

**CREATIVE ECONOMY DEVELOPMENT  
BASED ON LOCAL WISDOM  
(Study on Batik Pesisir Pekalongan)**

**Rizky Andrian\*), Fitri Mukarromah, Hidayatul Sibyani,  
Hendri Hermawan Adinugraha, Achmad Tubagus Surur**

Sharia Economics Department, Faculty of Islamic Economics and Business,  
IAIN Pekalongan

*\*E-mail: rizkyandrian@mhs.iainpekalongan.ac.id*

**ABSTRACT**

*The purpose of this study is to examine how the urgency and strategy of developing a creative economy based on local wisdom exists in Pesisir Batik Pekalongan. This research is an empirical study and also a descriptive analysis in the form of a combination of field research conducted through field observations and direct interviews with the owners of Pesisir Batik Pekalongan as well as library research through a review of the existing literature. This study uses a qualitative research approach. The results showed that Batik Pesisir Pekalongan is a creative economy business based on the local wisdom of the Pekalongan people, namely the art of batik. Batik Pesisir Pekalongan has some urgencies of developing a creative economy based on local wisdom in the form of being one of the pioneers in the realization of the Kampung Batik Wiradesa, being one of the brands that help build the image of Pekalongan batik, and revives the economic activity of the surrounding community. Batik Pesisir Pekalongan has a target market in the form of the upper-middle class which can be seen through the tagline “Exclusive Batik Image” as a form of branding. In developing its business, Batik Pesisir Pekalongan applies optimization to its product management and marketing management. In terms of production management, quality materials are used in its production and always make product innovations. In terms of marketing management, it is in the form of using a combination of offline and online marketing.*

*Keywords: Creative Economy, Local Wisdom, Batik Pesisir Pekalongan*

**1. INTRODUCTION**

Development is a multidimensional discussion. Development always has implications for the economy. Development can also be described as a social goal to be achieved in a society. Good development must be sustainable development. Sustainable development refers to efforts to sustain economic activity. The concept of sustainable economic development can be interpreted as economic development that takes place continuously from time to time. Both in the global, national, and regional scope (Bakti & Sjafei, 2020).

The creative economy has the potential to become new energy for sustainable national economic development. Creative ideas and innovations are renewable and inexhaustible resources that will always add value to the products produced in this creative economy industry (Rofaida et al., 2019). Currently, the development of the tourism sector is considered a very good step in regional economic development efforts (Trisnawati et al., 2018). This is because tourism can encourage, support, inspire, and create jobs and exploit regional potential in line with the concept of local economic development. Tourism is also

## **PROCEEDING**

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

able to contribute to regional economic growth, generating income for residents and businesses, which is very important for development in developing and developed countries. This tourism includes cultural tourism that displays a characteristic of art based on the local wisdom of an area (Latifah & Damayanti, 2016).

Local wisdom is an idea, value, and view that is recognized and followed by community members. Local wisdom is characterized by independence, strengthening community participation through empowerment processes, ensuring sustainable survival, applying appropriate technology, ensuring effectiveness in performance, and providing opportunities to understand and facilitate sustainable economic programs. Local wisdom can be part of the power of development that can meet the needs of current and future generations (Sofiani & Nurfadillah, 2020).

Currently, the term “Industrial Revolution 4.0” is familiar. The Industrial Revolution 4.0 calls for the Internet of Things that will have an impact on the economy and people’s lives (Suhaemah, 2021). The creative economy industry is no exception. This is marked by the proliferation of communication and interaction with integrated information and communication technology. Digitization of various existing sectors leads to efficiency in the development of a product (Reza & Hermawansyah, 2019). In the era of the Industrial Revolution 4.0, domestic creative business actors must utilize technology in their commercial activities and start making technology-based changes. Technology is needed to obtain, distribute, and exchange information, as well as get creative ideas in terms of productivity and creativity (Rofaida et al., 2019). Technology can make the system work more effectively and efficiently, such as during the distribution, marketing, and product development processes (Ana et al., 2021).

Unfortunately, global economic pressures have had an impact on the erosion of local wisdom values. The consumptive culture of foreign products is growing, supported by technological sophistication. This factor encourages people to do things that are sometimes unknowingly destructive in the form of leaving local wisdom. Local wisdom can be one of the main assets in building a community without destroying the social order around it (Rifqi Adi Nugraha et al., 2020).

Pekalongan is a small town on the north coast of Java. Thanks to the batik culture that is still strong in the community, the term “Batik City” has become the identity and image of Pekalongan as well as one of the economic strengths of this area (Susanti, 2019). The city of Pekalongan became the starting point for the revival of batik through UNESCO’s assessment by establishing batik as a representative of the list of the intangible cultural heritage of humans (*Representative List of the Intangible Cultural Heritage of Humanity*) (Larasati, 2021). This proves that Indonesia can maintain the existence of batik so that indirectly the City of Pekalongan has made a significant contribution to winning this world award. Pekalongan City has the characteristic of batik which is a symbol and superior product of Pekalongan City, tourism includes a batik-based creative city, and Pekalongan city as a “creative city” based on the urban structure established by UNESCO. However, it should be noted that the potential of batik is not only in the administrative area of Pekalongan City, but also includes the Pekalongan Regency area. Batik in the Pekalongan area is generally known as Batik Pesisir Pekalongan (Susanti, 2019).

The batik industry has a great influence in the city of Pekalongan. As batik is the main source of employment for most of the residents of Pekalongan city (Hidayah, S. A., & Apriliani, 2019). The development of batik in Pekalongan has attracted the interest of local stakeholders, including the community as batik entrepreneurs and workers, the government as batik business coaches, educational institutions as innovators and developers of batik technology, as well as financial institutions (Latifah & Damayanti, 2016).

## **PROCEEDING**

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

Conducive environmental and business factors make batik in Pekalongan continue to develop, where the government maneuvers the community to use household products, especially batik and various other textile businesses. With the use of batik as community clothing, demand will increase and batik production will soar. This will automatically increase the prosperity of the community (Listiyaningrum et al., 2020).

Batik industry manufacturing activities can be a creative tourism destination. Where all series of batik production methods can be transformed into creative tourism activities, such as The existing tourist offer is a characteristic of these tourism activities to attract tourists. The benefits of tourism can be an example for local governments to improve the quality of tourism activities in any case so that existing creative tourism activities can attract tourists (Latifah & Damayanti, 2016).

Batik Pesisir Pekalongan is one of the batik businesses that has its uniqueness and charm in Pekalongan. Seeing this, the author is interested in research to examine the urgency and strategy of developing a creative economy based on local wisdom in Pesisir Batik Pekalongan.

## **2. LITERATURE REVIEW**

Study Wijaya et al. (2020) entitled “Identification of Regional Roles in the Development of Superior Batik Products in the Pekalongan Region” examines the role of Pekalongan Regency/City in developing the local economy with batik as its leading commodities, where the majority of the people work in this sector, such as the batik industry, batik motif textiles, confectionery, ATM weaving, and ATBM weaving. This study also compares the development between the batik industry and the non-batik industry in the Pekalongan area. This study uses a qualitative approach with primary data collection through FGD results and in-depth interviews with both batik and non-batik industry players in the Pekalongan Regency/City area. This study resulted in a statement that clarity regarding the identity of batik is one of the obstacles for business actors in the batik and non-batik sectors in the Pekalongan area in developing their business. In addition, there are differences in roles between the district and Pekalongan City areas. The Pekalongan Regency area has land and labor with high quality and quantity, so the Pekalongan Regency is considered a location for batik production. Meanwhile, the role of storefront location and marketing is held by Pekalongan City. This is because Pekalongan City has good facilities and infrastructure to support product marketing activities.

The next research is entitled “The Role of Local Governments in Empowering MSMEs in Semarang City (Case Study of Batik Village in Semarang City)”. This research is a type of descriptive-qualitative research by describes and interprets the current situation. Kampung Batik Semarang City was chosen as the object of research because of the high potential associated with developing batik as one of its superior products. This study found that the role of the government as a facilitator, catalyst, and regulator in empowering and developing the potential of MSMEs in the batik village of Semarang City was considered less than optimal. This is due to the lack of communication between the government and business actors regarding the programs and policies carried out by the government, as well as the low interest of business actors in participating in and implementing the training provided by the government. So, there must be cooperation and mutual support between the government and business actors to maintain and develop superior products owned by a region (Purba, 2018).

Another research entitled “Sustainable Quad Helix in the Rejomulyo Batik Village Program in Semarang City” examines the pattern of relationships between universities, industry, society, and government which is considered capable of realizing the creative economy in sustainable development. Rejomulyo batik village is one of 177 thematic

## **PROCEEDING**

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

villages spread across the city of Semarang. This batik village was established as an effort to reduce poverty in Semarang City, as well as explore the potential that exists in the Semarang City area. This batik village can survive and be sustainable because it gets support from various parties, namely the quad helix. However, to increase the synergy of this village, further coordination is needed between relevant stakeholders whose implementation is considered not optimal. The descriptive-qualitative method was chosen as the method in this research by using various related literature studies to support and strengthen the arguments in this study. The data in this study were obtained from interviews with relevant stakeholders and various literature, such as scientific papers in print and non-print media (online) as well as a collection of news from official news portals (Rahman & Novitasari, 2019).

The next research is entitled "Creative Tourism Based on Batik Industry as an Effort for Local Economic Development in Pekalongan City". This research uses mixed methods, namely collaboration between qualitative and quantitative methods that are used simultaneously. This method is collaborative when analyzing, reviewing, and interpreting research results. The object of this research is the creative economy in the industrial sector and batik tourism as the leading sector in Pekalongan City. The data used in this study are primary data and secondary data. Where primary data is obtained from interviews with related parties, questionnaire results, and direct observations in the field. While secondary data was obtained from data collection from several supporting agencies, such as the Central Statistics Agency of Pekalongan City, the Department of Transportation, Tourism and Culture of Pekalongan City, the Department of Industry, Trade, and Cooperatives of Pekalongan City, and the Pekalongan Batik Museum Management Unit. This study resulted in the finding that the tourism sector can create a positive impact on local economic development in Pekalongan City. this can be seen in the supply and demand aspects, including the absorption of local workers, increased income for batik creative industry business actors, increased income for tourism business actors, and increased income for creative and tourism industry workers (Latifah & Damayanti, 2016).

Other research was conducted by Siregar & Nizma (2019) with the research title "Batik Industry Development Strategy in Kampung Batik Medan". This research is a type of research that uses a descriptive-qualitative approach which is then measured using the SWOT analysis method. This research was conducted to examine how the obstacles faced by the government in developing batik villages and how the right strategies can be done to optimize the development of batik villages in the city of Medan. This study found that the low motivation and participation of the community is one of the obstacles faced by the Medan City government. Other obstacles include the lack of ability of business actors to manage their business, as well as the acquisition of raw materials and batik equipment, which still rely on supplies from the island of Java. Meanwhile, from the SWOT analysis that has been carried out, this research finds that the strategies that are considered appropriate to be used for businesses that are still in the growth stage include: looking for characteristics or uniqueness in products, adding motifs, adding derivative products, increasing new market segments, conducting training to increase coverage and skills, start entering new distribution channels, and implement online marketing more intensively.

### **3. METHODS**

The method in this study is an empirical study and also a descriptive analysis in the form of a combination of field research and library research using a qualitative research approach. This study uses primary data derived from interviews and direct observations on Batik Pesisir Wiradesa and secondary data derived from articles, books, the internet, previous studies, and other reference sources relevant to the matter being studied. The

## **PROCEEDING**

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

technique used in collecting primary data is through interviews with related parties, namely Mr. Amat Failasuf . as well as direct observation to the field, namely Batik Pesisir Pekalongan which is located in Kampung Batik Wiradesa, Kemplong Village, Wiradesa District, Pekalongan Regency. While the technique used in collecting secondary data is through a review of the existing literature. Understanding and analysis of field data sources and library data sources through content analysis is used to produce studies on the topics discussed and in drawing research conclusions to get an explanation of what is being studied.

## **4. RESULTS AND DISCUSSION**

### **Brief Profile of Batik Pesisir Pekalongan**

The Kampung Batik Wiradesa in Kemplong Village, Wiradesa District, Pekalongan Regency was inaugurated by the Pekalongan Regency Government on April 30, 2009, as a tourist village. The inauguration was carried out by the Minister of Trade, Mari Elka Pangestu. Kemplong Village is a center for batik craftsmen who have been handed down from generation to generation since their ancestors. This area is very potential for the development of batik craftsmen. The batik products produced by the batik makers in Kemplong Village are famous for their fine hand-written batik, so they are often a destination for batik enthusiasts. The work of these batik artisans has also penetrated the domestic and foreign markets (Rosyada & Wigiawati, 2020).

Batik Pesisir Pekalongan is one of the batik businesses in Pekalongan. The company was founded by Mr. Amat Failasuf . he is one of the famous batik craftsmen. He is one of the people who greatly contributed to the revival of the Pekalongan batik industry in Pekalongan, especially in Kemplong Village. In 2007, the Minister of Trade inaugurated this village located in Pekalongan as a batik village or batik center village. Failasuf was asked to be its chairman.

Batik Pesisir Pekalongan is located in Kemplong Village No. 231, Wiradesa District, Pekalongan Regency. The background for choosing this location is because it is the area where the owner lives and has a strategic location for access to marketing and supply of raw materials, namely on the Pantura route. In this location, there are also many skilled workers in batik.

At first, Mr. Failasuf only continued his family's batik business, namely Batik Kusuma Asih. After completing his undergraduate studies, in 1999 he founded his own batik business called Batik Pesisir. The reason for this naming is so that people always remember Pekalongan batik which is located in the coastal area of the North Coast of Java. Pekalongan batik has a unique and different motif from Yogyakarta and Solo batik motifs. Pekalongan batik motifs are coastal motifs that are rich in flora and fauna patterns with various colors. The potential of Pekalongan batik is extraordinary, supported by abundant resources (Andreas et al., 2021).

This pioneering business began during the 1998 monetary crisis. Therefore, in addition to being the owner of “Pesisir Batik Pekalongan”, he had to think hard to survive and develop his business, he also had to face ridicule from the public. For insisting on setting up a business amid a crisis. This relentless mentality has led him to be successful until now. His work is well known domestically and abroad such as in Japan and Malaysia. The legendary work is named Batik President (Rosyada & Wigiawati, 2020).

The initial capital used by Mr. Failasuf to set up this business was 7 million rupiahs which was the result of his savings during his college years. The capital was used to buy equipment and materials for batik. He started this business with the help of five employees. Initially, this business was only able to produce 15 pieces of batik cloth per month. Now,

## **PROCEEDING**

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

with the number of workers who have reached 300 people, this business can produce up to hundreds of pieces of batik cloth per month.

Batik Pesisir Pekalongan has a domestic market share targeting the upper-middle-class. This is because not many batik industries have a similar target. Therefore, this is an opportunity as well as a challenge. Because of this target market, the material used in making this batik is silk. Although there are also batiks made with cotton a choice. Batik Pesisir Pekalongan has a wide variety of written batik products, stamps, or a combination of both. As an embodiment of its target market, Batik Pesisir Pekalongan has the tagline Masterpiece of Batik and also Exclusive Batik Image (Andrean et al., 2021).

### **The Urgency of Developing a Creative Economy Based on Local Wisdom in Batik Pesisir Pekalongan**

A creative economy is an economic activity where the input and output are ideas. Only with the capital of original ideas, a creative person can earn a very decent income. The ability to realize creativity mixed with the values of art, technology, knowledge, and culture become the basic capital to face economic competition, so that the creative economy emerges as an alternative to economic development to improve people's welfare. The reality and phenomenon of the creative economy are not new, because it has been proven to have creative assets from the past. Indonesia does not lack creative capital, c integrate it (Siagian & Cahyono, 2021). This is also reflected in the Batik Pesisir Pekalongan business where this business is based on a creative mindset as outlined in the form of batik art which is a typical Indonesian craft art, including the Pekalongan region (Andrean et al., 2021).

The creative economy is one of three sectors that can boost the Pekalongan economy at a time when the world economy is slowing down. The other two sectors are tourism and the availability of a reliable, skilled, and cultured workforce. These three sectors have considerable potential, advantages, and high foreign exchange opportunities. The creative economy is highly dependent on human capital. The creative economy requires creative human resources, of course, capable of generating various ideas and translating them into goods and services of economic value. The production process may follow the rules of industrial, not only the economy, but the initial idea process is creativity (Haridison, 2021). The same thing happened to the Batik Pesisir Pekalongan business. This business emphasizes more on the type of labor-intensive business where labor or human resources are the spearheads of business continuity. This business can absorb creative and skilled workers in the surrounding environment so that they can contribute to driving the economic activities of the surrounding community (Andrean et al., 2021).

Local wisdom is closely related to the development of the creative economy. Local wisdom contains cultural values that form the basis for the development of the creative economy. The way of thinking and strategies for human life and producing new creations that can withstand difficulties in finding goods and services is the influence of science and technology. The result of the development of continuous innovation is the demand for goods and services from consumers to meet their needs. As a result, it is changing the way people live in society's economy due to the influence of unique and exciting new products. The creative economy is an economic activity that produces added value in social life, in the fields of culture, economy, and the environment based on the idea of human creativity. The creative economy arises from the existence of ideas, creativity, talent, innovation, and intelligence from individuals as the main source of the creative economy. Through creativity, sustainable development can be achieved (Azizah & Muhfiatun, 2018). Batik Pesisir Pekalongan has been around for more than two decades. This business has demonstrated its existence as a leading business in the creative economy sector in

## **PROCEEDING**

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

Pekalongan. This business can answer the challenges of meeting consumer needs from year to year through product creations (Andrean et al., 2021).

Kemplong Village is a batik center area that has been preserved from generation to generation. Based on the experience of batik craftsmen in the Kemplong area, the groundwater content is suitable for batik dyes which technically make the colors appear bright and with a relatively low composition. Kemplong Village has a comparative advantage in that the groundwater content is by the processing of batik dyes. Within the framework of the economic prospects, Kemplong Village has potential advantages, including the location of the home industry of the craftsmen. Most of them are close to the highway, so they are easily accessible and the products produced are famous for their fine hand-drawn batik (Rosyada & Wigiawati, 2020).

The concept of Kemplong Village was born from batik business people and was driven by the Trading House Institution. The concept of Kemplong Village as a village for batik craftsmen as well as a tourist village is motivated by batik entrepreneurs. In market competition, product marketing is very dynamic. The purpose of the existence of Kampung Batik is as a breakthrough and alternative to open market access through the promotion of the existence of Kampung Batik. Kampung Batik has the following objectives: to introduce to a wide audience, both domestic and foreign, about the existence of products and their relationship with batik in Pekalongan; opening up business and investment opportunities for the community to expand employment opportunities and reduce unemployment; increase people's income; as a tourist destination for shopping for written and stamped batik, comparative studies and a vehicle for research and research on the batik process for academic observers; as well as preserving and developing regional arts, especially hand-drawn batik, both antique and modern, as traditional assets and heritage (Pebrianasari et al., 2015).

Private sector participation such as Batik Pesisir Pekalongan seen from its contribution to economic growth can create jobs. The private sector has a very important role in driving and supporting the economy of the surrounding community. The role of the private sector includes: Being a partner of the government in improving the community's economy; Help increase production, distribution, and consumption activities; Absorb a lot of labor to reduce unemployment; Increasing the purchasing power of the upper-middle-class; Able to meet revenue target circumstances; Assisting the smooth development of the economy; Helping efforts to equalize people's income (Essra, 2017).

The development of a creative economy based on local wisdom is one way to stimulate the development of a creative economy to develop a business. This is manifested by the Batik Pesisir Pekalongan belonging to Mr. Amat Failasuf which has a distinctive and exclusive style that is embedded in its product image. Batik Pesisir Pekalongan belonging to Mr. Amat Failasuf combines several batik designs as a creative and innovative step (Andrean et al., 2021). The urgency of developing a creative economy based on local wisdom of Batik Pesisir Pekalongan in Kampung Batik Wiradesa, Kemplong Village, among others, has great potential in making a significant economic contribution, creating a positive business climate, building regional image and identity, developing an economy based on local resources and renewable resources, creating innovation and creativity as a form of competitive advantage and providing a positive social impact (Permana, 2019).

Furthermore, Mr. Amat Failasuf's Batik Pesisir Pekalongan is one of the batik businesses that pioneered the realization of the Kampung Batik Wiradesa in Kemplong Village. Batik Pesisir Pekalongan Wiradesa participates in generating and enlivening the treasures of a creative economy based on local wisdom in the form of batik in the Pekalongan area. Batik Pesisir Pekalongan has taken part in maintaining, promoting, and enhancing the image of Pekalongan's existence as a well-known area as a batik producer in

## ***PROCEEDING***

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

Indonesia. More than that, this business also participates in providing job opportunities for dozens of batik artisans around the neighborhood. So that the community's economy can be more alive and grow positively through this creative economic activity based on local wisdom (Andrean et al., 2021).

### **Creative Economy Development Strategy Based on Local Wisdom in Batik Pesisir Pekalongan**

Productivity is the level of comparison between output and input. Productivity also means a mental attitude that holds that life today should be better than yesterday and tomorrow better than today. To understand the concept of productivity, it is necessary to understand effectiveness and efficiency. Effectiveness is the accuracy in choosing or using a method to do something. While efficiency is the level of accuracy and ease of doing something. So it can be concluded, that productivity is an activity that leads to the achievement of maximum work performance, namely the achievement of targets related to quality, quantity, and efficiency by comparing the input and the realization of its use (Simarmata, 2020).

The business competition that is commonly encountered is a competition to maintain consumers through product quality. Price is a significant attribute in influencing consumers to make purchases. Islam does not view cheap prices as a reference, but the right and attractive prices according to product quality. Both parties need to be taken into account in pricing. In production, batik entrepreneurs always try to create the best and quality products and always optimize their knowledge to produce beautiful batik at an efficient cost and effective timeframe (Dama et al., 2020).

The existence of a written batik company in the market can be done by pursuing a high level of innovation. Innovation will affect the selection of a batik company's marketing strategy so that the resulting product is better in terms of quality, quantity, and brand name. This can bring batik companies to have a more sustainable competitive advantage in the end. Innovation renewal can widen local market share as well as add to certain local preferences. This sustainable competitive advantage can be seen from the company's accuracy in providing products in the market and responses to consumer complaints such as product quality, business consumer needs, new markets, and continuous product innovation (Rosyada & Wigiawati, 2020).

Innovative entrepreneurship not only introduces new techniques and production, but also opens up markets and procurement sources, improves management, and new distribution methods. Batik entrepreneurs in Kemplong Village strive to increase creativity in their business, always improve quality, create diverse motifs and designs, try to bring out the identity of the product so that it is known by consumers (Syarifudin et al., 2021).

Based on the results of research through observations and interviews with Mr. Failasuf as the owner of the Batik Pesisir Pekalongan business on December 8, 2021, the development of Batik Pesisir Pekalongan is carried out at least by the management of two things as follows:

#### **a. Production Management**

Some of the steps used in managing production to develop a Batik Pesisir Pekalongan business are to produce products that are different from most products on the market and continue to improve product quality, for example by using the best local raw materials, maintaining the originality of Batik Pesisir Pekalongan and harmony between designs and colors on the product. , also carry out regular evaluations and innovations on designs, colors, and product variations (Failasuf, 2021)



## **PROCEEDING**

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

Production management of the Batik Pesisir Pekalongan business is to utilize local potential and resources. As we know that economic development based on local wisdom must pay attention to local characteristics and utilize and empower the potential of natural resources and local human resources that are already available. Therefore, all the raw materials used in the batik production process use local raw materials of the best quality. These include more cloth (cotton and silk), dyes, night candles, and other raw materials.

Batik Pesisir Pekalongan produces three kinds of batik, namely written batik, stamped batik, and a combination of written and stamped with various variations and product designs. Output products produced by Batik Pesisir Pekalongan include batik cloth, hem, and shirts. Sometimes even for the sake of events to boost their business, Batik Pesisir Pekalongan produces masks, jackets, and a set of kebaya, all of which still have a batik nuance. Currently, there are many variations and product designs that have been produced by Batik Pesisir Pekalongan, up to hundreds.

Batik Pesisir Pekalongan routinely innovates products, both designs, colors, motifs, and product variations every week while maintaining the quality of production. Product ideas or inspiration are obtained from books and the biodiversity that exists in the natural environment by following national market trends. Innovating products can not be arbitrary. Manufacturers need to pay attention to the harmony in the product, namely the suitability and dynamics between color batik designs. This is one of the aesthetic values and selling points that causes batik products to be expensive in addition to product quality and raw materials (Andreas et al., 2021).

### **b. Marketing Management**

One way to develop a batik business is to increase marketing, both online and offline. For online marketing, the strategy is to be active on social media, such as Facebook and Instagram. While offline marketing strategies are usually by participating in national and international events or exhibitions (Failasuf, 2021).

Currently, marketing management or marketing is done through offline and online marketing. The offline marketing strategy is carried out by holding exhibitions. While online marketing is by utilizing social media, such as Facebook and Instagram. This Batik Pesisir Pekalongan initially tried to do marketing through the marketplace, but this did not last long. As we know, in the marketplace, most sellers and buyers (consumers) only care about low prices but don't care about quality, so this is inversely proportional to Batik Pesisir Pekalongan businesses that prioritize quality.

The target consumers of this Batik Pesisir Pekalongan business are the upper-middle-class community, by the Batik Pesisir Pekalongan tagline, namely “Citra Batik Exclusive”. The price of products from this Batik Pesisir Pekalongan varies, for stamped cotton batik, the price is set at Rp. 200,000, cotton-written batik from Rp. 500,000, while silk-written batik is sold from Rp. 2,000,000. This is due to the guarantee of product quality with high aesthetic value. In addition, the more colors, the quality of the raw materials, the length of time, and the complicated production process, the higher the price of batik.

The target market of Mr. Failasuf's Batik Pesisir Pekalongan business currently focuses on local markets, such as the cities of Jakarta, Solo, Jogjakarta, and Semarang. Although the Covid-19 pandemic has had a major impact on the decline in sales in the local market, Mr. Failasuf has no plans to export his products abroad because according to him the Indonesian market is the best batik market. The target market targeted by Batik Pesisir Pekalongan is to make Batik Pesisir Pekalongan a supplier of quality silk batik, has a high image, to produce exclusive batik products.

The distribution of this Batik Pesisir Pekalongan is by direct distribution. Consumers who want to buy batik can come directly to business locations in the village of Kemplong,

## **PROCEEDING**

*Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society*

*“The Review and Outlook of The Economy after Covid 19 Pandemic”*

come to Batik Pesisir Pekalongan outlets, or when Batik Pesisir Pekalongan participates in events or exhibitions. Or consumers can also order via social media belonging to Batik Pesisir Pekalongans, such as fanspage website, Facebook, or Instagram.

Participating in various events and exhibitions held by Disperindag or the private sector is one of the promotional strategies taken by this Batik Pesisir Pekalongan business. The events that are followed by Batik Pesisir Pekalongan are not only events in the city, but also outside the city and abroad. The purpose of participating in these events is to seek opportunities and take advantage of opportunities to expand the reach of the Batik Pesisir Pekalongan market (Andrean et al., 2021).

## **5. CONCLUSION**

The creative economy based on local wisdom has the potential to become new energy for sustainable national economic development. The Batik Pesisir Pekalongan Business owned by Mr. Amat Failasuf is a form of creative economy based on local wisdom typical of Pekalongan, namely batik art. Batik Pesisir Pekalongan has an urgency for the development of a creative economy based on the local wisdom of the Pekalongan area. The urgency includes cultural, social, and economic aspects. Batik Pesisir Pekalongan participates in preserving the art of batik as a cultural heritage of Indonesia, including the Pekalongan area in it. This effort also contributes to strengthening the image of Pekalongan as an area known for its batik artworks. In addition, this business is one of the pioneers of the birth of the Kampung Batik Wiradesa in Kemplong Village, Wiradesa District, Pekalongan Regency. More than that, this effort also stimulates the economy of the surrounding community and contributes to the absorption of the existing workforce.

In maintaining its existence, Batik Pesisir Pekalongan has some strategies. The first strategy is in terms of production management. Where this business uses quality materials in every production. In addition, this business always creates and innovates its products. In terms of marketing management, Batik Pesisir Wiradesa builds an image through the tagline Citra Batik Exclusive that it carries. This is by its target market, namely the people with middle to upper economies. Various existing marketing strategies and media are used optimally. Batik Pesisir Pekalongan applies marketing strategies both offline and online.

## **REFERENCES**

- Ana, W., Sophan, T. D. F., Nisa, C., & Sanggarwati, D. A. (2021). Pengaruh Pemasaran Media Online dan Marketplace Terhadap Tingkat Penjualan Produk UMKM CN Collection di Sidoarjo. *Media Mahardhika*, 19(3). <https://doi.org/10.29062/mahardika.v19i3.274>
- Andrean, R., Sibyani, H., & Mukarromah, F. (2021). *Wawancara dengan Pemilik Batik Pesisir Pekalongan*.
- Anyualatha Haridison. (2021). Modal Sosial dalam Pembangunan. *Journal Ilmu Sosial, Politik Dan Pemerintahan*, 2(2). <https://doi.org/10.37304/jispar.v2i2.363>
- Azizah, S. N., & Muhfiatun, M. (2018). Pengembangan Ekonomi Kreatif Berbasis Kearifan Lokal Pandanus Handicraft dalam Menghadapi Pasar Modern Perspektif Ekonomi Syariah (Study Case di Pandanus Nusa Sambisari Yogyakarta). *Aplikasia: Jurnal Aplikasi Ilmu-Ilmu Agama*, 17(2). <https://doi.org/10.14421/aplikasia.v17i2.1273>
- Bakti, B., & Sjafei, M. S. (2020). Paradigma Penerapan Prinsip Pembangunan Berkelanjutan Di Indonesia. *Syiah Kuala Law Journal*, 4(2). <https://doi.org/10.24815/sklj.v4i2.17634>

## PROCEEDING

Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society

“The Review and Outlook of The Economy after Covid 19 Pandemic”

- Dama, Y., Rotinsulu, T. O., & Walewangko, E. N. (2020). Pengaruh Implementasi E-Purchasing, Akses Pasar, dan Persaingan Bisnis terhadap Prinsip Akuntabel Pengadaan Barang/Jasa Pemerintah. *Journal Pembangunan Ekonomi Dan Keuangan Daerah*, 20(04).
- Essra, T. R. (2017). Industri tenun dan batik kontribusi besar ekonomi nasional. *Www.Antaraneews.Com*.
- Failasuf. (2021). *Pemilik usaha Batik Pesisir Wiradesa Pekalongan wawancara pribadi*.
- Hidayah, S. A., & Apriliani, R. A. E. (2019). Analisis Pengaruh Brand Image, Harga, Kualitas Produk, Dan Daya Tarik Promosi Terhadap Minat Beli Ulang Konsumen Batik Pekalongan (Studi Pada Pasar Grosir Setono Batik Pekalongan). *Journal of Economic, Business and Engineering*, 1(1), 24–31.
- Larasati, M. (2021). Pelestarian Budaya Batik Nusantara sebagai Identitas Kultural melalui Pameran di Museum Batik Pekalongan pada Masa Covid-19. *Tornare - Journal of Sustainable Tourism Research*, 3(1), 46–50.
- Latifah, L., & Damayanti, M. (2016). Pariwisata Kreatif Berbasis Industri Batik Sebagai Upaya Pengembangan Ekonomi Lokal Kota Pekalongan. *Tataloka*, 18(1), 11. <https://doi.org/10.14710/tataloka.18.1.12-28>
- Listiyaningrum, A., Rustiana, A., & Saeroji, A. (2020). Strategi Pengembangan Batik Berbasis Ekonomi Kreatif Kampung Batik Kauman Pekalongan. *Business and Accounting Education Journal*, 1(2), 116–127.
- Pebrianasari, V., Mulyanto, E., & Erlin, D. (2015). Analisis Pengenalan Motif Batik Pekalongan. *Techno.COM*, 14(4).
- Permana, R. (2019). Topi Bambu Tangerang (Kearifan Lokal Berbasis Ekonomi Kreatif). *Tsaqofah*, 17(2). <https://doi.org/10.32678/tsaqofah.v17i2.2574>
- Purba, G. M. (2018). Peran Pemerintah Daerah dalam Memberdayakan UMKM di Kota Semarang (Studi Kasus Kampung Batik Kota Semarang). *Journal Of Politic And Governmet Studies*, 7(4), 191–200.
- Rahman, A. Z., & Novitasari, D. (2019). Sustainable Quad Helix dalam Program Kampung Batik Rejomulyo di Kota Semarang. *Dialogue*, 1(2), 40–49.
- Reza, T. S., & Hermawansyah, W. (2019). Masa Depan Bisnis Kreatif Diera Revolusi Industri 4.0 Ditinjau Dari Kebijakan Sektor Publik, Bisnis Dan Perpajakan. *Majalah Ilmiah Bijak*, 16(1), 48–52. <https://doi.org/10.31334/bijak.v16i1.323>
- Rifqi Adi Nugraha, Afra Donatha Nimia Makalew, & Syartinilia. (2020). Rencana Pengembangan Kawasan Wisata Berbasis Kearifan Lokal Pada Area Pasca Tambang Timah di Kecamatan Merawang Kabupaten Bangka. *Jurnal Pengelolaan Sumberdaya Alam Dan Lingkungan (Journal of Natural Resources and Environmental Management)*, 10(3). <https://doi.org/10.29244/jpsl.10.3.374-389>
- Rofaida, R., Aryanti, A. N., Perdana, Y., & Indonesia, U. P. (2019). Strategi Inovasi pada Industri Kreatif Digital : Upaya Memperoleh Keunggulan Bersaing pada Era Revolusi Industri 4 . 0. *Jurnal Manajemen dan Keuangan*, 8(3), 402–414.
- Rosyada, M., & Wigiawati, A. (2020). Strategi Survival Umkm Batik Tulis Pekalongan Di Tengah Pandemi Covid-19 (Studi Kasus Pada “Batik Pesisir” Pekalongan). *Jurnal Bisnis Dan Kajian Manajemen*, 4(2).
- Siagian, A. O., & Cahyono, Y. (2021). Strategi Pemulihan Pemasaran UMKM di Masa Pandemi Covid-19 Pada Sektor Ekonomi Kreatif. *Jurnal Teknologi Dan Sistem Informasi Bisnis*, 3(1). <https://doi.org/10.47233/jitekssis.v3i1.212>
- Simarmata, R. M. (2020). Pengaruh Work from Home terhadap Produktivitas Dosen Politeknik Negeri Ambon. *Intelektiva : Jurnal Ekonomi, Sosial & Humaniora*, 02(01).
- Siregar, D. A., & Nizma, C. (2019). Strategi Pengembangan Industri Batik di Kampung Batik Medan. *SEMDI UNAYA*, 901–917.

**PROCEEDING**

Call for Paper – 3<sup>rd</sup> International Seminar on Accounting Society

“The Review and Outlook of The Economy after Covid 19 Pandemic”

- Sofiani, Y., & Nurfadillah, C. (2020). Nilai-Nilai Kearifan Lokal dalam Biografi Bupati R.A.A. Kusumadiningrat (1839-1886) sebagai Sumber Belajar Sejarah. *Historia: Jurnal Pendidik Dan Peneliti Sejarah*, 3(2). <https://doi.org/10.17509/historia.v3i2.24049>
- Suhaemah, E. (2021). *Tantangan Society 5.0 (Masyarakat Ekonomi Syariah) di Era 4.0* (Vol. 0, Issue July).
- Susanti, R. A. (2019). Strategi City Branding Pekalongan “World’S City of Batik.” *Gelar : Jurnal Seni Budaya*, 16(1), 96–110. <https://doi.org/10.33153/blr.v16i1.2343>
- Syarifudin, S., Asmedi, S., Stiawan, H., Napisah, N., & Mundiroh, S. (2021). Membangun Jiwa Wirausaha yang Kreatif, Inovatif dan Mandiri di Usia Muda pada Pondok Pesantren embaga Bina Santri Mandiri. *Dedikasi PKM*, 2(2). <https://doi.org/10.32493/dedikasipkm.v2i2.9766>
- Trisnawati, A. E., Haryono, H., & Wardoyo, C. (2018). Pengembangan Desa Wisata dan Pemberdayaan Masyarakat Berbasis Potensi Lokal. *Jurnal Pendidikan: Teori, Penelitian, Dan Pengembangan*, 3(1).
- Wijaya, M. I. H., Ariani, N. M., & Priambudi, B. N. (2020). Identifikasi Peran Kewilayahan Dalam Pengembangan Produk Unggulan Batik di Kawasan Pekalongan. *Kajen*, 4(2), 112–122.