



Educational Communication in Learning Batik as Preservation of Local Wisdom Products for the Young Generation

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Abstract

Batik as a product of artistic heritage, culture, local wisdom, and the identity of the Indonesian nation needs to be preserved, especially among the younger generation. The research aims to analyze This study aims to analyze the communication of batik education for the younger generation as an effort to preserve local wisdom products. The research used case studies to be able to construct reality more deeply by collecting data through observation, in-depth interviews, documentation, and Focus Group Discussions (FGD) as well as using qualitative analysis. Research informants were determined through purposive sampling consisting of teachers and students in grades XI and XII who entered the batik department at the research location of the Vocational High School in the Susukan area and the Wardah batik business group as partners in internship and practicum activities as research locations in Susukan District. Banjarnegara Regency, Central Java Province of Indonesia. The results showed: (1) Batik craftsmen and entrepreneurs have generally from the old age group above 50 years old and only become part-time or additional workers, so there is a need for regeneration of batik among the younger generation. (2) Students choosing batik majors have the potential to become the next generation to become batik craftsmen and entrepreneurs. (3) Batik needs to be preserved, especially among the younger generation with the support of government policies through formal educational communication in the curriculum of the school and non-formal materials with continuous community empowerment, then requiring the use of batik products for school uniforms and public or private employees. (4) The subject matter and batik empowerment program are designing batik motifs, making batik to coloring with textile chemicals and natural dyes, making eco-prints, and marketing promotion media for batik products.

Keywords: Batik, educational communication, empowerment, local wisdom, Young generation

1. Introduction

Collaboration between formal and informal education is very important in supporting the preservation of batik as a heritage of art, culture, and local wisdom identity, especially for the younger generation, in this case, students. Based on Law Number 20 of 2003 concerning the National Education System, in Article 13 paragraph 1, "Education pathways consist of

formal, non-formal, and informal education that can complement and enrich each other." Then the definition of formal education in Article 1 paragraph 11 of Law Number 20 of 2003 concerning the National Education System, which is clarified by Article 1 paragraph 6 of Government Regulation Number 17 of 2010 concerning Management and Implementation of Education, that formal education is a structured and tiered educational path consisting of basic education, secondary education, and higher education. Then non-formal education in Article 1 paragraph 12 of Law Number 20 of 2003 concerning the National Education System, which is clarified by Government Regulation Number 17 of 2010 concerning Management and Implementation of Education, in particular, Article 1 paragraph 31 that non-formal education is an educational path outside of formal education that can be carried out in a structured and tiered manner. Non-formal education such as course institutions and training institutions, study groups, centers for community learning activities, taklim councils, and non-formal early childhood education.

Formal education in batik is represented by the Vocational High School of Susukan in Banjarnegara Regency and the implementation of non-formal education in the Small and Medium Enterprises Group at the Gumelem batik center, Susukan District which is well known and has become local wisdom, especially in Gumelem Kulon and Gumelem Wetan Villages, Banjarnegara Regency, but all batik products in the vicinity even though they are not from Gumelem Village, are still called and known as Gumelem Batik. Gumelem area has a distance of about 19 km from the capital city of Banjarnegara, Gumelem has many Small and Medium Enterprises and batik craftsmen. In Banjarnegara Regency, currently, there are 56 batik artisans scattered in the villages of Gumelem Wetan, Gumelem Kulon, and Penatusan Wetan in Susukan District, Banjarnegara Regency, Central Java Province of Indonesia.

Banjarnegara Regency has been known as one of the centers of batik production in the archipelago, precisely located in Gumelem Wetan and Gumelem Kulon Villages, Susukan District, which borders the Banyumas Regency, Central Java Province of Indonesia. However, Gumelem Batik is not as well-known as Batik Jogja, Batik Pekalongan, Batik Solo, Batik Madura, and Batik Banyumas. In the future, it is hoped that Gumelem Batik can be widely known by the public, and also used by the general public at affordable prices, but do not want to lose the authenticity of Gumelem Batik which is local wisdom.

Local wisdom is the accumulation of the results of cultural activities in responding to and treating the environment called local knowledge or commonly called local wisdom. This local wisdom describes the way we behave and act to respond to changes that are unique in the scope of the physical and cultural environment. Local human intelligence possessed by certain ethnic groups is obtained through community experience. That is, local wisdom here is the result of certain communities through their experiences and not necessarily experienced by other communities.^[1,2,3,4,5,6]

Based on the results of a study conducted by researchers from July 2021 to February 2022, by opening access, approaches, interviews, observations, and documentation analysis to several batik business groups at the batik center in Susukan District, the results obtained that most of the batik at the Banjarnegara Batik center were aged old, on average 50-70 years. Therefore, an educational communication strategy is needed as an effort to pass down the typical Banjarnegara batik to the younger generation, especially students.

The Banjarnegara batik center can be sustainable and continue to exist if it continues to build student awareness as the younger generation to be interested in pursuing batik skills

to design batik motifs that are adapted to the times, then motivate them to become batik craftsmen and entrepreneurs by marketing directly or through digital media marketing.

Batik products with natural dyes, the price of the coloring process will be more expensive because the process required with natural dyes will take longer and require special perseverance. The calculation of production costs between craftsmen is sometimes still relative, although it is not far from the standard calculation mentioned above. Preservation of batik products can also be through studies, research, and informal and non-formal education for the younger generation in this case students to preserve batik as a heritage of art, culture, and national identity based on local wisdom.

Formal and non-formal batik education in the context of batik education communication needs to establish cooperation or partners to determine priority programs that are resolved through participatory dialogue to identify the problems faced and the potential for human resources, production management, groups, promotions, and marketing. Analyzing together to determine empowerment, training, and mentoring programs in increasing productivity, quality, marketing networks, and partnerships.

Batik education can be a strategy to preserve and develop batik crafts and businesses as a unique, potential, and prospective heritage of local wisdom as an economic product. This includes requiring policy support for activity programs and budgets from the government in collaboration with batik entrepreneurs and educational institutions.^[7,8,9]

2. Research Method

The research used qualitative case study methods to deepen the reality that is researched to be identified, analyzed, and categorized. Qualitative research case studies can study in depth the phenomenon of reality with the background of interaction with the environment of a social unit such as individuals, institutions, communities, or society.^[10]

Research data collection consists of (1) primary data from direct observation, questionnaires, interviews, and through interviews, *Focus Group Discussion* (FGD). (2) Secondary data with analysis of documents on project reports, program notes, research results, and laws and regulations as well as the mass media.

The research location was chosen in Susukan District where there is a Gumelem batik icon which is well known in Banjarnegara Regency, Central Java Province of Indonesia. Then the Vocational High School in Susukan of Banjarnegara Regency was selected which held a batik department with materials, curriculum, and batik practicum as unique and interesting characteristics.

The researchers have determined through purposive sampling the determination of research subjects or informants in qualitative research that is relevant, credible, and competent to provide information and important information data needed according to the criteria in the study. The criteria for informants referred to in this study are (1) Teachers and students who carry out batik curriculum materials in their schools as a formal education communication practice. In this case, the informants were determined from the teacher who taught batik and students who majored in batik at the Vocational High School. (2) Instructors, mentors, and batik practitioners who carry out non-formal education communication in batik in the Small and Medium Business Group, namely Batik Wardah who is always used as a partner for student internships and practicum activities Vocational High School in learning batik.

Then the research used qualitative data analysis which consists of (1) Narrowing the focus of the study, (2) Determining the type of study, (3) Continuously developing analytical

questions to obtain answers, (4) Writing comments made by the researcher himself, (5) Generating research ideas and themes on research subjects, (6) Conducting relevant literature reviews, (7) Metaphors and analogies of concepts.^[11]

3. Results and Discussion

Researchers have conducted a preliminary study from July 2021 to February 2022. The result is that there are problems in the batik business at the Banjarnegara batik center in Gumelem and Panerusan Wetan villages. The problems in question, include capital constraints, marketing has not used technology media that need to be developed (limited to representative agent media on social media, and efforts to inherit to the younger generation that has not been running. In this case, the batik business group that employs batik, generally those who become batik are older groups.

This is because batik training for beginners is still minimal so only a few people can make batik. The technology used in batik has not been able to use modern or applied technology. Once tried using a touch of electrical equipment technology, but the results obtained decreased quality.

The business problem in the Wardah batik group, for example, is that the use of online media to boost batik marketing has not been fully empowered. For this reason, product marketing still requires special tips or reliable marketing strategies, for example, the use of online shop media and the like, by cooperating with students who have been familiar with digital technology.

On the other hand, the use of appropriate technology in batik processing is needed to streamline production. Business groups that employ batik, generally those who become batik are the elderly. This is because batik training for beginners is still minimal so only a few people can make batik. There is no standardization of material quality, coloring, and prices for local batik entrepreneurs from Banjarnegara in Susukan districts in particular (including Gumelem) and Banjarnegara in general.

Another problem found by researchers, namely when learning batik in the Senior High School of Klampok in Banjarnegara Regency that the practice of batik is part of the craft subject, where the craft subject is taught two hours a week. In one semester, batik is only taught four times face to face. Especially during the Covid-19 pandemic, learning to practice batik did not exist at all. In this case, the material is only delivered in theory through online learning.

The Senior High School of Klampok in Banjarnegara Regency has implemented learning batik is also included in the Craft section of the subject. In fact, in this school, batik learning only takes 4 hours per semester. Of course, this is very lacking, if it requires students to be able to master the theory and practice of batik. The four hours of lessons are only taught in class X through online learning.

A similar problem also occurred at the HKTI Public Vocational High School when learning batik as part of the Craft subject in class X, where the learning hours for batik material are only 4 hours of learning. Of course, this situation also does not support batik learning, if students are required to master batik skills, both in terms of product design, and practice of making batik and marketing it. The teachers of Vocational High Schools in Susukan districts, especially in the Department of Craft, Creative, Batik, and Textile, batik learning taught since Class X, XI, and XII. Although the material is accommodated in the

curriculum syllabus for the Craft, Creative, Batik and Textile majors, the supporting equipment for the practice of batik are still traditional.

Based on the study of educational communication theory with the learning theory approach, in this study, the humanistic learning theory was chosen. Humanistic Learning Theory comes from the influence of Abraham Maslow who builds an alternative theory with the aim of (1) Education to build self-actualization. This theory begins with the idea that humans have a deep human nature, and personal meaning, and the experience of the learning process must be initiated and aimed at the interests of humanizing humans themselves. So the learning process must begin and aim for the needs or interests of humanizing humans themselves or self-actualization. (2) According to Combs that in learning to understand human behavior from his point of view and build meaning. (3) Rogers, that learning can be from various sources such as reference books and computers, but also from the community such as expert sources or practitioners whose experiences are constructed, including teachers or instructors as sources of knowledge, skills, and experience. It could also be a strategy of students teaching each other to share experiences or peer-tutoring. Rogers' humanistic learning theory requires that learning must be fun, as needed, empowering all potentials and free from psychological threats. (4) Habermas asserts that the act of social communication is the main key to building understanding between the two parties with rationalization being emancipatory so that individuals in carrying out communicative actions in a dialogical manner and can freely express their opinions by not dominating each other and co-opting the system. The learning indicators according to Habermas are (i) Technical learning, students learn to interact with their natural surroundings with the required technical knowledge and skills, (ii) Practical learning, students can interact with their social environment in harmony with understanding and practical management skills. (iii) Emancipatory learning which seeks to achieve understanding and awareness of cultural change or transformation in its social environment as the highest stage and goal of learning.^[12,13,14]

3.1. The Importance of Batik Education for the Young Generation

Batik is a unique, interesting, and valuable work of art and cultural heritage of the Indonesian people, which was inaugurated by UNESCO in 2009 to be preserved and developed, especially for the younger generation. This has become our motivation, inspiration, and application of innovation as academics by conducting scientific research, especially on communication development models in non-formal education for Gumelem batik craftsmen who are already known as batik centers in Susukan District, Banjarnegara Regency, Central Java. Gumelem's written batik has characteristics that are motifs of flowers, plants, udan lyris, and rujak senthe as cultural designs that have been passed down from generation to generation by having dominant colors such as yellow, black, and dark brown.

Gumelem batik has historical links and similarities with Banyumas batik such as ginger serimpang, kawung ceplokan, godong lumbu, and pring sapur. Including having classic batik patterns typical of the palace such as Sidomukti and Sidoluhur from Prince Puger to the Banyumas area during the Diponegoro War. The next development of batik craftsmen, especially at the research location of the Batik Wardah group in the Gumelem area, Banjarnegara Regency, Central Java, has become an entrepreneur who can make written batik with natural dyes from plants and innovative batik in the form of eco prints that are naturally unique, and environmentally friendly. Gumelem Batik in Sususkan District, Banjarnegara Regency is one of the batik centers in Central Java besides Solo, Yogyakarta, Pekalongan and Banyumas batik.

Based on the results of a preliminary study from February to April 2022 with batik craftsmen and entrepreneurs in Gumelem Village, since the Diponegoro war with the evacuation of Prince Puger to the Banyumas area, Gumelem batik cloth has become famous, because artists from the palace brought batik culture as an activity in the palace. Batik Gumelem was born as a new refugee location which at the same time developed batik that was adapted to the potential, characteristics, and tastes of the local community. So that there are similarities between Gumelem batik and Solo and Banyumas batik, namely having classic palace batik patterns such as Sidoluhur and Sidomukti, then Kawung, Ginger Serimpang, Pring Sedapur, and Kawung Ceplokan motifs.

Banjarnegara as one of the regencies that has a batik center, namely Batik Gumelem, has the spirit and idealism to preserve and develop batik through formal education, especially at the Vocational High School of Susukan districts which has a special department of batik and non-formal education in Small and Medium Enterprises in the group. Gumelem Batik business, which is often used as a partner for batik practice and internships for students of the Vocational High School of Susukan districts.

Collaboration between formal and informal education is very important in supporting the preservation of batik as a heritage of art, culture, and local wisdom identity, especially for the younger generation, in this case, students. Based on Law Number 20 of 2003 concerning the National Education System, in Article 13 paragraph 1, "Education pathways consist of formal, non-formal, and informal education that can complement and enrich each other." Then the definition of formal education in Article 1 paragraph 11 of Law Number 20 of 2003 concerning the National Education System, which is clarified by Article 1 paragraph 6 of Government Regulation Number 17 of 2010 concerning Management and Implementation of Education, that formal education is a structured and tiered educational path consisting of basic education, secondary education, and higher education. Then non-formal education in Article 1 paragraph 12 that educational path outside of formal education that can be carried out in a structured and tiered manner. Non-formal education such as course institutions and training institutions, study groups, centers for community learning activities, taklim councils, and non-formal early childhood education. Especially Article 1 paragraph 31 that non-formal education is an educational path outside formal education that can be carried out in a structured and tiered manner. Non-formal education such as course institutions and training institutions, study groups, centers for community learning activities, taklim councils, and non-formal early childhood education.

In this case, non-formal education in Gumelem Susukan District is represented by small and medium enterprises of batik craftsmen who are well known and become local wisdom, especially in Gumelem Kulon and Gumelem Wetan Villages, Banjarnegara Regency, but all batik products around them, although not from Gumelem Village, are still called and famous for Batik Gumelem. Gumelem area has a distance of about 19 km from the capital city of Banjarnegara, Gumelem has many Small and Medium Enterprises and batik craftsmen. This study chose the Wardah small business group as the research location in the context of non-formal education which has always been a partner of formal education at the Vocational High School of Susukan for practical activities and student internships in batik.

Batik as a product of art, culture, and local wisdom requires communication of batik education both formally in schools and non-formal in small and medium businesses. Batik for product development, pattern patterns, promotions, and marketing, so that Gumelem batik can be used by the wider community, at affordable prices, and better known, but do not let Gumelem's batik lose its characteristic which is local wisdom.

Local wisdom is a combination of reason and behavior in managing changes in the physical and cultural environment based on local knowledge and experience. Local wisdom is the understanding and knowledge of the community about interactions, relations, and customs about nature and humans in the development process. Local wisdom is embedded in people's lives which is believed and implemented in the practice of social, cultural, and economic interaction to realize physical and spiritual well-being. Batik is one of the products of local wisdom that is important to be preserved and developed because it not only fulfills artistic, social, and cultural needs but also has an economic potential that can create jobs and prosper. ^[15,16,17,18,19,20]

There are problems in the batik business in the Gumelem group of batik craftsmen in general, in various business groups of batik craftsmen such as the Wardah group and Gumelem Business Giat, namely the batik generation that tends to be older than 50 years on average, the younger generation, especially the millennial group and generation Z. Ages between 17 years and 30 years are rarely interested in batik.

Batik is only a sideline to fill spare time and if there is an order, it is not the main job. Then the promotion and marketing factors are still limited to the local and surrounding communities that are familiar with but have not been able to take advantage of the use of social or digital media

Batik has been used as learning material and majors, especially in Vocational High School of Susukan districts which have an elective subject matter or local content in the form of Eco-print skills in Banjarnegara Regency which is located close to the Gumelem batik center. However, students' interest in continuing to become batik is still less than students who were randomly sampled as 50 students from the school, only 12% were interested in continuing to make batik. This is because being a batik craftsman as an economic profession is considered by students to be less promising and prospective compared to other professions such as being employees and employee both in the government and in the private sector.

Batik products need regeneration, not only in the field of production but also in the fields of design, promotion, and digital marketing in the era of information and communication technology. Moreover, the younger generation has more motivation, interests, and skills that are quickly adaptive and innovative to become creative and productive agents and economic communities, especially in the field of Small and Medium Enterprises products that are typical of the village including Batik products. ^[21,22,23,24]

Stakeholders can cooperate, starting from local governments such as the education and culture office, the Small and Medium Enterprises and Cooperatives service as well as the village government with high schools and universities along with small and medium businesses, batik craftsmen, and entrepreneurs. Stakeholders make partnerships with the planning and implementation of communication programs in non-formal education for business development and participatory batik products. Communication programs in non-formal education are also designed comprehensively starting from increasing motivation, cohesiveness, institutions, knowledge, and skills in making motifs, batik to coloring. The next program is to design product promotion and marketing both conventionally and digitally through social media so that batik products will be increasingly known to the public or market share nationally and internationally.

The problem of preservation and business development of batik craftsmen requires communication in non-formal education to increase motivation, institutions, knowledge, and skills including promotion and marketing. Communication in non-formal education requires initiative, participation, and collaboration from all parties, starting from the government

which has policies and budgets, business groups, and the community as well as educational institutions. The key words of communication in non-formal education are participation, collective action, sustainability, and collaboration to achieve mutual prosperity, and independence and create agents of change. ^[25,26,27,28,29]

3.2. Stakeholder Collaboration Model in Batik Preservation

Batik education in Banjarnegara Regency, especially in the batik center of the Gumelem area, Susukan District, was only formally held at the Vocational High School of Susukan district which has a batik department with a curriculum and batik material. Meanwhile, the Vocational High School of Susukan districts only teaches skills subjects in the form of eco-prints based on motifs and made from natural materials. Eco-print products still have pros and cons, whether they are included in the batik category or not. On the one hand, they have considered batik innovations with designs of natural motifs and colors from leaves and twigs of plants that are unique and attractive, but on the other hand, they are considered not batik because they do not go through the batik process. starting from the motif design, closing the motif lines with wax, and waxing and coloring. However, the existence of a batik department is proof that there is still enthusiasm and idealism to preserve and develop batik as a product of artistic heritage, culture, and national identity as local wisdom.

This is a form of formal batik education communication that needs support with non-formal education communication in the form of empowerment and partnerships with Small and Medium Enterprises of batik craftsmen and entrepreneurs. culture and national identity as local wisdom. This form of formal batik education communication also needs support with non-formal education communication in the form of empowerment and partnerships with Small and Medium Enterprises of batik craftsmen and entrepreneurs. culture and national identity as local wisdom. This form of formal batik education communication should be supported with non-formal education communication in the form of empowerment and partnerships with Small and Medium Enterprises of batik craftsmen and entrepreneurs.

According to Freire^[30], he is the most influential figure and a pioneer in community empowerment as education increases awareness to be empowered, independent and change the fate of life. Freire uses pedagogy as a liberating learning strategy with critical consciousness and a dialogue model between collective action towards community participation, this is empowerment. The fields of study of education as empowerment are (1) Training for rural journalists, (2) Focus on integrated participatory communication activity programs, (3) Investment in community-based communication activity programs, (4) Involvement of local communities in regional planning communication forums, (5) The poor have the right to information and communication.

Another reference to empowerment is the process of community education, especially in the socio-economic field, and empowerment, especially among the younger generation as a non-formal and non-formal education process to foster motivation, knowledge, skills, and independence. Empowerment can be in the form of counseling, training, mentoring, and partnerships. ^[31,32,33,34]

Communication in non-formal batik education can be in the form of (1) Counseling to increase motivation, inspiration, and productive thinking patterns. (2) Counseling and training in designing batik motifs both manually and digitally. (3) Training from batik to coloring. (4) Training to standardize products with product packaging and labeling. (5) Training on promotion and marketing strategies for digital batik products. This includes



support from the Education Office to include batik training for students in schools as material for formal and non-formal education.

This is as several research results confirm the importance of communication in non-formal education such as counseling, training, and mentoring as well as partnerships and providing business capital in this case to batik craftsmen in developing their business businesses. Then strengthening business institutions, expanding market access, increasing human resource capabilities and expertise, and adopting technology. ^[35,36,37,38, 39]

Educational communication in non-formal education, which was previously only able to make batik without coloring, has been able to make batik and do coloring, thus creating independence. Law Number 20 of 2008 concerning Small and Medium Enterprises emphasizes that the communication program in non-formal education is an effort from the government, the community, and the private sector to establish, develop, and provide entrepreneurial assistance to small and medium enterprises.

Batik craft products are not just cultural heritage and unique and interesting local wisdom, but can also be a small industry with great potential to be developed with the support of local government policies, especially the creative economy small and medium business office.

Local wisdom is manifested in the characteristics of mindset, socio-facts as norms and values in society, and artifacts such as objects that support the necessities of life. These three characteristics are interrelated with each other as people have a mindset and obey the norms that can be seen from the form of their artifacts. Then the artifacts as a guide to the mindset and norms that are believed by the community. ^[40,41,42,43]

Formal and non-formal education in batik as a form of educational communication implications is very important and strategic for the community and especially for the younger generation including students so that batik becomes an entrepreneurial field and a prospective superior commodity and produces socio-economic welfare. It is this young generation who needs to be formed and continue to be accompanied to become young entrepreneurs who determine village development.

Organizing formal education in schools and non-formal batik empowerment programs for the younger generation in addition to being able to preserve and develop batik can also be useful for opening jobs, especially for the younger generation and women, and can increase income for welfare and independence for the village government and community. ^[45,46,47,48, 49]

Entrepreneurship is an alternative form of a solution in creating employment and economic independence for the community it needs to have the characteristics of being brave to take risks, seeking experience, there is diligent, creative, and innovative motivation as already quoted in the background and research problems.

The entrepreneurial empowerment model is designed based on the identification and analysis of problems, needs, and potential of human resources, social-cultural, and economic community or community that can be developed. ^[50,51,52,53]

Realizing entrepreneurship requires collaboration between stakeholders such as village and regional governments that have policies and budgets to require batik uniforms such as in schools from elementary to high school, government officials from the village, sub-district and district levels as well as private parties to buy batik materials to local batik craftsmen and entrepreneurs or Small and Medium Enterprises from Banjarnegaa Regency. Then the government and local governments support the batik generation empowerment program as a form of non-formal education communication in collaboration with small and medium businesses, batik craftsmen, and entrepreneurs with government agencies.

Stakeholder collaboration and government policies are important factors in supporting development in the village. Policies must be able to adjust and make corrections and modifications according to the demands and developments of the times^[54,55,56]. A stakeholder collaboration model can be designed to support the preservation and development of batik among the younger generation as shown in Figure 1.

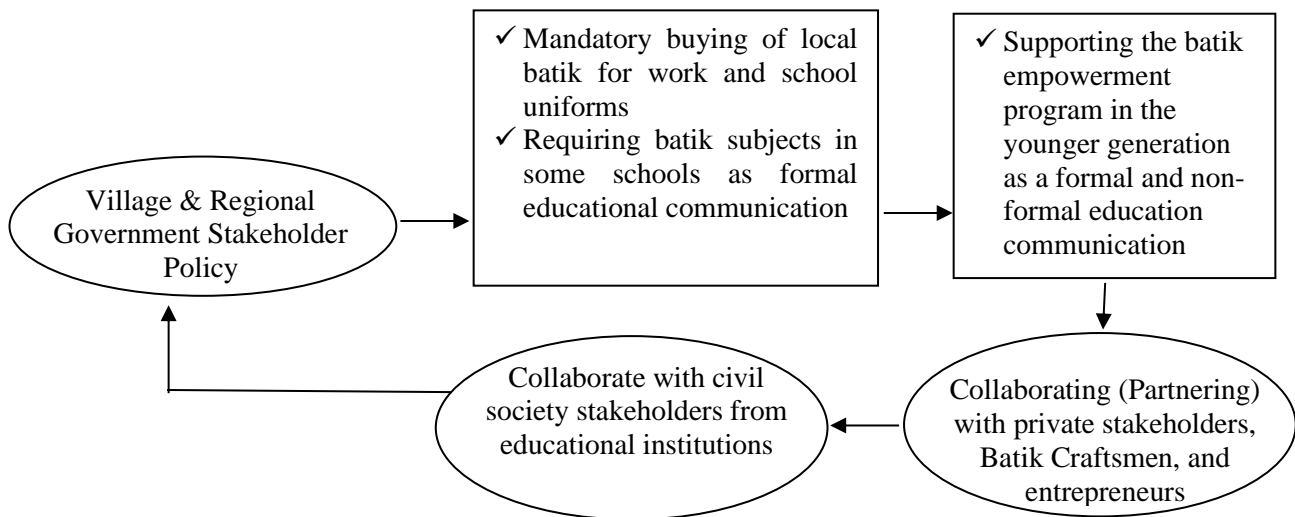


Figure 1. Stakeholder Collaboration Model in Batik Preservation

4. Conclusion

The program and implementation of batik empowerment as a form of non-formal education communication is still not provided by the village government, local government, and academics collaboratively to the community and the younger generation on a periodic, comprehensive, and sustainable basis.

Formal education communication in batik in Banjatnegara Regency has only been implemented at the Vocational High School of Susukan districts which has a department, curriculum, and batik material.

Educational communication for students as the generation of batik from the aspect of cognition or knowledge generally already knows the types of batik such as written batik, printed or printed batik, combination batik, and innovative batik in the form of eco-print products. Batik lessons in schools are generally still an optional and compulsory subject. Then assess the importance of batik subject matter for the preservation of local wisdom products.

Village and local government stakeholders, private sectors such as batik craftsmen and entrepreneurs groups, and educational institutions can collaborate in the implementation of formal and non-formal education in batik can be a program strategy as well as a model in the preservation and development of batik for the younger generation in this case students, as well as a job as a source of employment. Entrepreneurial batik craftsmen and entrepreneurs who are creative, productive, independent, and for the welfare of the community.

Educational communication programs and models both formally through school curricula and non-formal education through empowering the batik generation can be designed comprehensively and sustainably starting from the history of the development and meaning

of batik motifs, batik motif design, batik to textile coloring and natural dyes to product marketing promotions.

Educational institutions such as senior high schools and vocational high schools in the Gumelem area have subject matter and batik practice as additional and primary subjects to foster interest, preserve and develop batik as a potential, unique, and interesting local wisdom and creative economy commodity.

Batik education is expected to continue to be a compulsory subject and specialization in high school where the area is a center for batik products so that it can continue to be preserved and developed not only as a cultural heritage and local wisdom but also as a leading entrepreneur who is prospective and prosperous. So batik education also needs to be carried out outside school lessons by implementing batik empowerment programs, especially for the younger generation in rural areas by village and regional governments along with educational institutions and batik entrepreneurs.

Village and regional government stakeholders need to support the preservation and development of the batik generation with their budgets and policies in formal education programs by requiring batik material as a local content subject in schools and non-formal education in the form of empowerment. Then stakeholders make policies for batik uniforms in schools and civil or private offices requiring the purchase of batik products from local small and medium enterprises in Banjarnegara so that it is assisted in marketing.

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