

PROTECTING TEXTILE HERITAGE: GOVERNING INDONESIA'S LOCAL CULTURAL VALUE CHAIN AMID GLOBAL MARKET DYNAMICS

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ABSTRACT

Since UNESCO recognized batik as an Intangible Cultural Heritage of Humanity, the value of traditional Indonesian textiles has increasingly gained attention in the global market. However, Indonesia's traditional textile industry continues to face structural and market-driven challenges. The influx of low-priced imported products, weak protection of intellectual property rights, and the rise of fast-fashion trends have undermined the competitiveness of local textiles. Therefore, this study analyzes how local governance of the cultural value chain can strengthen Indonesian batik's position in responding to international market pressures. Constructivist theory is employed to explain the formation and protection of cultural values, supported by a descriptive qualitative approach drawing on interviews, literature reviews, and secondary data from official sources. The results show that strengthening the local cultural value chain is the most effective strategy to address the vulnerability of local textiles. This effort requires decisive policy interventions, including import controls, the implementation of the Batik SNI, and the strengthening of IPR and KIK legislation. Optimizing the use of Geographical Indications (GI) also serves as a key instrument for differentiating batik products in the global market. Beyond regulatory reform, collaboration among the government, artisans, MSMEs, e-commerce platforms, and cultural communities is vital for improving production quality, expanding distribution networks, and enhancing batik branding at the international level. Overall, this research highlights the role of localized value chains as a strategic approach to protect cultural heritage within global market dynamics.

Keywords: Traditional Textiles; Batik; Global Market Dynamics; Cultural Governance.

INTRODUCTION

Indonesia is known for its diverse cultural heritage, especially in traditional textiles. Traditional textile heritage, such as batik, woven fabrics, and songket, is not only clothing but also symbols that represent identity, social status, and historical values passed down from generation to generation (Robiah, 2024). Batik is Indonesia's best-known traditional textile product, known for its visually beautiful motifs and deep philosophical and spiritual values. These values prompted UNESCO to recognize batik as an Intangible Heritage of Humanity. This recognition confirms batik's place in Indonesia's national identity (Tassygozhina & Astuti, 2024).

International recognition not only strengthens the cultural value of batik but also provides opportunities for it to contribute to economic and development efforts. The status of batik as cultural heritage has globally encouraged industrial growth. This growth has had a positive impact on the national economy and regional development, as evidenced by the value of batik exports, as shown in Figure 1 below.

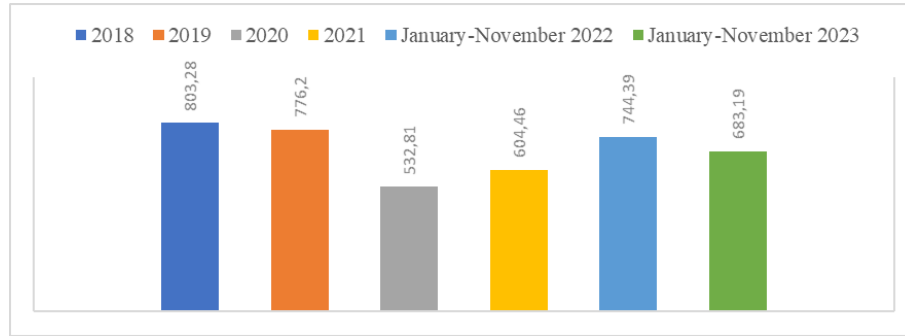


Figure 1. Batik Export Value (in millions of USD)

Source: Ministry of Trade, the Republic of Indonesia, 2023

In addition to contributing to the economy, the batik industry also plays an important role in supporting regional development. Several provinces in Indonesia have developed into centers of the batik industry. This industry not only meets domestic demand but also exports to global markets. The distribution of batik export value and volume by province is shown in Table 1.

| Province of Origin | Export Value (Millions of USD) | Volume (Thousand Tons) |
|-------------------------------------|--------------------------------|------------------------|
| Central Java | 324.82 | 10.89 |
| West Java | 151.08 | 4.89 |
| Jakarta | 47.77 | 3.35 |
| Bali | 32.04 | 0.86 |
| Special Region of Yogyakarta | 16.99 | 0.49 |
| Others | 18.20 | 1.18 |

Table 1. Provinces of Origin for Indonesia Batik Exports

Source: Ministry of Trade, the Republic of Indonesia, 2023

The existence of the batik industry at the village level has encouraged the development of thematic villages based on the batik industry with support from the micro and macro sectors (Tampubolon et al., 2024). The impact is not only felt nationally, but also contributes significantly to Indonesia's Textile and Textile Product (TPT) exports. In 2024, the value of Textile and Textile Product (TPT) exports reached USD 11.51 billion, placing Indonesia as the 15th-largest exporter worldwide. The distribution of countries by export value is presented in Table 2.

| Rank | Country | Export Value (Billion USD) |
|------|--------------------------|----------------------------|
| 1 | China | 299,02 |
| 2 | Bangladesh | 51,24 |
| 3 | Vietnam | 48,75 |
| 4 | Germany | 40,08 |
| 5 | Italy | 39,68 |
| 6 | India | 36,71 |
| 7 | Turkiye | 31,70 |
| 8 | United States of America | 24,67 |
| 9 | France | 21,24 |
| 10 | Netherlands | 20,62 |
| 15 | Indonesia | 11,91 |

Table 2. Top 15 Countries by Export Value (in Billion USD)

Source: International Trade Centre (ITC)

Table 2 shows that in 2024, Indonesia will become the 15th largest exporter of textiles and textile products (TPT) in the world. Indonesia's position is below that of the United States, France, and the Netherlands. On the other hand, Indonesia's textile industry exports

face several challenges. These challenges include copyright issues, global market competition, and Free Trade Agreements (FTAs).

Copyright issues are important in Indonesia's batik industry. The uniqueness of batik motifs is often reproduced and adapted in other countries, such as Malaysia. This imitation is driven by economic factors that can strengthen Malaysia's position in international markets, particularly in the tourism and textile industries (Hasanah et al., 2025). Another issue is that production efficiency and affordable prices are the main drivers of consumer behavior. The fast-fashion trend offers both low prices and mass accessibility. This condition has led to excessive consumption of fast fashion and a decline in Indonesia's textile industry (Hakim & Rusadi, 2022).

The traditional batik industry has also faced significant pressure from global market competition. China, Bangladesh, and Vietnam are known for mass-producing printed batik at more competitive prices, undermining Indonesian batik's competitiveness in the global market. As a result of this competition, Indonesian batik exports to markets such as the United States have declined by 52.63%. This decline is equivalent to US\$326.57 million of the total value of batik exports in 2023 (Al-Fajri, 2024). Various literature shows that the batik commodity market is currently not only dominated by Indonesia. The presence of competitors has made the batik commodity market even tighter.

Nevertheless, export opportunities remain open through Free Trade Agreements (FTAs) such as the Regional Comprehensive Economic Partnership (RCEP), the Indonesia-Australia Comprehensive Economic Partnership Agreement (IACEPA), and the Preferential Trade Agreement-Developing Eight (PTA-D8). These opportunities are shown in Table 3 below.

| Destination Country | Export Value (million USD) | % Export Market Share | Import Value (million USD) | % Import Market Share | Total Trade (million USD) | Trade Balance (million USD) |
|----------------------------|----------------------------|-----------------------|----------------------------|-----------------------|---------------------------|-----------------------------|
| TOTAL | 11.797,79 | 100,00 | 7.413,81 | 100,00 | 19.211,60 | 4.387,72 |
| ASEAN | 762,96 | 6,47 | 883,80 | 11,92 | 1.646,76 | -120,84 |
| EFTA | 9,08 | 0,08 | 14,79 | 0,20 | 24,47 | -5,11 |
| Australia (RCEP) | 267,49 | 2,27 | 246,26 | 3,32 | 513,75 | 21,24 |
| Japan (RCEP) | 1.009,32 | 8,56 | 309,72 | 4,18 | 1.319,04 | 699,60 |
| South Korea (RCEP) | 517,70 | 4,39 | 493,42 | 6,67 | 1.012,13 | 23,28 |
| RTT (RCEP) | 452,97 | 3,84 | 3.619,01 | 48,81 | 4.071,98 | -3.166,04 |
| New Zealand (RCEP) | 32,23 | 0,27 | 1,11 | 0,01 | 33,34 | 31,21 |
| Bangladesh (PTA-D8) | 276,97 | 2,35 | 67,65 | 0,91 | 344,63 | 209,32 |
| Iran (PTA-D8) | 4,96 | 0,04 | 0,06 | 0,00 | 5,03 | 4,90 |
| Egypt (PTA-D8) | 74,65 | 0,63 | 2,28 | 0,03 | 76,93 | 72,37 |
| Nigeria (PTA-D8) | 12,73 | 0,11 | 0,23 | 0,00 | 12,96 | 12,50 |
| Pakistan (PTA-D8) | 184,18 | 1,56 | 31,02 | 0,42 | 215,20 | 153,16 |
| Turkiye (PTA-D8) | 333,06 | 2,82 | 44,55 | 0,60 | 377,61 | 288,15 |
| Chile | 16,52 | 0,14 | 0,01 | 0,00 | 16,53 | 16,51 |
| Hong Kong | 66,70 | 0,57 | 273,92 | 3,69 | 340,62 | -207,22 |

| | | | | | | |
|-----------------------------|-----------------|--------------|-----------------|--------------|------------------|------------------|
| India | 226,32 | 1,92 | 139,71 | 1,88 | 366,03 | 86,61 |
| Canada | 287,53 | 2,44 | 0,54 | 0,01 | 288,07 | 286,99 |
| Mozambique | 0,47 | 0,00 | 0,57 | 0,01 | 1,04 | -0,11 |
| Palestine | 0,00 | 0,00 | 0,00 | 0,00 | 0,00 | 0,00 |
| Tunisia | 3,21 | 0,03 | 3,88 | 0,05 | 7,08 | -0,57 |
| United Arab Emirates | 218,24 | 1,85 | 0,44 | 0,01 | 218,68 | 217,81 |
| SUBTOTAL | 4.757,91 | 40,33 | 6.133,97 | 82,74 | 10.891,88 | -1.376,06 |
| NON-FTA Countries | 7.039,88 | 59,67 | 1.279,84 | 17,26 | 8.319,73 | 5.763,78 |

Table 3. Balance of Trade in Textile Products and Indonesian Textile Products with FTA Trading Partner Countries in 2024

Source: BPS, 2025 (processed by Puska EIPP)

Based on the 2024 trade balance data in Table 3, Indonesia's textile exports to Free Trade Agreement (FTA) partner countries such as Japan, Turkey, and Bangladesh showed surpluses of USD 699.6 million, USD 288.5 million, and USD 209.3 million, respectively. However, the Free Trade Agreement (FTA) also poses a risk of cheap imported products entering the market, especially from China, which caused a textile trade deficit of USD 3.16 billion in 2023. This shows that Free Trade Agreements (FTAs) are double-edged: on the one hand, they open up export opportunities, but on the other hand, they also create an influx of imported products that can weaken domestic industries (Kementerian Perdagangan, 2025).

Although UNESCO has recognized batik and made it a symbol of national identity, the available literature remains limited in examining how the management of local cultural value chains can protect and strengthen the position of leading commodities such as batik in responding to global dynamics. Previous studies have focused only on cultural aspects, the creative economy, consumer behavior, and export trade, without examining the role of management strategies that integrate cultural values amid external dynamics such as copyright infringement and competition from imported products.

An example is the research by Mawardi & Amanulloh (2024), which discusses that batik not only functions as a cultural symbol but also as an instrument of economic empowerment for local communities. However, the study still focuses on cultural and social aspects without examining strategies for protecting cultural values in industry management. Meanwhile, research by Sumiarsa et al. (2022) examines the integration of tourism and batik crafts in Trusmi, Cirebon, as a form of strengthening community-based creative economy and enhancing the appeal of local culture. However, this study has not touched on the governance of the cultural value chain.

In addition, several studies have examined consumer behavior and batik marketing. Widiana & Ferrinadewi (2025) found that cultural values influence purchasing decisions, particularly through feelings of cultural pride. This study provides an understanding of consumer preferences, but it remains focused on the demand side and does not relate it to batik production or distribution chain management strategies. Finally, Marganus (2021) research describes the comparative and competitive advantages of Indonesian batik exports and shows that its status as a cultural heritage provides added value in the international market. Although the analysis is still limited to economic aspects such as cost efficiency and government support, it does not discuss how the cultural heritage of batik should be protected and managed within the export value chain.

Therefore, the author attempts to fill this gap by analyzing how the governance of the local cultural value chain can be an instrument to strengthen the position of Indonesian batik commodities in responding to global dynamics. The primary focus of this study is to

understand strategies that integrate traditional cultural values in facing the challenges of global trade dynamics, such as copyright issues and competition from imported products.

RESEARCH METHODS

This study employs a qualitative approach. According to Bogdan and Taylor, as cited in Lexy L. Moleong (2011), a qualitative approach is defined as a research method that produces descriptive data in the form of observed statements, writings, and human actions. This approach enables the study to understand phenomena in depth and analyze research problems in a factual, empirically grounded manner.

Data collection in this study was conducted through interviews, literature review, and the collection of secondary data from official sources. The interviews were conducted directly with informants who possess relevant knowledge related to the research topic. The interviews were conducted with Ms. Ratna Puspitasari, Head of the Fashion Division and Junior Expert Trade Analyst, and Ms. Muflichah T. H. Widhawaty, E-Commerce Officer and Junior Expert Trade Analyst at the Directorate of Export Development for Services and Creative Products, Ministry of Trade of the Republic of Indonesia.

Data analysis in this study employed the Miles, Huberman, and Saldaña (2014) model, which consists of three stages: data condensation, data display, and conclusion drawing/verification. Data condensation was carried out by selecting and simplifying raw data into relevant information, followed by displaying the results as structured narratives to clarify relationships among the findings. The final stage involved drawing and verifying conclusions to ensure the validity of the research results..

RESULTS AND RESEARCH

Global Pressure and Local Vulnerability

Global pressures pose a serious threat to the sustainability of the textile heritage value chain, especially at the upstream stage. Easy access to free markets has led to an increasing influx of imported textile products into Indonesia. Based on data from the Ministry of Trade, in 2023, Indonesian batik imports declined by around 15.16% (YoY) to USD 89.05. China, India, Hong Kong, Bangladesh, and Vietnam are the leading suppliers of imported batik to the Indonesian market. China dominates with a total contribution of 39.65%. In addition, batik imports from Bangladesh showed an upward trend, reaching 6.19% in the same year (Kementerian Perdagangan, 2023).

This situation puts local producers, especially small businesses and home industries, at a disadvantage (Prasojo & Adinugraha, 2023). Most consumers choose imported batik because it is cheaper than local batik. In fact, local batik products have high artistic value because they are produced using traditional techniques, not just mass-produced batik-patterned fabrics as many imported products offer. If this condition continues, local batik sales will be disrupted (Siswanto et al., 2022).

The following are the results of the author's interview with Ms. Ratna Puspitasari, Junior Trade Analyst at the Directorate of Creative Services and Products Export Development, Ministry of Trade of the Republic of Indonesia:

“Sebenarnya, kegiatan impor itu sudah dibatasi dengan persyaratan sertifikasi Hak Kekayaan Intelektual (HAKI) yang sudah terdaftar. Impor juga hanya dibuka hanya untuk bahan baku yang belum tersedia di dalam negeri atau kualitasnya belum terpenuhi oleh pelaku lokal. Namun, tetap saja masih ada kebocoran pasar di luar kendali pemerintah.”

The interviews revealed that the gap between regulation and implementation is not merely a technical issue, but rather reflects structural problems in Indonesia's trade governance. Although regulations to limit imports and protect local batik producers are in

place, weak law enforcement and suboptimal coordination between agencies have created opportunities for market players to exploit regulatory loopholes. This situation tends to benefit large-scale importers and distributors, while small batik producers must bear the economic and cultural costs of market liberalization.

The impact of the flood of imported products has been felt with the closure of several textile factories and mass layoffs. From January to July 2024, around 12 textile factories closed, resulting in the loss of more than 12,000 jobs. This impact is most pronounced in West Java, which is famous for its traditional textile production, including batik, woven fabrics, and silk (Tarigan, 2024).

At the downstream stage, the presence of fast fashion and mass production based on digital printing has shifted consumer perceptions of traditional textiles. This phenomenon has transformed cultural meaning into visual commodities that are easy to imitate and sell (Chumo, 2023). Not only that, but imitation products with batik motifs have also reduced public appreciation for traditional techniques that reinforce the original cultural values of Indonesian traditional textiles (Sharma & Seluka, 2025).

From a constructivist perspective, Alexander Wendt (1999) explains that national identity is formed through shared social construction. Changes in meaning resulting from social construction can affect national identity when society no longer views batik as a symbol of national identity but only as a visual commodity. The dominance of fast fashion and imitation products not only shifts consumer preferences but also weakens batik's position as a cultural value that has long been part of Indonesia's national identity. This shift in social meaning is further reinforced by state policies that insufficiently regulate fast fashion and mass-produced imitation textiles, allowing market logics to dominate the construction of cultural value.

Meanwhile, price competition further exacerbates the vulnerability of downstream players in the cultural value chain. Fast-fashion retailers, such as H&M and Zara, have successfully offered affordable, trendy clothing to the public (Sathiyaseelan & Veshaleni, 2024). Consumers' willingness to pay is influenced by factors such as gender, income, quality, and price (Hidayah et al., 2019). The better the price and quality offered, the higher the consumer satisfaction. If the price offered is too high without accompanying quality, it will have an impact on weak cultural utility if consumers do not feel the "value" for the price paid (Setiawan et al., 2022). Consumer preferences for batik designs and motifs also influence final decisions (Wahyuni & Kurniawan, 2019).

An interview with Ms. Ratna Puspitasari, Junior Trade Analyst at the Directorate of Creative Services and Products Export Development, Ministry of Trade of the Republic of Indonesia, revealed that:

“Kain atau produk tekstil itu kan bukan kebutuhan primer sehingga bisa ditunda pembeliannya dan juga kebanyakan konsumen sensitif terhadap harga. Karena itu, kita harus mendorong pelaku usaha lokal untuk menawarkan nilai lebih di luar sekadar harga. Pemerintah sendiri tidak bisa melakukan intervensi harga secara langsung; yang dapat dilakukan adalah pengenaan bea masuk dan dukungan promosi, sementara penentuan harga sepenuhnya berada pada pelaku usaha.”

The interview results show that price sensitivity remains the main factor weakening the competitiveness of local batik. Since the government has limited scope to control prices, the sustainability of the domestic batik industry is primarily determined by business actors' ability to create added value beyond the price dimension. However, the state's limited role in price intervention should not be understood as a lack of capacity, but rather as a policy choice rooted in a market-oriented governance framework. By prioritizing trade liberalization and competitiveness, the government effectively shifts the burden of survival

onto local producers. As a result, the sustainability of the batik industry becomes contingent on market performance rather than on stronger cultural-economic protection mechanisms.

On the other hand, the vulnerability of the batik industry is increasingly evident in cases of motif imitation. The imitation of batik motifs can make batik products less competitive and less marketable because of parties that mass-produce imitation batik at lower costs (Aida et al., 2025). The imitation of batik motifs can also trigger cultural disputes, such as Malaysia's claim to batik, which caused diplomatic tensions. This situation shows the fragility of the Indonesian government's efforts to protect cultural heritage (Hasanah et al., 2025). Efforts to preserve culture also mean maintaining national sovereignty. Without a strong cultural identity, it is not easy to gain recognition at the international level (Husyam, 2025).

The following statement is based on an interview conducted by the author with Ms. Ratna Puspitasari, Junior Trade Analyst at the Directorate of Creative Services and Products Export Development, Ministry of Trade of the Republic of Indonesia.

“Tindakan penjiplakan memang tidak bisa dihindari. Di dalam negeri, hal ini bisa diatasi dengan cara mendaftarkan Hak Kekayaan Intelektual (HAKI), meskipun perlindungannya hanya berlaku secara nasional. Untuk kasus internasional, sulit untuk menuntut karena regulasi di tiap negara berbeda. Selain itu, pengawasan juga sulit dilakukan karena kewenangan Kementerian Perdagangan terbatas pada lingkup nasional saja.”

The interview findings indicate that the protection of batik designs through intellectual property rights remains structurally constrained within the global IPR regime. Although national-level HAKI registration provides formal recognition, it offers limited protection against cross-border imitation due to fragmented international enforcement. This asymmetry places traditional producers from developing countries at a systemic disadvantage, as they often lack the institutional and financial capacity to pursue transnational claims. As a result, the global IPR system disproportionately benefits industrial-scale producers and countries with stronger legal infrastructures, reinforcing inequalities in the protection of cultural heritage.

This condition reflects not merely regulatory fragility but a structural imbalance in which the state prioritizes market openness and trade liberalization over cultural protection, exposing traditional batik producers to intensified global competition without adequate institutional safeguards. Taken together, these findings demonstrate that the governance of Indonesia's cultural value chain is shaped not only by global market pressures but also by domestic policy choices that mediate the protection of textile heritage within an unequal global economic structure.

Heritage Protection through Strengthening the Local Cultural Value Chain

Batik represents an important form of Indonesia's textile heritage with both economic and cultural significance. However, global market dynamics pose increasing challenges to the sustainability of its cultural value. This sub-section examines heritage protection efforts through strengthening the local cultural value chain, focusing on governance measures across production stages.

1. Trade Regulations

Without clear regulations, cultural preservation will only depend on individual and community initiatives. A strong legal framework is needed to preserve cultural heritage sustainably (Husyam, 2025). The Ministry of Trade has issued Minister of Trade Regulation No. 8 of 2024 regarding the control of textile product imports. This policy requires a Surveyor's Report as a condition for importing clothing products and imposes bans and restrictions on certain textile products, such as batik-patterned fabrics and finished textiles.

In addition, the government has also extended the additional import duty and safeguard policies to protect the national textile industry, mainly traditional sectors such as batik (Azzahra, 2025). This regulation not only responds to global market pressures but also ensures that local actors continue to have a competitive space at the upstream and downstream levels of the cultural value chain.

Referring to Alexander Wendt (1999), these trade regulations demonstrate how cultural protection has begun to be integrated into Indonesia's trade governance. Through restrictions on textile imports and inter-ministerial policy coordination, the state is attempting to create institutional space for traditional producers in the cultural value chain. However, the effectiveness of these policies is limited by regulatory loopholes and a strong market orientation, which constrain the extent to which state protection can be implemented. This situation shows that trade governance is no longer based solely on market efficiency, but has begun to incorporate cultural considerations as a basis for state intervention, reflecting a contested shift in how the state defines its role in governing cultural heritage within a liberalized market structure.

2. Standardization and Protection of Batik

Standardization and legal protection are the government's strategies for preserving the sustainability of textile heritage cultural values. From the constructivist perspective of Alexander Wendt (1999), these instruments embed cultural value into regulatory frameworks, allowing batik to be treated as a protected cultural asset rather than merely a market commodity. Through this process, standardization and legal protection help stabilize cultural identity amid intensifying global market competition.

In practice, the Ministry of Industry has strengthened standardization to respond to market dynamics and the challenges of globalization. The application of standards, such as SNI Batik (Indonesian National Standard), SKKNI (Indonesian National Work Competency Standard), Batikmark, Halal Certification, and Green Industry Certification, can assure quality, authenticity, and sustainability of the production process. Beyond expanding market access, including export markets, these regulatory standards function as institutional markers that distinguish authentic batik from mass-produced imitations circulating in the market (Kementerian Perdagangan, 2025).

Not only does it improve batik standardization, but Geographical Indication (GI) also serves as a form of legal protection for products unique to specific regions. GI offers a way to differentiate a product in a competitive market, with higher prices due to its quality and cultural heritage. This differentiation can increase export opportunities, establish trade relations, and enhance the national image in the global market. GI also plays an important role in preserving local cultural heritage and promoting sustainable traditional practices (Tennakoon, 2024).

The following are the results of the author's interview with Ms. Ratna Puspitasari, Junior Trade Analyst at the Directorate of Creative Services and Products Export Development, Ministry of Trade of the Republic of Indonesia:

“Produk dengan Indikasi Geografis itu masih terbatas. Yang mana terkendala syarat pendaftarannya, harus produk spesifik dan unik sesuai daerah asal. Hal ini tentunya memerlukan komitmen bersama dari para pelaku usaha, yang belum sepenuhnya optimal.”

The results of this interview show that the effectiveness of Geographical Indications still depends on the readiness of implementation at the business level, which has not yet been fully optimized.

In addition, the government is promoting Intellectual Property Rights (IPR) certification for actors in the creative economy to protect local products and designs. IPR ownership is crucial in facing the global market because it provides legal certainty against

product imitation (Widiarty, 2024). One of the main aspects of IPR is copyright, which is stipulated in Law Number 28 of 2014, which has undergone several amendments (Indrawati, 2024). This is reinforced by the Ministry of Law and Human Rights through the registration of Communal Intellectual Property (KIK) to prevent foreign parties from making unilateral claims to Indonesian cultural assets as their own (Kementerian Hukum dan HAM Republik Indonesia, 2025). Therefore, these legal instruments demonstrate how the state constructs and reinforces shared understandings that define cultural expressions as assets requiring protection within national governance practices.

3. Export and Digitalization Program

Strengthening exports and digitalization are strategic steps taken by the government to expand the reach of textile heritage in the global market. The Ministry of Creative Economy is collaborating with the Ministry of Micro, Small, and Medium Enterprises and the Ministry of Trade through the 2025 Indonesian Creative Export Acceleration (ASYIK) program. This program includes product curation, boot camps, certification facilitation, business matching, and export exhibitions to help creative economy players develop export capacity to penetrate global markets with their respective superior products (Kementerian Ekonomi Kreatif, 2024). This policy not only prepares business players to enter the global market but also encourages the standardization of quality to maintain the cultural value attached to the products.

At the marketing level, the Ministry of Trade and the cross-border e-commerce platform Master Bagasi cooperate. This collaboration is considered proof that Indonesian products are highly competitive and capable of going global. With the right promotional strategies and support from various parties, Master Bagasi strengthens the position of local products while enabling MSMEs to move up the ladder by entering the global trade chain (Sumantri, 2025). In line with this, the Ministry of Trade is also encouraging an increase in digital-based exports as an adaptive measure to technological developments. The Ministry of Trade, together with Shopee Indonesia, launched the FLEXI Export program, a digital export scheme that gives MSMEs greater flexibility to manage their businesses in international markets. This program is expected to expand Indonesian SMEs' access to global markets through a more strategic, flexible approach tailored to each business's characteristics (Investing, 2025).

However, based on the author's interview with Ms. Muflichah T. H. Widhawaty, E-Commerce Officer and Junior Expert Trade Analyst at the Directorate of Export Development for Services and Creative Products, Ministry of Trade of the Republic of Indonesia, revealed that:

“Kolaborasi program e-commerce baru dilaksanakan tahun ini melalui kolaborasi dengan marketplace seperti Shopee, yang fokus pada modest fashion dan busana muslim. Untuk produk tekstil heritage sendiri memang belum ada program khusus. Namun sejak pandemi COVID-19, penajakan e-commerce sudah dilakukan, dan tahun ini mulai ditindaklanjuti lebih serius lagi. Dengan rencana awal, kawasan Asia menjadi target awal karena logistik lebih mudah dan biaya nya lebih terjangkau.”

The interview shows that digital initiatives for heritage textiles are just beginning, with specific programs for these products only recently considered. This highlights a gap in targeted support for traditional producers in the digital value chain and underscores the need for more deliberate measures to integrate heritage textiles into e-commerce strategies.

4. Strengthening Capacity Building

Strengthening the capacity of cultural actors is crucial for sustaining the local cultural value chain, ensuring that cultural values are continuously reproduced through interactions and practices among actors. The Laweyan Batik Village provides a concrete example in

which the Surakarta city government, international NGOs such as GIZ and the World Bank, and local universities collaborate to promote the sustainability of the batik sector. This is facilitated through the Laweyan Batik Village Development Forum (FPKBL), which serves as a platform for coordination and joint action. Support includes funding, infrastructure development, training for craftsmen and tourists, and promoting the village as an educational tourist destination (Harsono & Permana, 2020). This shows how strengthening local capacity can reinforce the position of textile heritage amid global pressures by clarifying the distribution of roles in the cultural value chain.

The following statement is based on an interview conducted by the author with Ms. Muflichah T. H. Widhawaty, E-Commerce Officer and Junior Expert Trade Analyst at the Directorate of Export Development for Services and Creative Products, Ministry of Trade of the Republic of Indonesia.

“Branding melalui e-commerce dan promosi konvensional itu saling melengkapi. Buyer biasanya ingin melihat produk langsung, tapi dokumentasi digital di media sosial atau website menjadi pintu awal untuk menarik minat mereka. Promosi digital juga lebih murah dan bisa menjangkau buyer lintas negara. Namun, branding tidak bisa berhasil sekali saja; buyer butuh waktu untuk percaya, biasanya setelah melihat konsistensi produk beberapa tahun. Misalnya, di pameran, tahun pertama mereka hanya melihat, tahun kedua mulai mempertimbangkan, dan baru di tahun ketiga membeli.”

This interview indicates that branding for heritage textiles requires patience and consistency. Digital platforms reach international buyers efficiently, while trade fairs allow buyers to experience products firsthand. Conversion into purchases may take several years, highlighting the need for ongoing government support for promotion and capacity building. Pricing and value remain the responsibility of local producers.

Overall, trade regulations, standardization, export and digitalization programs, and capacity building complement each other, strengthening the sustainability, authenticity, and market competitiveness of Indonesia’s textile heritage within the global value chain.

CONCLUSION

This article concludes that the protection of Indonesia’s textile heritage, particularly batik, is not driven solely by economic interests, but rather by the construction of national identity and the internalization of cultural norms that shape state policy preferences. The findings indicate that strengthening the local cultural value chain is pursued through a combination of trade regulations, standardization and legal protection, export and digitalization programs, and capacity building, which collectively help maintain the sustainability, authenticity, and competitiveness of textile heritage amid global market pressures. However, the effectiveness of these policies remains influenced by implementation constraints at the level of business actors and the uneven integration of heritage textiles into digital and export strategies. Therefore, future research is encouraged further to examine policy implementation dynamics and local producers’ responses, as well as to explore the role of non-state actors and digital innovation in enhancing the protection of cultural heritage within global value chains.

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