

COMMUNICATION PATTERN TO DEVELOP THE SPIRIT OF CREATIVE ECONOMY AND LOCAL WISDOM VALUE IN BETAWI BATIK CRAFTSMEN TEROGONG JAKARTA AND CUAL BATIK CRAFTSMEN PANGKAL PINANG BANGKA BELITUNG ISLAND

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Abstract

The aim of this paper is to map Batik craftsmen communication pattern between Betawi Batik in Terogong Jakarta and Cual Batik in Pangkal Pinang, Bangka Belitung Island. And also to know how they keep spirit of a creative economy and a local wisdom value. The research paradigm is constructivism, while method and type of research is descriptive, with three key informants who has Batik home made industry in Jakarta and Pangkal Pinang. This research using conceptual frame such as communication pattern, ethnography of communication. The result of this research are, first, the communication situation of Betawi Batik craftsmen in Terogong Jakarta is focused in communication with family, and while Cual Batik craftsmen in Pangkal Pinang is focused in communication with government and community. Second, communication pattern and tools between Batik craftsmen are focused with craftsmen themselves, their family, community and consumer. Third, communication competence of Betawi Batik is focused to the owner, and while Cual Batik is focused to the owner and member also. Fourth, Batik craftsmen world of view is to conserve local wisdom value, to make batik heritage have an added value especially for their community.

Keywords: *Communication Pattern, Creative Economy, Local Wisdom Value, Batik Terogong, Batik Cual*

INTRODUCTION

In a community, which is made up of different individuals, the people living there always have a diverse and unique way in speaking. As a member of the speech community, each individual has a pattern that is different from each other. When doing the process of speech, one requires a communication skill that makes communication competence becomes very important. The similar thing exists in the communication pattern of a community of batik craftsmen scattered throughout Indonesia. It is interesting to study the communication patterns of the crafts community members, especially in supporting the existence of local cultural values reflected in their batik products. Therefore, this research will focus on craftsmen Batik Betawi Terogong in South Jakarta and Batik Cual weaving craftsmen in Pangkal Pinang Bangka Belitung Islands. Of course as batik craftsmen, they have patterned habits which are repeated every day.

To independent batik craftsmen whose promotional activities have been settled, they certainly no longer have difficulty to make people know their products, for example Cirebon batik which has a location named Trusmi, batik Yogyakarta which has the largest location in Brinjar Market, Ngasem Yogyakarta region. These batik craftsmen are very active in doing promotion, including batik Pekalongan, Lasem, Sidoarjo, Solo and other locations. Batik Betawi Terogong in Jakarta and Batik Cual in Pangkal Pinang Bangka Belitung Islands are also doing the same thing. Both types of batik craftsmen will be examined in the aspects of communication patterns, especially in maintaining the existence of cultural values contained in their batik work. To see whether the local wisdom of Batik Betawi Terogong and Batik Cual have been consistently kept since the time they were first made until now, it is important to conduct a special research on both types of batik craftsmen. The

pattern of communication is a communication activity that repeats in a long period of time and forms a pattern that is routine and is usually done by members of the community.

The unique pattern of communication is specifically focused on the efforts of the craftsmen to maintain the existence of local cultural values contained in Batik Betawi Terogong and Batik Cual as well as the creative economic spirit. It is also important to make further study about the value of local wisdom that is carried in batik themes to see how far the effort of the craftsmen in maintaining its existence. Nowadays, it is not something new to see the values of foreign cultures penetrating our society either from mainstream media or social media. On the other hand, the value of local wisdom is rarely studied and the people do not seem to care too much about it.

This study was conducted in two cities; Jakarta and Pangkal Pinang. The selection of these two locations is due to the fact that both types of batik are still relatively new (mid 2000-2017). Batik Betawi Terogong and Batik Cual are still under 20 years of development and needs the support of wider publication. Different from those two, batik Yogyakarta, Solo, Cirebon, Pekalongan's industrial aspect are more easily developed and aged over 20 years.

In addition, the geographical factor causes Batik Betawi Terogong nerly eliminated along with the shifting of Betawi indigenous community that are increasingly moving out of the capital city to sub urban areas such as, Depok, Bekasi, Tangerang and Bogor. According to the research team, after they moved to those areas, their original batik culture was changed as well. Similarly with Batik Cual, from the geographical point of view, if someone is interested in collecting Batik Cual, they must go to Bangka Belitung Islands first to buy or use it. The consumers must take a flight to Pangkal Pinang Bangka Belitung Islands taking approximately 1 hour 30 minutes from Jakarta. Some airlines even provide flights with transit system in Palembang about 4 to 8 hours to arrive in Pangkal Pinang.

While the reference concept in this study include the study of ethnography communication, the main focus of ethnography of communication basically leads to the general question about what is it that the interviewer wants to find out? To communicate appropriately in a specific speech society, and how they learn to do the same thing? Therefore, to answer these questions, the communication competence aspect is required. One needs the knowledge about this, not only the rules of communication (both in terms of linguistic and sociolinguistic) which is disseminated while interacting, but also cultural and knowledge rules based on the context and content of communicative events and interaction processes. Thus the focus of the ethnography of communication is the speech community, which is a way of communicating in a patterned and managed by a system of communicative events and the way in which it interacts with other cultural systems. (Muriel Saville - Troike, 2003: 2)

In general, the formulation of the problem to be studied is on the communication pattern on how the craftsmen of Batik Betawi Terogong in Jakarta and Batik Cual in Pangkal Pinang create the spirit of creative economy and maintain the existence of local wisdom? Specifically, the problem formulation includes 1). What is the communication situation of batik craftsmen in creating the creative economic spirit and maintaining the existence of local cultural values? 2). What are the patterns like and the communication tools of batik craftsmen? 3) What are the components of communication competence of batik craftsmen? 4). How is the mindset (world view) of the batik craftsmen in shaping the spirit of creative economy and maintaining the existence of local cultural values? The purpose of this study to know the pattern of communication that occurred on Batik Betawi Terogong in Jakarta and Batik Cual in Pangkal Pinang in shaping the spirit of creative economy and keep the existence of local wisdom contained in their batik products. In particular the purpose of this study includes: 1). To know the communication situation of batik craftsmen in shaping the creative economic spirit and maintain the existence of local craftsmen; 2). To know the pattern and communication tools of batik craftsmen; 3) To know the communication competency component of batik craftsmen; 4). To know the world view of batik craftsmen in shaping the spirit of creative economy and maintain the existence of local cultural values.

While the academic benefit of this study is the development of the concept of communication patterns that are generally applied in the context of organizational communication in this study used in group communication applicable to a particular community. It Includes forming a pattern of

communication that is common, different, unique from that applied by members of the community. In addition, the mapping of communicative activities and situations that develop in the process of communicating between individuals to produce communication competencies that support the success of communication between individuals within the community speech, within and with the same and different system of culture. The practical benefit of this research is the formation of an applicative pattern of communication that supports the creation of a creative economic spirit and the establishment of local cultural values contained in Batik Betawi and Batik Cual, to be more publicly publicized in the community. At the same time it produced a pattern of communication competence which is applicative and able to support the success of communication between the craftsmen, especially with entrants or consumers who have different cultures. And the economic value of the resulting product can be packaged through creative communication media and adequate selling value. At the same time it can bring up aspects of creative aspects relevant to the needs of the craftsmen who can be applied either by method, media and communicative message messages.

Literature Review

There are three assumptions quoted from the work of Herbert Blumer (1969), which consists of three assumptions namely, *first*, human beings act on other humans based on the meaning that others give them. Behavior is a series of thoughts and behaviors that are made consciously between stimuli and people's responses related to these stimuli. *Second*, meaning is created in the interaction between humans. Citing Mead's opinion who emphasizes the intersubjective basis of meaning. He said that meaning can exist, only when people have the same interpretation of the symbols they exchanged in interactions. Blumer (1969) explains there are three ways to explain the origin of a meaning, namely (1) Meaning is something that is intrinsic of an object. (2) The origin of meaning sees the meaning brought to the object by someone for whom it is meaningful. This opinion supports the idea that meaning exists in people not in things. Meaning is explained by isolating elements of the psychological element within an individual that produces meaning. (3) Meaning is something that happens among people. Meaning is a social or creation product formed in and through the definition of human activity when they interact.

Third, meaning is modified through an interpretive process. Blumer states that this interpretive process has two steps. *First*, the doers determine objects that have meaning. *Second*, it involves the doers to select, check and transform meaning in the context in which they are located. (Richard West, Lynn H Turner, 2008: 100)

The study of communication ethnography emphasizes whether a speaker wants to know to communicate appropriately in a specific speech society and how they learn it. Therefore communication competence is a skill that is required for the process of making it. The necessary knowledge requirements are not only the role and rules of communication (including language and sociolinguistics) and the spreading of rules in interaction, but also the cultural rules of cultural and knowledge roles that form the basis for the context and event content of communication and interaction processes.

The focus of ethnography communication is the speech community, in which the way in communicating is patterned and organized as a system of communication events and the way in which interaction with other cultural systems. The main purpose of this approach is to guide the collection and descriptive data analysis of on the way in which the meaning of social meaning is managed. (Muriel Saville -Troike, 2003: 2)

While the unit of analysis suggested by Hymes (1972) includes situations, activities (events) and actions (act). *First*, the communicative situation is a context in which the communication takes place. *Second*, communication event (communicative event) is the base of descriptive purpose unit. An event is defined by a series of unique components as a whole, beginning with the same general purpose of communication, common common topics, and involvement of the same participants, in general the use of the same language, maintaining the same tone or the same key and rules an interaction, in the same setting. *Third*, communicative act generally refers to the function of a single

interaction, such as a reference system, a question, or command and may be verbal or non verbal. (Muriel Saville -Troike, 2003: 24)

Meanwhile, Carbaugh explained that the ethnography of communication is a perspective and a method that offers a productive way to describe and interpret communication between people. The main task of ethnographers is to find, explain and add the speech community analysis on how to speak. The two main aspects of ethnographic analysis are norm and culture. The communicative norm is formed from the analysis and explanation of usage patterns of "speak". The analysis of cultural communication focuses on the behavior of communication systems formed by a coherent and meaningful intersubjective understanding. While communicative norm focuses on the correct performance of speech, cultural communication lies in an appropriate interpretive context. (Donald Carbaugh, 1982: 8)

Meanwhile, Roman Jakobson explains how the connection of communication theory and adapting it from linguistic studies. Some components of ethnographic studies, especially ethnographic accounts, include: (1-2) various forms of parity in communicative events - senders and recipients, speakers and speakers, translators and speakers, and the like. (3) the variety of media provided, and the usage, speaking, writing, printing, games, whispering, singing, blowing, visual and facial movements that are visually accepted by the environment, smell, taste and sensation. (4) various codes disseminated by some participants, languages and linguists, kinesics, music and others. (5) atmosphere (including other communications) where communication is applicable, enjoyed, supported and summarized. (6) the shape of the message form, the genre, begin verbally from a single sentence to a sonata form, a sermon and a routine form according to the style of each. (7) topics and comments about related message messages. (8) event related to the overall character, identified by appropriate ethnographic means. (American Anthropologist, 1964: 13)

Furthermore, there are three assumptions in organizational culture theory presented by Pacanowsky and O'Donnell Trujillo which are; first, members of the organization create and maintain shared feelings about the reality of the organization, resulting in a better understanding of the value of an organization. Value is a standard and principles in a culture that has intrinsic value from a culture. Values indicate to members of the organization about what is important.

Second, the use and interpretation of symbols are very important in an organizational culture. The reality (and culture) of the organization is determined by the symbols. The symbols include verbal and non-verbal communication within the organization. Symbol communicates the value of an organization's value, it can be a meaningful slogan. Third, cultures vary in different organizations, and the interpretation of actions within this culture also varies. (Richard West, Lynn H. Turner, 2008: 319)

In order to understand the context of organizational communication more deeply, it is necessary to review the structure of communication. Beginning with formal communication and informal communication. Formal communication is a communication designed by media and the message is between the positions of the organization. In some organizations, the formal system of communication is specified in the organization's policy manual and systematics. The hierarchical concepts in organizational life include formal communication that is usually described in the terminology of the message flow in a hierarchical system, ie. downward, upward and horizontal. (Michael J Papa, Tom D Daniels, Barry K Spiker, 2008: 51)

Downward communication involves transmitting messages from superiors to subordinates in the communication hierarchy which is generally studied in the context of formal communication. According to Katz and Kahn, there are five types of messages commonly used in the communication of subordinate superiors, which include: 1. Job Instruction covering the type of work to be done and the direction of how to do it. 2. Rationalizing work which explains the purpose of tasks and their relationship to other organizational activities. Procedures and information related to organizational policies, rules and benefits. 4. Feedback that involves subordinates with their performance. Indoctrination of organizational ideology that seeks to strengthen members of the organization and its commitment through organizational values, goals and achievements.

Next is upward communication that involves sending messages from subordinates to superiors within the organization. Generally communication is initiated by subordinates / employees to their

superiors. When examined with a classical theory, organizations have limited reporting functions. While from the perspective of human relations, it refers to the role of communication movements subordinate superiors by placing two-way communication between superiors and subordinates. While the approach to human resource development puts that subordinate communications superiors through the integration of members of the organization and improve the decision-making process on the organization. According to Katz and Kahn, subordinate superiors communications can support superiors with information in the form: 1. Performance of work and related problems. 2. Supporting employees and helping to solve the problem. 3. Employee perceptions of organizational policies and practices. 4. Procedures and tasks to solve their problems.

Furthermore, horizontal communication is the flow of information through functions in the organizational level. The last one is a diagonal communication that involves communication that takes place in two levels and functions within an organizational department. The second aspect is informal communication which is a process of interaction that is not designed in official / formal communication media. In informal communication there are elements of grapevine communication (rumor communication) in which according to Susan Hellweg there are five elements, namely, first, the function and expansion of grapevine communication. Second, participation in grapevine communication. Third, the form and media grapevine communication. Fourth, volume, speed and reliability of information. Fifth, the role of the transmission of rumors. (Michael J Papa, Tom D Daniels, Barry K Spiker, 2008: 63)

RESEARCH METHOD

The research approach used in this research is qualitative research approach with constructivism paradigm. (Agus Salim, 2006: 72) The center of the study is intersubjective between the participants and generalizing the type of subjective experience. (Bridget Somekh, Cathy Lewin, 2005: 124) While descriptive research method is used as fact finding with appropriate interpretation, and to make description, picture or painting systematically, factually and accurately about facts, nature and relationship between phenomena being investigated. The term descriptive here means not finding or explaining the relationship and also not testing the hypothesis. (Jalaluddin Rachmat, 2004: 25)

The data retrieval technique used primary and secondary data retrieval. In the primary data retrieval technique, the research team will conduct in-depth interviews to the resource persons of the craftsmen of Batik Cual in Pangkal Pinang and Batik Betawi Terogong craftsmen in Jakarta. While the secondary data retrieval technique used the library data concerning with the history of batik, the history of Batik Cual and Batik Betawi in Indonesia.

The selection of resource persons was conducted on the grounds that the craftsmen have been engaged in batik industry for more than 10 years, have their own outlets and workshops and have strong marketing network in their respective areas, both in Pangkal Pinang and Terogong Jakarta, namely Mrs Ishadi, Mrs Maslina and Mrs Siti Laela.

The research focus that will be studied in this research includes: (1) Communication situation of batik craftsmen in shaping the spirit of creative economy and maintaining the existence of local cultural values. (2) Pattern and communication tool of batik craftsmen. (3) Component of communication competence of batik craftsmen. (4) The world view of batik craftsmen in shaping the spirit of creative economy and maintaining the existence of local cultural values.

Furthermore, the data analysis technique is the process of simplifying the data into a form so that it is more easily read and interpreted. Qualitative data analysis can be interpreted as an effort done by working with data, organizing data, sorting them into manageable units, synthesizing them, searching and finding patterns, finding what is important and what is learned, and deciding what can be told other people. (Lexy J. Moleong, 2004: 247)

RESULT AND DISCUSSION

Batik Betawi Terogong was founded on the basis of a desire to revive batik that once existed in Jakarta. Most people of Jakarta themselves even Betawi people as natives born in the 70's and above never know about the existence of batik craftsmen in Jakarta. As natives who have witnessed a time when many women who worked as batik craftsmen in the village of Terogong and its surrounding areas, felt challenged to rise again and present together with other batiks from other areas to give a repertoire of batik in this country. In addition, the existence of Batik Betawi Terogong is expected to empower housewives who in their spare time can be used for positive, beneficial and productive activities. (Source: batikbetawitarogong.com, accessed on Wednesday, February 8, 2017, at 12:45)

The rise of Batik Betawi Terogong is because of the support of of LKB (Lembaga Kebudayaan Betawi) in cooperation with Seraci batik. The short training which takes about 3 months makes it easy for those to start going to the course and so they can be independent. With full confidence and prayer of hope to the Almighty, Batik Betawi Terogong began to be established precisely in October 2012 which is the same time as the commemoration of the National Batik Day.

It is named Batik Betawi Terogong so that it can be distinguished from other Betawi batiks that already existed earlier and also to perpetuate the village of Terogong itself. Kampung Terogong is located in Cilandak Barat Village, South Jakarta.

Batik Betawi Terogong produces hand painting batik and stamped batik. The diversified motifs are made to symbolize Betawi located in the capital as a metropolitan city. There is also a flora motif that used to grow in Jakarta in the past but now it has become rare.

Batik Betawi is unique compared to other batiks from other areas. The uniqueness exists in the striking color, as well as in the motifs. Batik motifs are more focused on Betawi cultural arts influenced by Arabic, Indian, Dutch, and Chinese culture. Based on the motifs, batik betawi is divided into several types, namely Ondel-ondel, Nusa Kelapa, Ciliwung, Rasamala, and Salakanegara. (Source: kainbatikbetawi.wordpress.co, accessed on February 8, 2017, at 13:20)

Meanwhile, Salakanagara batik motif is a batik that raised the first themed motifs about the kingdom of Betawi founded by Aki Tirem in 130 AD. The name Salakanegara is associated with the belief that the mountain has power and then it was named Mount Salak.

Mrs. Siti Laela is the founder of Batik Betawi Terogong South Jakarta. Kampung Batik Terogong is located in a prestigious area in South Jakarta, close to Jakarta International School (JIS) and next to Pondok Indah Mall (PIM). Siti Laela was the one who started the establishment of Batik Betawi Village in 2012 in Terogong. As natives of Betawi, the ancestors of Siti Laela was once a batik family. They are of Betawi clan who used to live in Pondok Indah area, which was still covered by rubber trees. According to Siti Laela, one of the many types of rubber trees that grow there at that time is *gebruk* rubber. Because of that also, the name of the village that is now popular as Pondok Indah, formerly named Kampung Gebruk. Due to the changing times and the shifting orientation of life, batik activity is receding until it stopped completely. After being inactive for decades, Siti Laela along with her six siblings, tried to bring this activity to life again and continue the tradition of batik from his ancestors by opening Batik Betawi Village in 2012 in Terogong.

Batik Betawi is basically full of spirit, transforming into Kampung Batik Betawi, which is then known as Kampung Batik Terogong, located on Jl. Terogong III No. 27-C, West Cilandak, South Jakarta, adjacent to the subdistrict office of West Cilandak Village. Kampung Batik was initially a part of the program of DKI Jakarta Government, in cooperation with Betawi Cultural Institute (LKB), for the preservation of Batik Betawi. That happened in the early of 2013. According to Siti Laela, after the program ended, they gradually learned to be independent. Although it was not easy, the process to become self-sufficient was a must. It is a challenge that should be faced, in the context of preserving the cultural heritage of the Betawi ancestors. (Source: http://www.kompasiana.com/issonkhairul/batik-betawi-of-kampung-batik-terogong-di-sebelah-pondok-indah_5627093a357b6135067264be, accessed on Tuesday, February 8, 2017, at 13:50).

While batik from Bangka Belitung Islands which has a distinctive cloth named Kain Cual. The cloth which is the pride of Bangka community has now become a uniform in some elementary schools

and government offices in tin-producing areas. The original cual cloth itself comes from songket Palembang. The beginning of the development of this cloth is in Muntok City, Bangka, in about the 17th century. Cual fabrics were first introduced by the great-grandfather of the founder of Kain Cual Ishadi store in Pangkal Pinang. Over time, Kain Cual began to be known by the public as a special cloth of Bangka Belitung Province.

Kain Cual have several motifs, such as the motifs of elephant flower, chinese flower, dragon fight, and hong bird. Some Kain Cual motifs are made by using silk thread and some are even made with 18 gold thread. The price of Kain Cual varies widely from Rp. 50.000 to millions of rupiah. The price depends on the motif and the fabric. The most expensive type of fabric is the Kain Cual Songket. The price of a piece of cloth can reach up to Rp. 15 million. If we go to Bangka Belitung province, we can find some stores that specializes in Kain Cual. One of them is Ishadi Kain Cual Shop. The shop is located at Jalan Ahmad Yani 46, Pangkal Pinang, Bangka. Visitors can see and choose different types of Kain Cual. One of the Kain Cual on display is said to be hundreds of years old. The cloth belongs to the great-grandfather of the shopkeeper, who also introduced the Kain Cual to the people of Bangka Belitung. (Source: www.indonesiakaya.com, accessed on Thursday, 9 February 2017, at 07.45)

In addition to Cual weaving, other typical Bangka products are Batik Cual motifs. The motif of Batik Cual has become more familiar among the people of Bangka Belitung. Even some districts in Bangka Belitung including the Provincial Government of Bangka Belitung has patented a uniform with Batik Cual motifs on certain days for the employees. (Source: www.tribunnews.com, accessed on Thursday, 9 February 2017, 07:55) Kain Cual has several motifs, such as Gajah Mada motif, Jellyfish, Sumping Flower, Peacock, Sleeping Cat, Hong Bird, Chinese Flower, Kembang Setangkai, fighting dragon, Kembang Setaman, Duck, Kembang Rukem Berantai, Kembang Setaman, Ducklings, Kembang Kenanga and other motifs. Some motifs have been granted patents from the government. (Source: Booklet Koperasi Tenun Kain Cual Khas Bangka Maslina, Kelurahan Selindung Kecamatan Gabek, Pangkal Pinang, 2016)

The result of this research was initiated by an observation and interview of research team at Batik Terogong South Jakarta, on Tuesday, February 28, 2017 and Saturday, March 4, 2017, at Batik Betawi Village Terogong in Cilandak Barat, South Jakarta. The making of Batik Betawi Terogong in South Jakarta was initiated by Mrs. Siti Laela, who was also the founder and developer of Batik Betawi Terogong. The craftsmen who became the assistants Mrs. Siti Laela reached up to 12 people. They are the ladies who make batik and always bring their work to home as they are mostly housewives, early childhood teachers, sellers and most of them have small children, so they make the process of batik at home so that at the same time they can take care of household.

Furthermore, the research team conducted interviews with the craftsmen and organizers of Batik Cual in Pangkal Pinang, especially with relevant sources and Batik Cual industries, namely Mrs. Ishadi and Mrs. Maslina, on 24-25 September 2016 and on Tuesday-Thursday, 14- March 16, 2017. Both have shops, craftsmen and are professionally engaged in developing Batik Cual in Pangkal Pinang Bangka Belitung Province. It began with the interview with Mrs. Ishadi, at her residence and store located in downtown Pangkal Pinang. Entering the residence of Mrs. Ishadi, we could see that the rooms have been filled with Batik Cual and displayed Batik Cual that has been made dozens of years ago, and displayed in the glass frame, because it is the original Batik Cual as a family heritage of Mrs. Ishadi. Besides Ishadi mother, who is the driving force of Batik Cual in Pangkal Pinang Bangka Belitung Island, there are other names that also play a role in improving and developing Batik Cual, namely Mrs. Maslina.

Observing the results of interviews and literature studies, we can then analyze the first focus, aspects of communications situation of batik craftsmen in shaping the spirit of creative economy and maintaining the existence of local cultural values. There are differences and similarities regarding the situation of communication that occurs on both objects of research, namely Batik Terogong and Batik Cual based on the interviews and observations. The difference is the communications situation of Batik Betawi Terogong craftsmen focuses on the approach of communication with the family, while Batik Cual focuses on communication approaches with government and community organizations.

This will certainly produce different output in support of efforts to preserve the value of local wisdoms and their creative economic aspects. Communication situation with the approach of communication to family, especially Batik Terogong craftsmen, happened as the beginning of the establishment of batik industry Terogong was initiated by a large family of Mrs Siti Laela as the owner of the batik industry. While Batik Cual, initially also initiated by the desire to preserve the value of batik that is owned by the family and the heir of Batik Cual, Mrs. Ishadi, but as time went by Mrs. Ishadi involved herself to the activities of local governments and associations / community organizations that support the spread value of Batik Cual. Slightly different from Mrs. Ishadi, Mrs. Maslina who is also a Batik Cual maker, although it did not start with her family and her heir, but she has involved herself with the organization and community in Pangkal Pinang area in the first place.

Thus there are three patterns of communication situations in this case study; first, communication situations that involve themselves on the value of ancestral and family inheritance. Second, communication situations that involve themselves on aspects of ancestral heritage values, family and local government and community organizations. Third, communication situations involving themselves in community organizations.

The second focus, patterns and communication tools of batik craftsmen. The pattern of communication created between the batik craftsmen can be patterned in the form; first, the pattern of communication among the craftsmen. Second, communication patterns between family, third, communication pattern with community and consumers. Media communication, that is interwoven in the interaction among the craftsmen, is generally done by face to face communication when meeting with the government, consumers and families. While other communication media can be done through social media, facebook, whatsapp, inviting bloggers, as well as having a website to disseminate batik products prepared in a certain content. In addition, batik craftsmen also receive batik orders for uniforms from the central government offices, local government offices, schools, companies, the general public and they are also active in exhibition programs, female associations, as well as training for batik making for foreigners, schools and universities.

Furthermore, to increase economic use value, there is also a mechanism of saving and borrowing, or method of borrowing funds from the government with a low interest rate of 0.4%, which is especially used to improve the production process of Kain Cual. Moreover, the need for clean water resources is also important in order to produce good quality of woven cloth.

The communication patterns of each research subject can be patterned as follows, pattern from the communication media they use while interacting, as well as pattern of interaction with internal and external parties directly related both from the production and promotion process.

The content delivered in the interaction is about how to make batik, disseminate the patterns of batik, the value contained in Batik Betawi Terogong, how the sales process works, including aspects of motivation in supporting the performance of the craftsmen who are generally housewives, early childhood teachers and family members of Mrs Siti Laela.

As for Mrs. Ishadi and Mrs. Maslina's Batik Cual, the content that is commonly discussed is the sales mechanism, efforts to support the socialization of the historical value, the value of ancestral heritage reflected by Cual woven and Cual batik products. Other than that, the Cual weavers also often meet to discuss promotion and cooperation with external agencies, both within the province of Bangka Belitung and other provinces. At the same time they discuss how to increase production by holding savings and loans with low interest, to external parties, in this case the government.

The third focus, the component of communication competence of batik craftsmen. For Batik Betawi Terogong craftsmen, communication competence is still centered on the owner, meaning that the communication skills of the members of batik craftsmen need to be optimized, especially when meeting with consumers, interacting with foreigners who often come to the location of Batik Betawi Terogong to follow scheduled batik tutorial. Mrs Siti Laela, the owner of batik Terogong industry, has better communication competence than the members of the craftsmen. It is not a big deal for her as her educational background is English education and she is now working as a high school teacher. It is easy for her to explain and communicate with consumers and receive foreign visitors. As for Batik Cual craftsmen, the format is different. The communication competence is not only centered on batik

industry owner, Mrs. Ishadi and Mrs. Maslina, but also to the craftsmen. Both the owners and the craftsmen have good communication competence and are continuously developing themselves through various activities and programs which are held by the government. However, the members of batik craftsmen have started to develop a communication competence among themselves by making good use of communication technology such as mobile phones and social media applications.

The fourth focus, the world view of the batik craftsmen in shaping the spirit of creative economy and maintaining the existence of local cultural values. Based on the results of the study taken from the three objects mentioned above, it can be outlined that the third way of thinking, as the owner and a female entrepreneur, Mrs Siti Laela, Mrs. Ishadi and Mrs. Maslina have some similarity that is to preserve the local cultural values that become their goal in developing batik as well as creating creative economy of values for the benefit of the community. In addition, it is also believed that the value of ancestral values implemented in their batik products can be used to preserve local batik in the future. It is also hoped that in the future the local batik will become the icon of the original culture, both from DKI Jakarta and Pangkal Pinang Bangka Belitung Islands.

But the mindset (world of view) of the members of Batik Betawi Terogong craftsmen is not exactly the same as Mrs Laela's. Based on the observation, it shows that the female batik craftsmen who are neighbors of Mrs Laela still see the activities of making batik as a short-term activity in order to kill the time. They do it only to get additional allowance from batik fees. They haven't thought of the future of batik making activity which is a rare activity and so it needs a long term management. Therefore, the focus is only on the owner's mindset, Mrs Laela and the family members, in this case the husband, children and nephews who focus on preserving it. For that reason, it is important to maximize the transfer of values and mindset over the value for batik activities as it not only adds economic value but also maintains the value that their ancestors used to hold.

While Batik Cual craftsmen working for Mrs. Ishadi and cotton weavers working for Mrs. Maslina already have the same mindset although it is still lower than what is expected. Presented by Mrs. Ishadi, that the main problem in improving and disseminating the noble value contained in Batik Cual is from the human resources. Based on the observation, there is still disinterest of teenagers or young people over the cultural values contained in Batik Cual.

The reason of different mindset can be examined from the meaning process that belongs to each owner and craftsmen which are different from each other, and formed by the result of interaction and communication habits between the communities. As reviewed by Blumer (1969) in the previous chapter of concept framework that (1) Meaning is something intrinsic in an object. (2) The origin of meaning sees the meaning brought to the object by someone for whom it is meaningful. This opinion supports the idea that meaning exists in people and not in things. Meaning is explained by isolating elements of the psychological element within an individual that produces meaning. (3) Meaning is something that happens among people. Meaning is a social or creation product formed in and through the definition of human activity when they interact.

This means that the pattern of meaning that is represented in the results of their mindset appeared when interviews and observations were conducted. It is formed from the process of defining the ancestral values, the economic values, creative values and long-term values which are reflected in activities and objects called batik and woven and the process which leads to it. They interact with each other, if one maker has a dominant value that they understand, then it is batik as the agenda to fill in their spare time in their economic activities. Eventually, they will assess batik and batik activities as a thing that is not a priority.

Different when assessing the process of batik and batik as a way to improve their standard of living and the value of their lives in the community, the craftsmen must and will continue to improve the quality and production of their batiks. This is called the difference of orientation, derived from the difference of mindset as a result of meaning formed from the interaction between themselves.

On the other hand, the process of meaning in the interaction is developed in the atmosphere of communication with the group and communication with the community, communication with members of craftsmen. The communication pattern of the group is formed as a routine and continuous pattern. Thus, they communicate with each other for the same purpose, including the communication

pattern that is done with external stakeholders through various communication media, either directly, online media, group discussion media or mass media.

Although not fully structured and scheduled, the need for a group communication strategy in the interaction process becomes the main thing of the craftsmen in order to keep the job running effectively to help disseminate the value of local cultural values and to support the creation and increasing economic value of each of these interactions. Basically, the group communication path can be optimized in a structured manner, in order to support the goals of the craftsmen group. In the end the communication pattern of the group will form a more relevant organizational culture to the craftsmen. Organizational culture that is arranged together, in accordance with the characteristics of each craftsman's culture, will facilitate them in performing their batik activities. As revealed by Mrs Laela, that workers working under pressure when making batik will produce batik products that are not good in quality. Similarly, when the researchers made observations, Mrs Laela's batik craftsmen were accompanied by dangdut music from the radio left on and on for hours during the process of batik stamp. This means that the community environment will shape their habits in working including time, batik habits at home or in the studio, or the time to take care of the household.

Finally, the creative economic value that is expected to be realized will certainly be the target and the main target of the craftsmen. This can be started from the identification of their motivation and spirit in batik. For Batik Cual craftsmen, this motivation has been well embedded, which means that the management can be optimized so that the creative economy value can be transformed into a culture that is built in the batik craftsmen.

CONCLUSION AND SUGGESTION

The conclusions of this study resulted in four research focuses. First, the communication situation of batik craftsmen in creating the creative economic spirit and maintaining the existence of local cultural values. The communications situation of Batik Betawi Terogong craftsmen focus their communication approach on family, while Batik Cual focus their communication approach on government and organizational community. There are three patterns of communication situations in this case study; first, a communication situation that involves the value of the ancestral heritage and the family. Second, communication situations that involve themselves on value aspects of ancestral heritage, family and local government and community organizations. Third, communication situations that involve themselves in social organizations only.

Second, the focus of pattern research and communication tool of batik craftsmen. The pattern of communication created between the batik craftsmen can be patterned in the form, first, the pattern of communication among the craftsmen. Second, communication patterns among family, third, communication pattern with community and consumers. Media communication that is interwoven in the interaction between craftsmen are generally done by face to face communication such as when meeting with the government, consumers and family. While other communication media are done through social media, facebook, whatsapp, inviting bloggers, as well as having a website to socialize batik products prepared in the form of certain content.

The third research focus, the communication competence component of batik craftsmen. For Batik Betawi Terogong craftsmen, communication competence is still centered on the owner. In the case of Batik Cual craftsmen, the format is different. Communication competence is not only centered on the owner of batik industry, namely Mrs. Ishadi and Mrs. Maslina and the members of craftsmen.

The fourth research focus, the mindset (world view) of batik craftsmen in shaping the spirit of creative economy and maintaining the existence of local cultural values. Based on the study to the three objects of the study above, it can be outlined that the way of thinking, as the owner and female entrepreneur, either Mrs Laela, Mrs. Ishadi and Mrs. Maslina, there exists a similarity which is the same as to preserve the local cultural values that become their mainstay in developing batik as well as creating a creative economy of value for the benefit of the community.

While the research suggestions include several aspects to support the communication pattern that can make the local wisdom valuable and economically efficient in the future, namely: First, the

communication situation is built on the needs of the main stakeholders of the craftsmen, namely consumers, government, associations, community and the internal stakeholders of craftsmen, family and the nearest neighbors. It is all started from building intensive communication, with planned content and communication media that synergize with social media network, face to face and group communication.

Second, to establish communication competence that spreads, not centered to the owner. It has been initiated from members of craftsmen by fostering the ability to communicate directly, the mastery of communication media and managing communications with consumers, government and community in an integrated manner.

Third, to continuously foster motivation, passion and transmit positive energy to craftsmen members to have the same strength in shaping the economic value of batik industry and have the same spirit to socialize the value of local cultural values.

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