

EXPLORATION OF CULTURAL REPRODUCTION AND IMPLEMENTATION IN BATIK ART

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Abstract. This research aims to discover the concept of cultural reproduction and how the process of cultural reproduction occurs in batik art. Cultural reproduction is important in preserving a cultural product to be maintained and passed on to the next generation. Cultural reproduction can also be interpreted as a process related to how the original culture is presented in a new form so that it can adapt to the existing times. The current era of globalization challenges Indonesian society to maintain the sustainability of batik art so that its existence can be maintained. Through cultural reproduction, it is hoped that it can be a way to preserve the art of batik and make it a cultural product relevant to modern society. The research method used is a literature study approach. This method is carried out by identifying, analyzing, and interpreting all existing research on the research topic. The literature search was conducted using the Publish or Perish application.

Keywords: Cultural Reproduction, Batik, Preservation

INTRODUCTION

Culture results from interactions (ideas) between individuals in a society that focuses on expression and work. Batik is a proud cultural product of the Indonesian people that the world has recognized. Batik is the art of incising night on the cloth according to a predetermined pattern using a tool called canting and colouring until *pelorodan*, which removes the night by boiling. The beauty of the motifs, colours, techniques and noble values contained in it make batik art a valuable cultural heritage. The diversity of decorative patterns and the uniqueness of the shape and style of batik are also part of artistic expression and creativity that can enrich Indonesia's cultural treasures (Senoprabowo et al., 2020). In its development, batik is not only a cultural heritage. Still, it has become an industrial commodity product for primary and secondary clothing needs and an art object to *collectable* objects with a high price (Kusumadhata et al., 2021). In addition, batik, originally a local product only, has now turned into a national product that plays a role in strengthening the identity of the Indonesian nation. Identity is inherent and can reflect an individual's identity in a small scope and the nation's identity in a broader scope (Iskandar & Kustiyah, 2016). This proves that batik is an art that must be protected and preserved. However, in the current era of globalization, batik art has challenges in maintaining its sustainability. Globalization is a dynamic phenomenon that occurs in human civilization and continues to move and become part of human life (Siburian et al., 2021).

Technology is developing rapidly in the current era of Globalization and will continue to grow. As a traditional cultural heritage, batik has also developed from time to time, from classical batik to contemporary batik, which provides freedom of innovation in creating the work (Sugiarto et al., 2021). The view of the term contemporary is also seen from the tendency to assess the use of media, diverse sources of inspiration and the freedom to use various techniques that are considered to be important. The characteristics of contemporary art include the tendency to borrow from the past and position the data to be realized in a new context. Batik preservation is carried out to maintain the continuity of the art so that it can continue to live and be passed on to the next generation. Cultural reproduction is important because it involves how values, norms and cultural products can be maintained and passed on to the next generation. Cultural reproduction is a process related to how local culture is represented in a new form so that it can adapt to the existing ada (Nanda et al., 2017). Cultural reproduction is not just about maintaining a tradition or cultural product but is also related to adaptations and innovations that make the culture relevant to modern society today. Thus, cultural

reproduction is hoped to preserve the art of batik and make it a cultural product pertinent to contemporary society. This research aims to understand the concept of cultural reproduction, its forms, and how the process of cultural reproduction takes place in batik art with a literature study approach. This research is important as a form of attention to developing local cultural arts that should be maintained and preserved. Knowing the concept of cultural reproduction, it is hoped that the community can choose the right steps in maintaining a cultural product so that the culture does not lose its values but can still be relevant in the existing times.

RESEARCH METHOD

The research method used is a literature study approach. This method is carried out by analyzing and interpreting all existing research on the research topic. This research has several stages, including formulating research questions, literature search, literature reduction, data presentation, data processing, and conclusion drawing. In the first stage, the research questions were formulated: "What is the concept of cultural reproduction?" and "What is the process of cultural reproduction that occurs in batik art?". The second stage was a literature study on the *Google Scholar database* using *Publish or Perish* with the keywords cultural reproduction and batik cultural reproduction with a range of research in the last 10 years. In the next stage, researchers grouped the literature based on predetermined criteria. They conducted a selection process, which was then *reviewed* and analyzed in detail, especially in the research results section. In the last part, the researcher examined the findings and concluded.

RESULT AND ANALYSIS

1.1 Definition and Drivers of Cultural Reproduction

Based on the literature search that has been carried out, the results found related to the research topic are as follows.

An article written by Sandra Kartika and Muhammad Arifin (2024) entitled "Cultural Reproduction of Kain Kriookng in Linggang Melapeh Village, Linggang Bigung District, West Kutai Regency". This study aims to describe the reproduction process of Kain Kriookng as part of the Dayak Benuaq cultural reproduction process in Linggang Melapeh Village. In this study, cultural reproduction is the process of meeting two cultures. The two cultures influence each other and produce a new culture that contains elements of the two cultures and is upheld by both parties (Kartika & Arifin, 2024). The process of cultural reproduction becomes a step in affirming the identity of the original culture, which can be said to be an affirmation of the original culture to a new residence or region. The factors behind the cultural reproduction process include changes in residence and social and cultural backgrounds that meet in a certain area, thus creating a new colour for the identity of a group. Cultural reproduction of Kriookng cloth is carried out because of the phenomenon of the lack of recognition of this cultural product by the surrounding community, and there is awareness on the part of the government and the community about this cloth as the original identity of Dayak Tunjung Rentenunkng. The reproduction is carried out by holding various activities such as *fashion shows* and cultural festivals. These activities provide entertainment, education, community unification, and business promotion. In addition, the government also has an important role in the cultural reproduction of this fabric, namely by conducting Protection and Intellectual Property Rights (IPR) on Kriookng Fabric as a national cultural heritage.

The article by Rani Chandra Oktaviani and Yuliana R. Prasetyawati (2019) is entitled "The Potential of Urban Toys as Cultural Communication Reproduction". This research aims to discover the potential of urban toys as part of the cultural communication reproduction process. Communication and culture are defined as concepts that are closely related to human language culture. While artefacts, value systems and beliefs become forms related to cultural themes. The process of artistic communication is passed by transferring these cultural elements. In this research, culture is seen to

be part of the reproduction of ideas such as social power inequality. This is illustrated by the spread of popular culture, which shows the disparity of social power, so popular culture's domination makes culture not just a social activity but a space for producing growing social power. The results showed that Urban Toys became a new artefact that resulted from the reproduction process of cultural communication in Indonesia. Reproduction is a process of thinking and fusion with other cultures by incorporating or reappropriating local Indonesian culture (Oktaviani & Prasetyawati, 2020). The learning process of local artists, such as Urban Toys, in absorbing outside culture is part of the reproduction process.

The article written by Beni Andika and Fani Dila Sari (2019) entitled "The Existence of Rapa'i Dabo'ih Bungong Sitangkee as Cultural Reproduction in the Former CARE Evacuation Village of Aceh Post-Tsunami Victims". This study aims to determine the existence of Rapa'i Dabo'ih due to the cultural reproduction process in the CARE village, a post-tsunami victim community in Aceh, in 2004. This study explains that cultural reproduction is one way to maintain the original culture or local wisdom owned by refugees in the CARE village, Jantho City. The definition of cultural reproduction in this study is meeting two cultures and influencing each other to create a new culture with two cultural elements (Andika & Sari, 2019). Cultural reproduction can be said to be an effort by migrants to assert identity, which, in this case, emphasizes a culture of origin (Andika & Sari, 2019). Meanwhile, cultural reproduction is interpreted as an active process that requires adaptation efforts for groups with different cultural backgrounds. Cultural reproduction can occur through mobility or changes in residence, cultural background differences, arts, etc. Changes in this art include the Rapa'i Daboh performance in Pulo Aceh, which is a competition, while in CARE Village, this art is only entertainment and spectacle.

An article written by M.Syaiful (2019) entitled "Social Interaction and Reproduction of Cultural Values of Fishermen Communities in Paotere Harbor, Makassar City". This research aims to find out the cultural values in the fishing community at Paotere Harbor and how the reproduction of cultural values occurs in the area. The definition of the cultural reproduction process in this study borrows Bourdieu's concept of inter-capital conversion. Cultural reproduction is a process in which certain parts or aspects of the socio-cultural system are used as capital to be exchanged and strengthen positions in a certain battle arena (Syaiful, 2019). The process of cultural reproduction is also an active process that aims to emphasize existence in social life so that adaptation becomes a process that must be carried out by groups with different cultural backgrounds (Syaiful, 2019). The social environment in Paotere Harbor is an arena that allows the reproduction of cultural values in the community. Globalization is the first factor that creates a tendency for changes from the original culture to be more reproductive.

The geographical location of the coast allows for many interactions with migrants, such as fish traders from various regions. Cultural reproduction can be seen in the assumptions or viewpoints that the local community has believed. The fishing community in Makassar considers the view that the sea is a common property. They allow anyone to come to the waters and accept them well. They even treat them like their own relatives. However, the dynamic nature of culture causes changes in the beliefs or views held by the community so far. In the era of regional autonomy and the pressure of policies that regulate various activities in Paotere Harbor, there has been a change in assumptions about who can do activities in the area. In the past, the community believed that the sea was a common property, but the meaning of "common property" is now considered to have national and local regulatory boundaries. After implementing regional autonomy at the national level, the assumption has changed that the sea area around their settlement belongs to the people who live there. However, in practice, the community around Paotere Harbor still permits outside fishermen who want to do activities in the surrounding waters as long as they comply with the regulations that have been mutually agreed upon. New cultural elements are spread, and how cultural elements are received and learned leads to the discovery of new cultural elements, which is the cause of artistic reproduction. The desire for better quality encourages the creation of new inventions to build the nation's future based on national maritime potential.

An article written by Adelia Dwi Nanda, Kuncoro Bayu Prasetyo and Gunawan (2017) entitled "Cultural Reproduction in the Javanese Diaspora Community in Transmigration Areas (Case Study in Bagelen Village, Gedong Tataan District, Pesawaran Regency, Lampung Province)". This study describes how the pattern of social interaction between the Javanese Diaspora Community and the

people living in the village resulted in cultural reproduction. The definition of cultural reproduction is presented as a process related to how the original culture is presented in a new environment (Nanda et al., 2017). In this study, the process of cultural reproduction is thought to occur consciously or unconsciously by the Diaspora Community by adapting to the local environment. The result of the adaptation process is a new culture with two elements: Javanese culture and community culture in Begelen Village, Gedong Tataan District. The results of cultural reproduction shown in this study include aspects of the Javanese language and Lampung batik clothes. Changes in the Javanese language can be seen in the dialect, which was originally known as *medhok* and then changed to Malay clove. Cultural reproduction occurs with the emergence and development of stamped batik in the region, which has typical Lampung regional motifs such as siger, pelepai, elephant, flora-fauna, and so on.

An article written by Rosyid Nukha (2017) entitled "Cultural Reproduction in Traditional Arts Performance at Soedjatmoko Hall". This research aims to learn about the process of cultural reproduction and the actors involved in traditional art performances at Soedjatmoko Hall. Social structure is always associated with discussing a cultural reproduction process (Nukha, 2017). Cultural reproduction can be defined as the process of preserving cultural values from one generation to the next. Soedjatmoko Hall is an arena for artists to express their skills. There are four types of actors in Solo in the realm of traditional arts, namely cultural actors, cultural developers, cultural preservationists and cultural critics. This research also describes Bourdieu's thoughts on the concept of habitus.

Habitus is one of the factors that support the process of cultural reproduction in traditional arts. This concept is also used to understand other elements of cultural reproduction, namely the realm, practices, and agents/actors. In Bourdieu's thinking, cultural reproduction is an educational system that aims to maintain knowledge and experience from generation to generation. The dominant group's culture is considered the party that controls economic and social resources, and schools realize this as a reproduction strategy for the dominant group. In cultural reproduction, the actors have several capitals, including cultural, social, economic, and symbolic capital. This capital is important in positioning the actors in the traditional arts arena. Cultural capital can be in the form of a level of art education that supports the knowledge of an actor. Social capital can be in the form of social networks they have established and rebuilt in the arts. Symbolic capital can be the flying hours they have done until they have a name or have been recognized by the wider community. Cultural and social capital have a greater share than other capital supporting cultural reproduction. The organization of art performances at Soedjatmoko Hall aims to maintain knowledge and understanding of traditional arts (keroncong, macapat and karawitan). Forms of cultural reproduction occur in re-staging conventional arts that once flourished. The art performances at Soedjatmoko Hall are at the Keroncong Bale, Macapat Soedjatmakan and Klenengan Tuesday Legen events.

Based on the explanation above, several definitions of cultural reproduction include the following. Cultural reproduction can be interpreted as the process of meeting two different cultures, and the two cultures influence each other and produce a new culture that contains elements of the two cultures and will be held firmly by both parties. Cultural reproduction is a process in which certain aspects of the socio-cultural system are used to exchange capital and strengthen positions in a battle arena. Cultural reproduction is a process related to how the original culture is presented in a new environment or form. Cultural reproduction is preserving cultural values from one generation to the next. Cultural reproduction is also used as an effort to assert the original cultural identity in a new place of residence or region. Cultural reproduction occurs consciously or unconsciously and requires adaptation for groups with different cultural backgrounds. The factors behind cultural reproduction include changes in residence, differences in social and cultural backgrounds, geographical location, globalization and inequality of social power. Forms of cultural reproduction can be in the form of activities or activities that can facilitate a cultural arena in the process, such as holding entertainment and cultural activities at schools that will provide a lot of education to preserve a culture. Another form of cultural reproduction process is a change in the function of a culture that a group has believed of people. Discussions about cultural reproduction are often associated with Bourdieu's theory, which relates to habitus, domain, and capital. Capital is divided into four parts: social capital, economic capital, cultural capital, and symbolic capital. Capital plays an important role in positioning the actors in a battle arena.

1.2 Implementation of Cultural Reproduction in Batik Art

An article written by Lucky Wijayanti and Fakhriati (2024) entitled "*Rock on the Java Coast: Reproduction of Gedhog Woven Batik Culture Amidst Global Fashion Development (Tuban Community Life Rtual Media)*". This research aims to find out about the reproduction of local Indonesian communities by focusing on the arts in the Tuban area, namely *gedhog* woven batik. The results showed that batik-making activities developed in the *gedhog* and woven batik tradition, which contained very important knowledge and values. This study's process of cultural reproduction uses *gedhog* woven batik cloth in several ceremonies/rituals related to the human life cycle, such as birth, marriage and death ceremonies. The surrounding environment inspires the depiction of motifs to symbolize the stages in the life cycle, and the cloth is used for the events contained in the cycle. Therefore, making this cloth is a major necessity for the people of Tuban and can be a form of preservation of *gedhog* woven batik cloth. However, the sustainability of *gedhog* woven batik cloth production is also largely determined by how these cultural practices can survive and continue to be carried out. In addition, another research finding in the context of local fashion reproduction in the life cycle rites of the Tuban community is the new meaning of hedgehog woven batik cloth, which is reinterpreted in the context of the globalization of today's life, namely a personal expression, cultural identity of independence and expressivity in making a work (Wijayanti & Fakhriati, 2024).

An article written by Muhammad Ulin Nuha Saputra and Kuncoro Bayu Prasetyo (2023) entitled "Millennial Batik Cultural Reproduction: Efforts to Preserve and Innovate Traditional Batik at Identix Batik Semarang". This research aims to discover the background of Identix Batik in carrying out cultural preservation through batik innovation and cultural reproduction in the form of Millennial Batik. In this study, cultural reproduction is defined as bringing back an existing cultural result that is realized as a new work to adapt to existing needs and maintain its existence (Saputra & Prasetyo, 2023). The background of the creation of the Millennial Batik innovation by Identix Batik includes the phenomenon in the era of modernization and globalization, namely the interest of the younger generation who are more interested in Western culture than the local cultural traditions of the Indonesian nation and one of them is batik art. The use of decorative varieties and innovations in batik design are carried out to preserve batik art so that it can continue to be enjoyed by the community. Millennial Batik reproduction is an important effort in developing batik art in Indonesia. The batik produced is new or contemporary but does not leave the principles of traditional batik. Cultural reproduction in Millennial batik is creating traditional batik by adding various modern ornamental varieties that can follow the tastes of the millennial generation. Combining conventional motifs with modern motifs is a form of effort in packaging batik so that it becomes a relevant and not outdated product. The reproduction process of Millennial Batik culture in Identix Batik occurs in two aspects, namely reproduction in the motif aspect and fashion design aspect. Reproduction in the motif aspect can be seen in the new creation motifs that create traditional motifs, such as parang, mega mendung, and truntum, designed to represent the lifestyle of the current millennial generation. This is also an effort to meet the needs of customers who are starting to want innovation in batik so that it does not seem monotonous. Thus, it can be said that cultural reproduction in the aspect of motifs in Identix Batik is the use of a combination of traditional motifs and modern motifs to produce a new batik work that is more attractive and relevant to the needs of society and the current millennial generation. Meanwhile, cultural reproduction in fashion design creates various new fashion designs and uses a combination of batik. The resulting product is not only a piece of cloth, but batik is realized in shirts, outers, sarongs, dresses and so on.

The article written by Laila Fatimatul Inayah, Yosafat Hermawan Trinugraha, Nurhadi (2023) entitled "Preservation of Lasem Written Batik among Lasem Batik Crafters in Babagan Village, Rembang Regency". This study aims to determine the efforts made by Lasem batik artisans in Babagan Village to preserve the art of Lasem batik. The growing technology, with all the conveniences provided, makes batik art a challenge to maintaining its existence. The long process of making batik makes it more expensive and cannot reach various groups. Therefore, artisans began competing to create innovations while maintaining the authenticity of Lasem's typical hand-written batik. Innovations included adding the colours used, creating new motifs that were more varied, and making derivative products from batik cloth, such as bags, doll masks, and so on. This is done to follow existing market tastes so that the reach to consumers becomes wider. Structuration theory is

used to analyze this research. Structure has two meanings, including structure, which is a rule that causes agents to carry out a social practice.

In contrast, structure as a resource (result) arises when a social practice is reproduced in the social practice (Inayah et al., 2023). In preserving a culture, some rules should maintain cultural values that will be passed down to the next generation. Therefore, Lasem hand-written batik artisans still try to preserve the authenticity of the batik, which is also a form of retaining the loyalty of enthusiasts of authentic batik. It can be concluded that the social practice that occurs is by making modifications and innovations to Lasem batik, and in selling batik products, it is starting to utilize digital *platforms* and *e-commerce*. This practice is carried out repeatedly and reproduced to create diversity in Lasem batik, and the reach of Lasem batik consumers is now wider.

An article by Rengga Kusuma Nawala Sari (2018) entitled "The Existence of Batik TUTOR Blitar by Eddy Dewa". This research aims to discover the background of Batik TUTOR by Eddy Dewa. Batik TUTOR is batik taken from the word pitutor or which means advice. The shape of the motif in this batik is animal and plant motifs that form a pattern that contains advice. Batik TUTOR is also the result of the development of ancient batik from Blitar, namely the Afkomstig Uit Blitar motif. The development of the motif is a form of reproduction and has become an innovation that has been worked on with the revitalisation concept. Revitalization is a process of reviving, so in creating his work, he uses the idea of conservation or preservation, namely imitating patterns, techniques, and materials that align with current needs (Sari, 2018). Eddy Dewa uses the Afkomstig Uit Blitar batik motif as the basis of ideas in realizing TUTOR batik. In creating this batik, the artist looks like he can rebirth the long-lost Blitar batik motif. Local identity will be re-realized with the presence of energy from the past in the form of revitalization. This is expected to realize the *cultural heritage* of local culture and become an effort to obtain a visual form of *tangible/intangible* works. Many Blitar people still do not know about ancient arts in their region, such as the Afkomstig Uit Blitar batik motif. The presence of Batik TUTOR by Eddy Dewa in the community reminds the public that the ancient arts owned by Blitar Regency have long been lost. Several batik creations by batik artisans in Blitar Regency are proof of Eddy Dewa's success in bringing back the Afkomstig Uit Blitar motif, which has become a source of pride for the community.

Tri Wulandari (2021) wrote an article entitled "The Existence of Encim Batik in the Cultural Production Arena in Pekalongan". This study aims to determine the existence of Encim batik in the cultural production arena. Encim batik is a cultural object with high aesthetic value. The era of the creative economy, which raises the concept of the creative industry, provides challenges for various artistic products. Encim batik becomes the realm of cultural production and reproduction practices, as seen in the dynamics of changes in its motifs. This practice is carried out continuously by batik industry entrepreneurs, such as the remaking of motifs by Peranakan Chinese batik entrepreneurs. In the first generation, Oey Soe Tjoen created 82 batik cloth motifs on sarong, long cloth and morning and evening cloth products. Oey Kam Long produced ten batik motif designs developed as isen-isen in the second generation, such as lung-lung vines. In the third generation, Oey Kim Lian, often called Widiyanti Widaja, produced approximately 50 batik motif designs. In this second generation, batik began to be made into two groups: classic and new batik creations. Classic batik is a motif by the Oey Soe Tjoen batik standard.

Meanwhile, new batik creations are motifs completely different from the existing batik standard. This shows that there has been a change in the design of batik motifs and the strength of creativity that develops from the first generation to the third generation. In addition, changes have also occurred in the function of Encim batik, which was originally an object for wedding delivery and has now turned into a collection item or item used for certain events (Wulandari, 2021). It can be concluded that Encim Batik is divided into two arenas: the limited production arena and the large-scale production arena. In the limited production arena, entrepreneurs maintain consistency in maintaining the quality of Encim batik. Whereas in the large-scale production arena, the quality began to experience simplification because it followed market demand. The production techniques are written batik, screen printing, and cold night-to-print.

Dwi Wardoyo, Syakir and Muh wrote the article. Ibban Syarif (2019) entitled "Exploration of Contemporary Batik Motifs (Study on the Batik Industry of Rumah Batik Wardi, Galuh Village, Bojongsari District, Purbalingga Regency)". This study aims to determine the exploration of contemporary batik at Rumah Batik Wardi. Along with the development of the times, various

innovations emerged in the art of batik and gave rise to contemporary batik. Contemporary can be interpreted as a current or current situation in a certain period but not focused on a particular theme (Wardoyo et al., 2019). The forms of batik motifs produced by Rumah Batik Wardi represent the characteristics of Purbalingga Regency. The motifs used take the forms of natural resources such as law animals, Lawa caves, and various flora and fauna around Purbalingga Regency. The application of batik motifs mostly uses repetition techniques or repetition of the main motif interspersed with filler motifs or isen-isen. When viewed again, the resulting batik motif is contemporary. Still, in visualizing it, it is the same as classic batik. Namely, there is a division of motifs such as the main, supporting, and in-Isen. It can be a cultural reproduction carried out by Rumah Batik Wardi because it tries to create new motifs but does not leave the existing batik principles.

Based on the explanation above, it is found that the forms of cultural reproduction as an effort to preserve batik art are as follows. Cultural reproduction is shown by batik cloth, still used in human life cycle ceremonies/rituals such as birth, marriage and death. By making batik part of the ceremonial equipment, batik will continue to be produced and become a major necessity for the community so that batik will continue to exist and not experience extinction. Cultural reproduction in batik art can also be in the form of innovation and modification in creating batik to follow the tastes of the millennial generation or modern society. Reproduction can be done in the motif aspect as well as in the fashion design aspect. The element of motifs is shown by making new creation motifs by designing traditional motifs to represent the lifestyle of the millennial generation or modern society today.

Meanwhile, in the fashion design aspect, cultural reproduction is carried out by creating various new fashion designs that use a combination of batik, such as being realized in the form of shirts, outers, sarong dresses and so on. Innovation is also seen in the techniques used in making batik, such as written batik techniques, cold night stamping, and print techniques. As for creating new cultural products that are packaged in a relevant manner by the times, it is always necessary to maintain the existing values or pakem-pakem. This is done so that the existing changes always stay in the local culture that has been developing and passed down from generation to generation.

CONCLUSION

Batik preservation is carried out to maintain the continuity of the art so that batik art can continue to live and be passed on to the next generation. Cultural reproduction is important in this case because it involves how values, norms and cultural products can be maintained and passed on to the next generation. Cultural reproduction occurs consciously or unconsciously and requires adaptation for groups with different cultural backgrounds. The factors behind cultural reproduction include changes in residence, differences in social and cultural backgrounds, geographical location, globalization, inequality of social power.

Cultural reproduction in batik art includes using batik as part of ceremonial tools, innovations and modifications in the motif and fashion design aspects and innovations in batik-making techniques. In creating new products through cultural reproduction, it is always necessary to maintain the existing batik values or pakem-pakem so that changes or innovations stay within the local culture passed down from generation to generation.

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