



Strategy for strengthening the creative industry through the study of Jombangan Batik aesthetics and analysis of its manufacturing process



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ABSTRACT

The strategy of developing creative industries based on local wisdom is a means that can be adapted in the era of technological development. This effort can be done by analyzing the in-depth part of cultural products such as batik. The existence of batik, which not only covers the world of art, culture but also industry, can be utilized as a basis for building strategies. Exploring the strategy of strengthening local wisdom-based creative industries is obtained through the process of studying Jombangan Batik in East Java using qualitative methods. Data collection techniques in the form of observation and interviews were conducted at CV. Charisma Batik Sejahtera is a batik production site in Jombang Regency. Data mining is also strengthened through literature review techniques with aligned topics. It was found that the strategy of using local wisdom in CV. Charisma Batik Sejahtera utilizes local wisdom in the pre-production stage to produce sales. This can be a foundation or model to be applied in other creative industries. The utilization of local wisdom as a source of ideas in making products, ranging from materials, naming, values, and visuals. The manufacturing process can also include local wisdom, such as the value of protecting the environment and improving work skills. Thus, this strategy can be implemented and become an inspiration for other creative industries in incorporating elements and values from local wisdom.



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1. Introduction

Technological advancement is one of the challenges and opportunities in the development of the global economy [1]. The ease of information dissemination is a positive impact of these advances. Along with the massive changes of the economic algorithm, it also has an influence on the creative industry, especially artists, craftsmen, and businesses on a small and medium scale [2]. Technological advancements have transformed industry algorithms, enabling more efficient production and marketing processes within the creative sector. However, to maintain cultural identity and competitive advantage, it is crucial to integrate local wisdom values into these technologically driven frameworks. Strengthening the creative industry through the synergy of innovation and local cultural heritage ensures sustainable development and preserves community uniqueness amid rapid digitalization. Utilizing technology and industrial digitalization is a must for creative industry players to penetrate the market. People's proximity to technology provides an opportunity to include products in it [3]. Thus, there is a need for strategies that must continue to be developed following changes in market demand [4]. Strategizing to strengthen the creative industry is a complex problem that cannot be solved in a short time [5]. A fundamental understanding of various aspects needs to be considered,

observed, and studied. Some of these aspects are consumers, markets, culture, infrastructure, and so on [6]. The preparation of a strategy that is able to become a foundation and guide for creative industry players needs to have maximum achievement [7]. Various parties need to take part in the preparation process. The government, entrepreneurs, communities, workers, craftsmen, and educational institutions are examples of figures who need to contribute in this regard. Each element has an important role in the adjustment of its respective main tasks [8]. The selection of concepts in the preparation of strategies to strengthen the creative industry is another urgency that must be considered. The concept of strengthening creative industry strategy through digital technology must also pay attention to fundamental aspects that can be used as a foundation, namely the use of local wisdom. The creative industry is closely related to the relationship between humans, art, and culture. Thus, this is in line with the concept of advancing local industry by utilizing existing potential. The selection can be adjusted to the conditions and situation in which the strategy is implemented. Technological progress is an example of a concept that can be selected based on the values of modernization and globalization [9]. Behind these advances, it is important to pay attention and consider the value of local wisdom and culture as a concept in strategy making [10].

The closeness of people in Indonesia to culture and traditional arts is a form of relationship between mindset and life [11]. Each region has cultural diversity based on its sociological and anthropological conditions. One of the cultural products that has a close relationship with the Javanese community is batik. Human birth and death are symbolized in ornamental batik motifs. The *wastra* work is also used by the community as a functional work of art. Each motif symbolizes an event, a story, and a philosophical value that is depicted in an aesthetic visualization [12]. Batik has a direct connection with other cultural products and local wisdom. One of the media used to write down the culture of society is through batik [13]. Batik motifs are created using inspiration from other cultural products such as folklore, natural resources, customs, and so on. An example of this combination is the Parang batik, which was inspired by the cliffs on the southern coast when Panembahan Senopati was meditating [14]. Some of these cultural elements become one of the sources of inspiration in the creation of products by creative industry players. Thus, the preparation of a strategy to strengthen the creative industry can be based on the values of local wisdom behind the work of batik *wastra* [15]. This opportunity can be functionalized so that a strategy is created that is in accordance with the economic and cultural conditions prevailing in the area [16].

One of the centers of the batik industry in East Java is in Jombang Regency [17]. The *wastra* made by the process of depicting the transverse with hot wax, called *malam*, originating from the area, is known as batik Jombangan. The artisans create batik based on local wisdom that circulates around people's lives. The relationship between local wisdom/other cultural products and batik Jombangan has a strong correlation. Craftsmen make other cultural elements as one of the sources of inspiration for making batik motifs. The process of making batik Jombangan, until the sales process, can be studied more deeply to find concepts that are applied in developing marketing strategies. Through this process, batik can become a representative object to develop a strategy to strengthen the creative industry in Jombang Regency. The purpose of this research is to find out the variety of batik Jombangan motifs made based on the background of local wisdom and develop strategies that can be used to strengthen the creative industry in the local area. It is hoped that this research will be able to become a source of literature for creative industry players in implementing marketing strategies, especially regarding the strengthening of creative industries based on traditional arts [18]. Strengthening the strategy is built by paying attention to every production process in a creative industry. This includes production preparation such as finding ideas, seeking inspiration, to preparing production materials. Another stage that can be studied in depth from the process of making Jombangan Batik is the production stage. The production process needs to involve detailed parts such as environmental safety, welfare, and safety of resources, and other elements that will later be found in the batik making process, and can be a foundation for production for other industries.

Based on this background, a literature study of previous research is needed to find research gaps [19]. The purpose of this step is as a material to find novelty and the current form [20].

Previous research with the same topic related to batik typical of Jombang Regency is research conducted by Lia Laili Farida [21]. The background of the research is the history of the development of batik Jombang, which is still relatively new and is in the period of searching for the identity of textile characteristics. The process of batik making activities by the community that began in 1944 until today is a process of creating batik characteristics based on exploring identity. The purpose was to identify the history of the development of hand-drawn batik in Sekar Jati from 1993 to 2018 and find the kinds of batik motifs that have been produced in the gallery. Based on this description, there are differences between the research conducted by Lia and the author. This research is the latest form of development by exploring Batik Jombang as a medium for preparing strategies to strengthen the creative industry. There is also a difference in the selection of research subjects, where the research was conducted at Sekar Jati Batik gallery, while this research was conducted at Charlesma Batik Sejahtera Gallery. The objectives of the two studies also have differences, but the results of Lia's research can be used as a source of literature. The lack of research on batik Jombang is a great opportunity to add references to studies related to cultural products and fine arts in the midst of technological developments. This research position is a new research that strives to be able to become a scientific paper that has a positive impact on change, especially in the fields of fine arts, economics, marketing, and creative industries in Jombang Regency and other regions nationally and internationally.

2. Method

The selection of research methods is one of the cornerstones for compiling structured, planned, and credible research. The method is a guide to start research until the process of presenting data in the discussion. The approach used in this research is a qualitative method of descriptive type [19]. The background of choosing this method is the suitability of the data in the field that can be explained descriptively, so that it can be better understood when presented. The data is not in the form of calculations or numbers, because the main purpose of data mining is a strategy that is explained specifically and in depth. The method is a narrative concept of detailed, detailed, and in-depth descriptions of research data. The approach is supported by various data collection techniques, namely (1) Observation, (2) Interview, and (3) Literature study [22]. Observation is a scientific field observation activity to observe a phenomenon or event that occurs, then record for action in the assessment process [23]. This research was conducted in the Jombang Regency area, East Java Province. One batik production place in the Jombang area, namely Charlesma Batik Sejahtera Gallery, which is also the research subject to be observed. Observations were made directly at the batik production site with several aspects, namely: (1) The process of making batik from start to finish, (2) Batik packaging process, (3) The process of selling batik, until the product reaches the hands of consumers (buying and selling activities). The purpose of the observation is to find out the production process from marketing as a basis for knowing the scheme or strategy used in the circular economy in the creative industry and knowing the process of making products. During the observation process, notes and documentation were also taken using gadgets. The data were later reduced to be presented in the discussion [19].

The next technique in the data collection process is the interview. The interview technique is an activity of seeking information from sources or informants through a question-and-answer process [24]. The preparation of strategies for strengthening the creative industry in Jombang Regency is based on the process of creating batik products for sale. Thus, the interview was conducted directly with the owner of Charlesma Batik Sejahtera Gallery, who knows the cycle that takes place at the production site. The gallery owner is the informant who is the primary data source and is supported by the batik artisans involved as a secondary data source. Informants were selected based on their detailed understanding of the topic and the data needed. Interviews were also conducted with several other informants who understand batik in Jombang Regency, as well as mastery related to local creative industry studies. The interview process was conducted directly with the informants and documented in the form of voice recordings. The recording device uses features found on gadgets or cellphones [19]. Literature study or documentation is a series of activities related to the method of collecting findings sourced from library data, reading, recording, and processing research materials [25]. Some

literature is used as a primary data source that supports and complements the findings derived from observations and interviews [22]. Literature sources come from journals, books, scientific papers, or other reading sources that discuss batik, especially batik in Jombang Regency, and strategies for strengthening the creative industry.

This research is also supported by the use of theory, which is used to examine more deeply the typical batik of Jombang Regency. The theory also functions as an approach or foundation in the data discussion process. The approach used is an aesthetic theory proposed by Luca Landoli and Gieuseppe Zollo in their book entitled "Elegant Design - A Designer's Guide to Harnessing Aesthetics" [26]. Luca describes how the process of studying a work of art is based on eight strategies to find its aesthetic value. Through in-depth aesthetic assessment of typical Jombang batik, various schemes can be developed that can become a strategy for strengthening the creative industry. The assessment of aesthetic value is not only based on the visual part but also on the deep part, namely, meaning and philosophy. The following are eight strategies proposed by Luca, namely: (1) Use of center power, (2) Emphasis, (3) Reduction of details, (4) Symmetry balance, (5) Group, (6) Separation, (7) Remix, (8) Contrast and balance [26]. The use of central strength in artwork is the part that is highlighted as the center of interest. The part that attracts attention and is able to characterize or differentiate from other artworks. Emphasis strategy is part of understanding the emphasized strength of the artwork. Emphasis can be realized from the visual side, meaning, the creation process and various other aspects. Detail reduction is a strategy to simplify visual objects so that they are easily remembered by the public or art lovers. Simplification also serves to create deep elemental complexity so that it can be understood by various audiences. Symmetry balance is related to the arrangement of elements and components presented in the artwork. Assessment of shape, line, color, material, and various other elements of art. Group or grouping is a way of uniting materially different parts or elements in it, so as to create a unified whole and support each other. The next strategy is separation, which relates to the mapping of parts with the aim of understanding each group. The last strategy written by Luca is contrast and balance, which explains the characteristics and uniqueness that are realized in the artwork created [26].

The second approach used as a basis for the preparation of strategies to strengthen the creative industry is the theory put forward by Porter. Porter's industrial and business strategic theory explains several steps or ways to develop the strategy. Some aspects that must be considered include: (1) Tailored, (2) Suppliers, (3) Upgrade [27]. The first aspect is to pay attention to the environment, which is very important in understanding competitive advantage. This can be supported by high specialization related to human resources through training tailored to industry needs or called tailored. The specialization of local factors is able to encourage the accumulation of skills quickly and precisely, thus affecting the best level of innovation [27]. The second aspect is Suppliers, which means that industrial strengthening strategies must pay attention to the strength of suppliers and similar industries. The existence of a unique and characteristic institutional mechanism is a determining factor in the success of competing through strategizing [27]. The third and final aspect is upgrading. The purpose of this aspect is to determine the competitive advantage of the company's strategy, structure, and competitors. The various levels, such as regional and national, also have opportunities. The presence of local competitors also affects the innovation development strategy. Local competitors have greater pressure than foreign competitors to upgrade. Thus, these three aspects become the basis for developing industrial strengthening strategies [27]. Based on the two theories, they have a portion to discuss or examine according to their respective studies, but they still have a relationship with each other. Aesthetic theory is used to craft batik as a work of art, and industrial strategy theory supports works of art as a basis for developing strategies. Both are interconnected and related, so that the strategies developed to strengthen the creative industry can be maximized.

3. Results and Discussion

Each region has a diversity of cultural products that have their own characteristics. These differences are a manifestation of the many cultural resources that have the potential to be developed. One of the regions that is the root and center of Javanese culture is Jombang Regency. An industrial, agrarian region located in the central part of East Java Province, Indonesia. This

area used to be part of the vast territory of the Majapahit Kingdom [28]. There are several relics that are evidence of the Majapahit Kingdom's power in Jombang Regency, namely the discovery of a building site made of andesite stone called Candi Arimbi, which is the southern gate to enter the center of the royal territory [29]. The regency is an agrarian region with many natural resources such as coffee, rice, sugar cane, vegetables, fruit, and so on. Thus, many cultural products have local wisdom values in the form of crops. Some examples of products from local wisdom are the use of pandan leaves as woven carpets or hats. The fertility of the soil in the Jombang area is also reflected in the creation of motifs on several batik motifs in Jombang Regency. Coffee beans from Mount Anjasmoro in Jombang are also processed into coffee powder that can compete in the market. This shows how strong the power of local wisdom is in the cultural products of its people.

The aesthetic value of batik motifs is brought out through various efforts. The first effort is to increase the detail of the wax strokes on the surface of the cloth. There are several sizes of canting, and the smaller the size, the more detailed and complex the image will be. Thus, the resulting product will have a high selling value. Motifs made from canting with this size are well calculated, because the manufacturing process is complicated and takes longer. The beauty of the motif is that it becomes a visual symbol that becomes a story medium in the form of decorative motifs. Each motif that is made has a certain meaning and purpose, and this becomes an aesthetic part that is not only assessed from its visuals, but also the deepest part that is not visible. Some motifs that have story value, such as the Truntum motif typical of Mataram, which tells about the beauty of the night star, there is also a motif from Jombang Regency, namely Kebo Kicak, which is a visual that tells the legend of the naming of the area. Thus, the view of aesthetic value is not only from the visual beauty of batik products, but also the story, history, and manufacturing process that make it a work of art. Batik is one of the cultural products developed in Javanese society, including in Jombang Regency. This area is also known as one of the centers of the batik industry in Central Java Province. The *wastra* works from this area are known as "batik Jombang", which means that the craft is made by the original craftsmen of Jombang Regency, made in the area, and uses motif inspiration sources from local wisdom. The visual characteristics of batik motifs are not only realized from the ornamental variety that tells local wisdom, but also as a product that has a selling value in terms of functional and aesthetic value in the creative industry [30].

There are many artisans who are still active today and continue to develop the beauty of batik *wastra* motifs. One of the batik artisans in Jombang is Mr. Nurcholis Ekoleksono, as the owner of Chariesma Batik Sejahtera Gallery. The establishment of CV. Chariesma Batik Sejahtera began with the existence of a batik artisan association in Karangwinongan village. Artisans in the area are known for their distinctive batik using natural dyes. CV. Chariesma Batik Sejahtera has a vision and mission to always empower the community by involving them in batik production activities. From this involvement, it is hoped that the community will have more professional batik skills, so that they can be used as a livelihood. It is hoped that in the future, Jombang batik will also be known by the wider community. Jombang batik, which is made using coloring techniques, does not have a negative impact on the environment. Batik produced by CV. Chariesma Batik Sejahtera has succeeded in penetrating the international market. The marketing strategies carried out by this place include participating in various batik exhibitions and joining batik lover communities, such as; (1) National Batik Exhibition (GBN) held in Jakarta, (2) Astra Batik Exhibition and Regional Superior Product Exhibition held by the East Java Batik Association, (3) Collaborating with local designers. The batik production place that has been established since 2016 has created various collections of batik motifs that raise the theme of local wisdom. The gallery was officially established from that year, but Mr. Nurcholis has a lineage from his grandparents and great-grandparents, who were also batik artisans. The power of lineage as a batik craftsman continues to be preserved by Mr. Nurcholis with the aim of maintaining the breed of cultural values based on descent. Thus, the products produced have a deeper value, and the strength of the culture is getting stronger. Each batik craftsman has their own advantages and characteristics, including the Chariesma Batik Sejahtera Gallery. The advantages built by Mr. Nurcholis carry two concepts that pay attention to the human resources, economy, and environment (nature). There are two main concepts carried by this batik gallery,

namely: (1) Environmentally friendly product manufacturing process, (2) Utilization of Human Resources around. These two concepts continue to be maintained as a form of supporting the circular economy and environmental preservation.

The first concept is the utilization of surrounding human resources [31]. Mr. Nurcholis invites the surrounding community to be involved in batik production activities in the gallery. The process of involving the community requires successive steps, this is because the surrounding community still does not have the skills and knowledge about batik. Thus, the strategy is to conduct socialization and training for the community, especially housewives who have free time. The socialization was directed at making the community aware of: (1) The importance of each individual to continue to preserve local culture such as batik, (2) Utilizing free time to continue to be active (productive age), (3) Equalizing the vision and mission owned by the batik gallery with the community (prospective crafters). The socialization process can be carried out by conducting training that utilizes local wisdom as inspiration in creating products, Fig. 1. This is also done by this batik production place, which focuses on creating motifs originating from regional culture. This process can be adapted in various aspects of production for other creative industries, such as making local culture or wisdom in making illustrations on packaging, and making special editions specifically for culture at certain moments. These efforts need to be carried out by parties who have succeeded in choosing this strategy. The government, as a community driver, can work together with creative economy actors who have achieved success in collaborating on the production of goods with local wisdom values. The government is able to support in terms of facilities and infrastructure, finances, and later make industry owners resource persons. The experience gained directly by these actors will be more in line with the conditions experienced by other people who work in the creative industry.



Fig. 1. Training Process by Directly Involving the Community (craftswomen) as Prospective Batik Crafters based on the Style Used at Chariesma Batik Sejahtera Gallery

Through these steps or strategies, it is hoped that it will be able to encourage public interest in becoming batik crafters who are the main figures in cultural preservation. Understanding through socialization is also able to encourage the running of one goal or goals in the aspect of teamwork, so that it affects the quality of work and product results. The second step is a continuation related to the previous step, namely training or workshops. The level of difficulty is also influenced by the different characteristics of batik crafters from one another. The adjustment of the application of the style owned by Chariesma Batik Sejahtera Gallery must be well understood by prospective crafters. Training is conducted to emphasize the skills of the community, so that they understand exactly how the process of making batik works from start to finish. The mastery of the material and the ability to make the term crafters become attached to the community. Fig. 2 is Batik Making Process with Traditional Technique (Handmade) at Chariesma Batik Sejahtera Gallery.



Fig. 2. Batik Making Process with Traditional Technique (Handmade) at Chariesma Batik Sejahtera Gallery, Indonesia

The second concept is the process of making batik that is not harmful to the environment/nature. One of the characteristics of batik made at Chariesma Batik Sejahtera Gallery is that it is safe and harmless to the environment. It is able to minimize the danger of chemicals used in natural dyes and color locking to the fabric, which is generally used by other batik craftsmen. Unlike the batik gallery owned by Mr. Nurcholis, where the entire process of making batik from start to finish does not use harmful materials or substances. The process of making batik in this gallery is divided into three stages, namely: (1) Motive design stage, (2) The process of attaching hot wax to the cloth (*nyanting*), (3) The coloring process. The first step is the process of making motif designs that originate from local wisdom, such as temples, natural resources, folklore, advice, and so on. These thematic objects are visualized into beautiful ornamentation with styles such as stilation, deformation, or distortion [32]. The stages of making batik motifs also go through the process of thinking about the meaning and philosophical values contained in them. Thus, the artwork becomes the hallmark of Batik Jombangan. The second step is the process of applying hot wax to the cloth, or called *nyanting* in Javanese [33]. This step begins with the process of transferring the pattern to the cloth, then proceeds to attach *malam* (hot wax) to the pattern. Batik motifs are divided into two, namely the main and supporting motifs, Fig. 3. Adding details by depicting small elements of lines and shapes. The last stage is done when the drawing of the pattern from the hot night using a tool called *canting* has been completed. Next is the coloring process, so that the aesthetic value in terms of visual color can appear. The substances used for coloring in the Chariesma Batik Sejahtera Gallery are made from natural materials. The natural materials used are taken from the surrounding environment and use a concept similar to the term "selective cutting". The meaning of the concept is to pay attention to the quantity of natural materials used and continue planting. Most of the coloring materials come from plants [34].



Fig. 3. Hot Wex Attachment Process (*malam*) Using *Canting*

Based on the second concept, there are aspects that can be organized into a strategy to strengthen the creative industry in Jombang Regency. The steps of making batik Jombangan can be packaged and reorganized as a strategy that has the value of locality, culture, and local wisdom. Through the design-making process, the strategy that can be used is to create products

that have a strong local wisdom value. The design process of batik Jombang by Mr. Nurcholis involves elements that are attached to the lives of the surrounding community and are included in the form of culture. Local wisdom can be drawn and used as a source of inspiration, thematic object, concept, or grand design in making various other interesting products in the creative industry [35]. Thus, the locality value of the product can be marketed not only in the surrounding environment but also to a wider market level. The diversity of local wisdom and culture can be utilized as a theme that appears in contemporary or modern products. Cultural values can be brought out by the process of enrichment and creation, so that it is more in line with market interests [36]. The use of natural materials in batik Jombang products at the Charisma Batik Sejahtera Gallery can be the basis for a creative industry strategy that involves other aspects/fields. In creating a product or work must consider the other side, not only from an economic point of view [37]. Paying attention to elements of other fields that are packaged into the products made can be a way to expand market interest [38]. These fields can support each other and become another option for public interest. Based on the options, it can indirectly be a solution to create the style or characteristics of the products made [39]. Mr. Nurcholis, as the owner or owner is also responsible for the marketing process of the products produced. Target marketing of batik is addressed to: (1) People who are interested in regional batik made with natural coloring, (2) People who like products with a go green theme and are not harmful to the environment, (3) Batik collectors who have deep philosophical values, (4) Designers who like motifs in the style made at Charisma Batik Sejahtera. Some of the batik motifs made in this place include Jula-juli batik, Kicak Kebo, Arimbi Ratu, Tapak Rondo, and so on. Batik Jombang made using natural materials in the gallery has its own characteristics that can attract market interest. These characteristics must be adapted to certain groups of people. Thus, the next strategy is to pay attention to and select the market group that will be targeted [40]. The success of product sales and distribution can be achieved by determining in advance to whom the product will be sold, so that the circular market can run well and according to plan. The selection of the target market also determines how the product branding will be packaged [41]. The values of wisdom contained in Batik Jombang are the basis that can be used to develop a strategy for strengthening the creative industry in Jombang Regency. Adjustments based on environmental, cultural, and situational conditions can be made. Thus, existing cultural products can be aligned with the product marketing process of the creative industry in the region [31], see Fig.4.

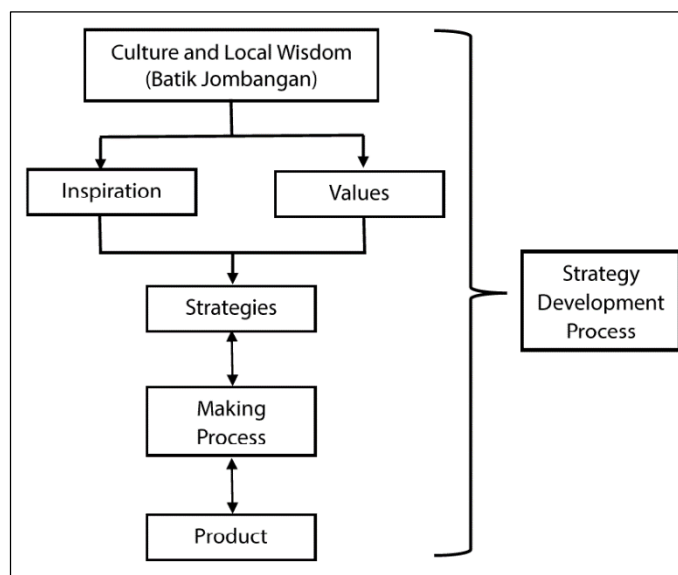






Fig. 4. Cultural Products in the form of Batik Jombang as a Strategy to Strengthen the Creative Industry

Local wisdom plays a strategic role in strengthening the creative industry as it embodies unique and authentic cultural values that cannot be replicated by mass-produced or global products. These values serve as a rich source of inspiration for the development of designs,

motifs, and product concepts that create a strong and distinctive identity in the market (Table 1). Thus, local wisdom functions not only as an aesthetic element but also as a cultural capital that enhances product competitiveness at both national and international levels. Furthermore, integrating local wisdom into the production process supports the economic and social sustainability of local communities. Local wisdom encourages the prudent and environmentally friendly use of natural resources while revitalizing traditional techniques of high cultural value. This approach not only preserves cultural heritage but also strengthens community economic structures by creating employment opportunities and enhancing human resource capacity through training and active involvement in production processes. Local wisdom as a cultural foundation fosters an emotional and psychological connection between products and consumers. Products that embody local values possess a deeper appeal by conveying stories, philosophies, and meanings rooted in indigenous culture. This approach not only increases product added value but also strengthens consumer loyalty and opens niche market opportunities that appreciate cultural uniqueness and sustainability. Therefore, leveraging local wisdom is a key component in the development and strengthening strategies of contemporary creative industries.

Table 1. Visualization of Batik Jombang Motifs Produced in the Charisma Batik Sejahtera Gallery

Visual of Batik	Name of Batik	Story or Meaning of the Batik Motifs
	Batik Jula-juli	Jula-Juli is a traditional art in the form of a performing art typical of Jombang Regency. This motif is inspired by this culture, which has an implied meaning in a swamp plant, namely Azzolla Pinnata. The meaning of this batik motif is to teach that humans must respect each other. Each individual is a family whose relationship must be maintained closely. Helping each other, maintaining harmony is visualized by living plant leaves that are connected to each other. This plant is a swamp plant which is considered a weed, but it turns out it has many benefits, meaning that humans must benefit each other.
	Batik Kicak Kebo	Batik Kicak Kebo visualizes the typical folklore of Jombang Regency. The expression of oral culture into batik media, which has local wisdom values. The origins of the Jombang area are also told in the legend of the fight between Kebo Kicak and Surontanu.
	Batik Arimbi Ratu	Arimbi Ratu is a motif taken from the relief form of Arimbi Temple. The main motif is a pendant ornament, which is deformed into an ornament with the addition of floral elements. This temple is a legacy of the Majapahit Kingdom in Jombang Regency as a symbol of the gateway.
	Batik Jombang Kharismatik	This batik visualizes the shape of a typical Jombang monument called Ringin Contong. These thematic objects symbolize the beauty of the region from various sources, such as the charisma of famous figures from this area, natural resources, religion, and so on.

4. Conclusion

Jombang Regency, as a cultural and historical center of Javanese heritage, possesses a diverse range of cultural products deeply rooted in local wisdom and natural resources. The region's agrarian nature and rich history, including remnants of the Majapahit Kingdom, inspire various cultural expressions such as batik motifs derived from local flora and folklore. The batik industry, particularly exemplified by batik Jombang, integrates aesthetic and functional

values that reflect local culture, environmental sustainability, and community involvement. Artisans like Mr. Nurcholis of Charisma Batik Sejahtera maintain traditional techniques, utilizing natural dyes and emphasizing environmentally friendly production processes while empowering local communities through training and socialization. These efforts contribute to preserving cultural identity, fostering sustainable economic opportunities, and enhancing product distinctiveness in both local and international markets. The strategic development of Batik Jombang as a creative industry leverages local wisdom, environmental sustainability, and targeted marketing to strengthen its market presence and cultural significance. By incorporating motifs inspired by regional history, nature, and philosophy, and employing eco-friendly materials, the products appeal to environmentally conscious consumers, collectors, and designers. The active involvement of the local community through capacity building supports a circular economy and ensures skill transfer and cultural continuity. Market segmentation and branding strategies further enhance product competitiveness by aligning with consumer values and preferences. Collectively, these approaches provide a comprehensive model for integrating cultural heritage, environmental responsibility, and economic development within the creative industries of Jombang Regency and other places. This research is a form of concern for cultural products that must be preserved. Its existence is an important part of life and can be an inspiration through development based on the times. For example, batik Jombang is used as the basis for developing a strategy to strengthen the creative industry in Jombang Regency, Indonesia. This research is recommended to readers who come from various backgrounds, such as students, lecturers, researchers, communities, and people who are interested in the study of traditional arts, local wisdom, and culture. It is hoped that this research can be one of the foundations for developing strategies or rules to strengthen today's creative industries.

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