarta Kasunanan Palace family which certainly has its own uniqueness (Ratriningsih, 2017). Furthermore, with the batik training, Kauman residents had a glimmer of hope to improve their economic conditions by producing and selling batik crafts. This was supported by the condition at the time that batik is a work of art that is full of philosophy in it.

Kauman became the oldest batik village located in Surakarta, where later Kauman Batik Village developed into a batik sales center area in the 1930s until before World War II (Muttaqin, 2016). This is certainly closely motivated by the popularity of the use of batik clothing. The use of batik was originally only allowed to be worn by nobles, namely aristocrats or royalty. This statement reflects the historical record that in the beginning, batik was produced in the Palace environment for the purpose of clothing the King and members of the Noble family, using batik motifs that are full of certain meanings and messages, as symbols related to function and purpose (Widadi, 2019). However, along with the times batik can be worn by ordinary or non-royal people. Batik, which was originally identical to being worn only on formal occasions, along with its development is also widely worn in non-formal events or activities. This caused the high market demand for batik to increase. This is what further makes Kauman known as Batik Village in which there are batik craftsmen and entrepreneurs who have developed.

Various developments occurred in the batik industry, especially in Kauman, so that finally on April 7, 2006 the Kauman Batik Village Association was officially established. Initially, this group was initiated by one of the entrepreneurs in Kauman to coincide with the 1200 children batik event on February 12, 2006 with the aim of restoring the existence of batik that had receded when the emergence of printing techniques and political upheaval that occurred in the 1970s resulted in batik entrepreneurs having difficulty obtaining capital loans. Paguyuban Kampung Batik Kauman is a forum for batik traders and craftsmen in Kauman to be creative in batik making.

Surakarta Batik Education Process

Batik is used as one of Indonesia's intangible cultural heritages recognized by UNESCO. As an Indonesian cultural artwork, batik needs to be preserved from generation to generation. In preserving the art of batik, it needs to be introduced and deepened, especially through a continuous education process. The educational process is the process of providing or transferring knowledge (Setiawan & Pradhikta, 2021). Education is important in order to sustain the development of Indonesian society (Sakti et al., 2022). Batik art education itself can be done by providing knowledge about batik such as its history, types of motifs to the philosophy of batik motifs, then also education about the process of making batik and education on how to appreciate batik as a cultural art that needs to be preserved. Mr. Yus as one of the cultural figures who became Abdi Dalem of the Surakarta Palace said that batik education, especially the philosophy of batik motifs, is important considering that so far many people know batik only as a visual, limited to patterned fabrics that are thick with traditional elements even though more broadly the batik motif itself has a philosophy that needs to be understood by the community, especially young people. Sudarta often emphasizes the urgency of understanding batik motifs and the messages hidden in them, considering that each motif has a meaning and historical background that is connected to the cultural values and beliefs of the Indonesian people (Ahfas et al., 2024). By understanding the philosophy in each batik motif, the appreciation of batik as a cultural heritage will increase. For this reason, education related to cultural arts, especially batik, is important. The batik education process itself undergoes a transformation that is adapted to generational trends and technological developments where this can be done directly or face-to-face or indirectly such as through social media. However, as a meaningful work of art, batik education will also be meaningful if it is done through hands-on introduction and practice. Mr. Parimin, one of the batik craftsmen in Kauman, said that the beauty of batik must be seen directly, knowing the complexity of the motif, the process of making it which is not short, and the philosophy so that the quality is visible, there is interest from appreciation so that even though it is expensive, it will still be bought. Kauman Village Batik Center "Batik Gunawan Setiawan" as one of Surakarta's batik representations conducts batik art education with 3 things, namely education through batik galleries, education through batik exhibitions, and education through batik training.

a. Education Through Batik Gallery

Kauman Batik Village where the center is "Batik Gunawan Setiawan" has a batik gallery as an educational medium for visitors and consumers. Since being designated as a Batik Tourism Village in 2016 and the oldest batik center in Solo by the Surakarta City

Government, Kauman has experienced many developments in terms of spatial planning and event innovation. One of the new events is the 'Exhibition of 1000 Ancient & Contemporary Batik Motifs' which became the forerunner of the batik gallery. This was done on October 1-2, 2022 in conjunction with the commemoration of National Batik Day 2022, Kauman Solo Batik Tourism Village held an "Exhibition of 1000 Ancient & Contemporary Batik Motifs" which was attended by the Governor of Central Java Mr. Ganjar Pranowo and the Speaker of the House of Representatives Mrs. Puan Maharani accompanied by the Mayor of Solo City Gibran Rakabuming Raka (Prokoso, 2022). The 1000 batik motifs exhibited at the event are currently displayed in Gunawan Setiawan's batik gallery and serve as a means of introducing batik motifs to tourists and consumers. In addition to displaying batik motifs, the gallery also directly displays the process of making batik by craftsmen. Mr. Parimin, one of the craftsmen of Batik Gunawan Setiawan, said that in the batik gallery, in addition to seeing the batik motifs, visitors can see the tools and materials used for batik such as canting, malam, batik dyes both natural and chemical, batik stamp made of copper, etc. In addition, visitors can try their hand at making batik. In addition, visitors can also try making batik directly. Gunawan Setiawan Batik Gallery will give visitors experience from the side of batik artisans. Gunawan Setiawan Batik Gallery which was originally a means of marketing and personal promotion turned into an educational tool as an adaptation of Kauman as a tourist village. This batik gallery is a tourist attraction that displays the characteristics of Surakarta as a cultural city.



Figure 1. Gunawan Setiawan Batik Gallery
Source: Research Documentation (2023)

The art gallery is one of the means of strengthening character education related to the uniqueness of local wisdom in the area (Regina & Wijyaningputri, 2021). Gunawan Setiawan Batik Gallery can be a means of educating young people and teenagers related to the local wisdom of batik culture which is an icon of Surakarta City. Technological advances now make teenagers tend to internalize foreign cultures that can gradually shift local cultures, one of which is archipelago batik. Mr. Parimin as a batik craftsman said that the batik gallery is a means of educating young people, because here it is not just seeing but will be accompanied by an explanation of the attractiveness of batik. Knowledge related to Surakarta Batik will be able to expand the knowledge of youth related to local wisdom. The batik gallery itself is located in Gunawan Setiawan's Batik Showroom in the form of a room that displays various types of batik cloth labeled with the name of the motif, the place of manufacture, and a collection of finished products. The introduction of batik, especially to teenagers, is ultimately a form of love for Indonesian culture.

b. Education Through Batik Exhibition

Humans and culture are two things that are interconnected and inseparable. The existence of batik in the modern era has begun to be increasingly critical, this is marked by the entry of foreign cultures that increasingly influence culture in Indonesia, making many ways used to maintain the existence of batik. One of the many ways to spread knowledge about batik is through education. Cultural inheritance is carried out not only vertically to children and grandchildren but can also be preserved horizontally, namely one human being with another human being (Suyani, 2013). The educational process is carried out with the aim that information about batik and its philosophy can be disseminated to the wider community. Kauman Batik Village is one of the batik centers in Surakarta City, "Batik Gunawan Setiawan" is a center of Kauman Batik Village that provides many facilities for people who want to visit and explore knowledge about batik. The program carried out by the Kauman Batik Village Association includes participating in merchant exhibitions both organized by the government and the private sector (Amalia, 2012). From here, Kauman batik village also conducts an educational process through batik exhibitions.

Kampung Batik Kauman Solo held a batik exhibition in several places under the name 'Exhibition of 1000 Ancient & Contemporary Batik Motifs'. This exhibition was held at several points in the Kauman Batik Village area which was attended by participants from the surrounding community and outside Solo. There were several officials who came, one of them was Pak Ganjar who enlivened the exhibition activities and socialized the 1000 batik motif exhibition on his social media. In addition to the exhibition of 1000 ancient and contemporary batik motifs, Kauman batik village also conducted another educational process by organizing a fashion show. The introduction of batik is also done by using batik by models in fashion shows wrapped in music events such as Solo City Jazz'19 at Balekambang Park (pariwisatasolo.surakarta.go.id, 2019). In addition, Gunawan Setiawan Batik became one of 30 batik designers who participated in the Solo Batik Fashion 2019 event held in the Solo City Hall area. This annual event is also a warm-up to hold an international class fashion show, Solo Batik Fashion Week in 2020 (Prasetya, 2019). Information on exhibitions and fashion shows held and attended by Gunawan Setiawan Batik as the center of Kauman Batik Village is disseminated through their social media, namely Instagram *@batikgunawansetiawan_official*.

c. Education Through Batik Training for Students

The ability to make batik obtained by batik craftsmen is not only through 1-2 attempts. Batik craftsmen can produce neat and detailed batik works obtained through various exercises, trial and error, and several failures that can frustrate a batik craftsman. Efi & Sahara explained that patience and thoroughness are needed so that batik work cannot be mastered by everyone (Efi & Sahara, 2020). Batik craftsmen need to be patient and sharp in seeing the dots on batik motifs then in the process of coloring and coloring which is done in 10-20 times so that it has a long process in making batik. Therefore, in an effort to preserve batik through the process of cultural inheritance not only orally but also through the practice of batik training for young people, especially students.

Batik training has been found in many areas, especially areas that are famous as batik centers. Quoted from kemenparekraf.go.id, there are 10 centers of the batik creative industry and can be potentialized for various batik empowerment activities. These areas include Cirebon Batik Trusmi Center, Jakarta Batik Palbatu Center, Pekalongan Batik Kauman Village, Semarang Batik Village, Yogyakarta Batik Giriloyo Village, Solo Batik Laweyan Village, Sragen Batik Girli Kliwonan Village, Lasem Rembang Batik Center, Sidoarjo Batik Jetis Village, and Surabaya Batik Putat Village. (RI, 2021). Areas that are batik centers are spread throughout the island of Java and become centers of industrial activities and batik preservation such as training and education. For example, the creative economy-based batik development strategy in Kauman Batik Village Pekalongan, that the

creative economy-based batik development initiative not only increases batik production economically, but also pays attention to education and training to strengthen local cultural identity and the desire of the batik industry in the area (Listiyaningrum et al., 2020) One of the 10 regions, Solo, is not only Laweyan batik village but also another batik village, Kauman batik village, which receives various visits from several kinds of schools and not only domestic schools, even abroad. Schools that visit Kauman batik village conduct activities such as batik education, training, and internships. Quoting from the explanation of one of the secretaries at Batik Gunawan Setiawan, Mrs. Yeyen, they received various visits from art schools and universities such as SMK N 6 Surakarta, Institut Seni Indonesia Surakarta, Sebelas Maret University, and Pelita Nusantara Kasih Christian School. The visits have various purposes such as introducing batik to children, educating batik motifs, and batik industry internships.

Functional Structural Theory Analysis - Radcliffe Brown

Radcliffe Brown was a social anthropologist who based his theory of human behavior on the concept of functionalism. Brown has his own conception of functional structure which explains that culture is not used to satisfy individual needs, but to maintain the needs of the social structure of society (Wahyuddin, 2017). This is because the social structure in society has supporting elements that are functionally interconnected with each other (Arisyanto et al., 2019). Brown is of the view that cultural systems have social needs. This means that cultures that are increasingly functioning structurally arise because of certain demands or needs. It is further explained that culture is an adaptive mechanism that allows individuals to keep the social life of the community in order because of the habits and beliefs of the community in playing a decisive role in society. Therefore, Brown's functional structural approach tends to explain the analysis of how to overcome the tensions of individuals who have attachments (Malarsih, 2004)

The need to preserve batik is one of the structural elements in maintaining the existence of batik. So to fulfill this need, action is needed in preserving batik, namely training. Training here is not only a form of cultural heritage in maintaining the existence of batik through education on how to make batik. Batik training is also to increase productivity, creativity, and innovation that can be developed by batik artisans (Laili & Setiawan, 2020). Batik training and education is a step in preserving culture. This is certainly an effort to maintain and preserve culture as a form of respect for the heritage of our ancestors (Sudarwati et al., 2023). Batik can be seen in its structural function through the batik motifs applied. There are several types of batik motifs specifically used by the king such as the Parang Rusak motif which shows the social layering system in the palace. Then the preservation of batik is not only as an education of palace rules but also as an effort to maintain local culture. Culture is born from community groups and becomes their identity as well and batik itself is the national identity of the Unitary State of the Republic of Indonesia. There are many attempts to steal the national cultural identity by neighboring countries due to the lack of concern and pride of the local community both in wearing batik and learning the history and philosophy of batik in Indonesia.

Taking from Brown's theory in order to overcome the tension of unilateral claims from foreign countries to national culture, it is necessary to have a structural approach to the community through education which can be done by providing batik galleries, batik exhibitions and cultural heritage education through training students as the nation's next generation. Cultural preservation is also an effort to maintain the social structure of society organized by the culture itself (Malarsih, 2004). Such as the existence of batik galleries and exhibitions can provide knowledge to the public about the philosophy and fashion of wearing batik and not misguided in the use of batik clothes, for example wearing Sidomukti batik motifs in funerals where these motifs tend to be used in wedding processions.

CONCLUSION

Batik, which is an intangible cultural heritage of Indonesia, has been preserved from generation to generation until the current generation. In fact, despite the widespread use of batik, people do not fully understand the meaning and philosophy of batik in depth. Hence, it is necessary to educate the public about the meaning and philosophy of batik itself. One of the well-known batik centers that holds various batik education processes in Surakarta is Kauman Batik Village. In the beginning, Kauman Batik Village had the title 'Pakauman' which means the residence or settlement of scholars. In this case, Kauman is known as a student village as well as a batik village. The existence of Kauman Batik Village cannot be separated from the influence of the split of the Kingdom, which was divided into Surakarta, Kasunanan, and Yogyakarta Sultanate. One of the batik industries in Kauman is Batik Gunawan Setiawan. This batik industry is one of the batik centers in Surakarta City and is a batik industry development area as well as the oldest batik recreation and education area in Surakarta City. The educational process carried out by Gunawan Setiawan Batik to continue to preserve local culture, especially batik in this era, which can be done directly or face-to-face or indirectly through social media from Batik Gunawan Setiawan itself. The direct education process can be done through various efforts such as batik training, batik exhibitions, and batik galleries.

Gunawan Batik Surakarta's first educational process through this batik gallery was at Gunawan Setiawan's Batik Showroom, displaying various batik collections labeled with the name of the motif, so that visitors could also see the batik-making process. The gallery was initially used as a means of marketing and personal promotion, then turned into an educational tool for Kauman adaptation. The gallery is used as a tourist attraction that showcases the characteristics of Surakarta. Second, through a batik exhibition organized by Batik Gunawan Setiawan in the event 'Exhibition of 1000 Ancient & Contemporary Batik Motifs'. This exhibition was held at several points in the Kauman Batik Village area which was attended by the public, both from Solo and outside Solo. The introduction of batik was also carried out with the utilization of batik by models in fashion show activities in Solo City Jazz'19 activities at Balekambang. In addition, the introduction of batik was also carried out at the Solo Batik Fashion 2019 event held at Solo City Hall. Third, through batik training, which is generally conducted for young people, especially students. Both from domestic and foreign schools, when they are visiting batik centers. These visits have objectives, such as introducing batik to children, educating batik motifs, and batik industry apprenticeships.

Brown's theory explains that culture is not to satisfy individual needs, but to maintain the social structure of society. Brown's structural approach also tends to exhaust the individuals who are bound. The tension experienced in batik is an attempt to steal cultural identity by foreign countries as a result of the lack of public concern about wearing batik and learning about eating and the philosophy of batik itself. The countermeasure referred to in Brown's theory is a structural approach to the community through education that can be done through batik exhibitions, batik galleries and batik training. This effort is the same as that made by Batik Gunawan Setiawan.

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