



CATHARSIS 12 (1) 2023  
34-44

p-ISSN 2252-6900 I e-ISSN 2502-4531



**Catharsis: Journal of Arts Education**

<http://journal.unnes.ac.id/sju/index.php/chatarsis>

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## **Maintaining the Tradition of Making Batik while Chanting: Management of Cultural Conservation of the Rifa'iyah Batik Community, Kalipucang Wetan Village**

**Gallah Akbar Mahardhika<sup>✉</sup>, Eko Sugiarto, Wandah Wibawanto**  
Email: [galahakbar93@students.unnes.ac.id](mailto:galahakbar93@students.unnes.ac.id)

Universitas Negeri Semarang, Indonesia

Received 26 December 2022, Accepted 16 February 2023, Published 31 May 2023

### **Abstrack**

Rifa'iyah batik is one of the batiks that maintains traditional and cultural values by reciting poetry in the batik process. The values in Rifa'iyah's batik culture have made it survive amidst the competition in the textile industry. This research aims to reveal the management of cultural conservation by the Rifa'iyah Batik Community in Kalipucang Wetan Village, Batang Regency. This research used a qualitative approach with a case study model. Data collection techniques used observation, interviews, and document studies. Data validity used source triangulation. Data analysis used an interactive model with stages: reduction, presentation, and data verification. The research results show that conservation management of Rifa'iyah batik culture is carried out by applying the conservation principles (save, study, use) through the POAC management function. The benefits of this research can be used as a reference in efforts to conserve batik culture in other regions.

**Keywords:** Batik, Management, Conversation, Syair, Rifa'iyah.

**DOI :** <https://doi.org/10.15294/catharsis.v12i1.71561> to this article

## INTRODUCTION

Batik is a cultural heritage that the world has recognized. This recognition has been declared by UNESCO since October 2, 2009, as reported from the website of the Permanent Delegation of the Republic of Indonesia for UNESCO (KWRIU) (Galih, 2017). This recognition should be the nation's pride and a big reason for people to preserve batik culture.

Batik also has a considerable impact on the Indonesian economy, which contributes around 407.5 billion rupiahs in production value per month (Siregar et al., 2020: 89). In fact, batik has become one of the pillars of the National Economic Recovery (PEN) after the Covid-19 pandemic (Nursalim, 2023: 11). This role shows that batik can be a promising industry.

The challenges of the batik industry demand batik makers to continue to increase production rates in order to survive in the market (Kurdianto et al., 2021: 21). This challenge certainly cannot be met when the batik makers use the written batik technique; with a long production time. Batik makers often use the stamp technique to increase the production rate (Nafiah et al., 2022: 36). Nafiah et al. explained that printed batik also tends to be more popular with consumers because the price is relatively more affordable.

Along with the development of technology, making batik with printing technology has emerged. However, in terms of process, the technique cannot be interpreted as a batik technique (Nawawi, 2018: 35). According to Nawawi, the reason for considering it as not a batik technique is because the process of making batik uses special tools such as; canting, stoves, batik wax, and textile dyes. Meanwhile, paint media and screen film are used in the printing technique. Therefore, the term 'printing batik motifs' is more suitable than the term 'batik printing'.

Even though the challenges of the batik industry have eroded traditional values in batik culture, it turns out that there is still a batik culture that adheres to these values. This

batik culture originates from Batang Regency, precisely in Kalipucang Wetan Village. This batik from is known as 'Rifa'iyah Batik'.

According to Ms Miftakhutin, as Chair of the Rifa'iyah Batik Community (in Nugroho, 2018), the batik makers only use hand-drawn batik techniques in making Rifa'iyah batik. Batik makers deliberately carried out this hand-drawn batik technique to maintain tradition and become the hallmark of Rifa'iyah batik.

Rifa'iyah batik has become one of the traditional batik cultures, which has survived amid intense competition in the modern batik industry. According to Miftakhutin on July 11 2023, the name 'Rifa'iyah' comes from a cleric who lived during the Dutch colonial era named K.H. Ahmad Rifa'i. K.H. Ahmad Rifa'i created a religious community in Batang Regency, which instilled Islamic teachings and anti-colonialism attitudes (Padli & Amrulloh, 2022: 135–136).

The teachings of K.H. Ahmad Rifa'i spread through his books, called 'Tarajumah'. The media used by K.H. Ahmad Rifa'i in his preaching is in the form of literature (poetry and prose) and fine arts (calligraphy) (Faza et al., 2022: 289). The teachings of K.H. Ahmad Rifa'i influenced the batik culture in Kalipucang Wetan Village. The adherents of the Rifa'iyah teachings developed a batik culture following the teachings of K.H. Ahmad Rifa'i, who later became known as 'Rifa'iyah batik' (Prizilla & Sachari 2019: 1).

The unique thing about this batik is its accompaniment of poetry chant following Islamic teachings by K.H. Ahmad Rifa'i during its making process (Mahardhika et al., 2022: 135). This poem contains Islamic teachings by K.H. Ahmad Rifa'i in the book Tarajumah. Following Islamic teachings, the motifs in Rifa'iyah batik also avoid depicting living things (Jaeni, 2017: 13).

The values contained in Rifa'iyah batik make it able to compete in the textile industry in the Pekalongan region (Fadlia et al., 2020: 228). It shows that traditional values in batik culture are still worth defending amidst the competition in the textile industry, as it is very

unfortunate if traditional batik, which has a higher value, is covered by industrial needs.

The persistence of the Rifa'iyah Batik Community in maintaining the traditions and cultural values of Rifa'iyah Batik has made researchers interested in studying the management of cultural conservation by the community. For this reason, researchers need to review previous studies regarding the preservation or conservation of Rifa'iyah batik culture.

Research on the inheritance model for the Rifa'iyah batik tradition has been conducted by Prizilla & Sachari (2019: 1-12), which discussed variations of the klowong technique as a model for inheritance. Meanwhile, research on the preservation of Rifa'iyah batik was conducted by Mustika (2018: 29-42), which discussed the preservation of Rifa'iyah batik as the cultural identity of the Rifa'iyah Community. However, both have not discussed the cultural management analysis of Rifa'iyah batik preservation.

Culturally, Rifa'iyah batik is meant as a whole, both cultural processes and cultural products that integrate art and religion. Research by Prizilla discussed the preservation of the Rifa'iyah batik process, but it only covered making batik technically without considering the relation between art and religion. However, art and religion are essential elements that make up Rifa'iyah batik culture.

Mustika also did not discuss the cultural preservation of Rifa'iyah batik. It is because her research is more focused on analyzing the development of people's cultural identity. So, the conservation discussed is only in reports, without management analysis.

However, it is essential to study the conservation management of Rifa'iyah batik culture to find out the appropriateness of Rifa'iyah batik conservation efforts culturally. Therefore, this study aims to reveal the management of cultural conservation by the Rifa'iyah Batik Community in Kalipucang Wetan Village, Batang Regency.

This research is essential considering that batik is increasingly becoming an industry that turns a blind eye to the cultural and traditional values in it. Through this research, empirical information regarding cultural conservation management in the Rifa'iyah Batik Community can be conveyed. This information is expected to be a trigger for batik makers in other areas, to maintain traditional values in batik culture.

## METHODS

The research used an interpretative paradigm, which views human actions as interpretable with a deep understanding (Dilthey in Rohidi, 2011: 225-226). The research approach was qualitative with a scientific approach, namely, culture, art, and religion. The qualitative research model used was a case study (Sugiarto, 2015).

Data collection used observation, interview, and document study techniques. The observations were made directly in Rifa'iyah Batik Village, Kalipucang Wetan Village. Researchers observed the environment, community activities, the Rifa'iyah batik process making, and the products. Interviews regarding community profiles of the Rifa'iyah Community were conducted with Village Officials, namely Mr Haryono and Ms Esti. In comparison, interviews regarding Rifa'iyah batik culture were conducted directly with five informants: Ms Miftakhutin, Ms Maeza, Ms Fatimah, Ms Unipah, and Ms Umriyah. Document studies were carried out on data in the form of photographs during observation and population data obtained from Village Officials.

The data validation technique used source triangulation. Furthermore, data analysis used an interpretative approach with an interactive model. Data analysis is through some stages as follows: data reduction, data presentation, and verification. Theoretical analysis used an interdisciplinary approach, including cultural theory, management theory, conservation theory, and traditional art theory, especially the concept of batik.

## RESULTS AND DISCUSSION

### Profile of Batik-Chanting in the Rifa'iyah Batik Community

Batik is a traditional textile in Indonesia (Sugiarto, et.al., 2019). Based on data from the Village Government, Kalipucang Wetan Village is divided into 2 Community Units (RW), RW 01 and RW 02. Each Community unit comprises five neighbourhood units (RT) with a varied population. According to data from the Kalipucang Wetan Village Government, the population can be observed in Table 1.

**Table 1.** Number of Kalipucang Wetan Residents in 2023, Source: Kalipucang Wetan Village Government.

RT/ RW	Head of Family	Total Number	Number of Men	Number of Women
01/01	49	156	72	84
02/02	101	316	162	154
03/01	91	279	132	147
04/01	91	296	154	142
05/01	81	253	132	121
01/02	68	229	125	104
02/02	70	260	126	134
03/02	58	236	125	111
04/02	90	325	164	161
05/02	15	50	25	25
Jml	714	2400	1217	1183

Based on the data in Table 1, the total population of Kalipucang Wetan Village is 2400 people. According to Mr Haryono and Ms Esti Kalipucang Wetan Village Officials, the residents of Kalipucang Wetan Village are divided into two communities. Residents of RW 01 adhere to the Nahdlatul Ulama Community (NU), while residents of RW 02 adhere to the Rifa'iyah Community. Therefore, the number of Rifa'iyah Community residents based on the number of RW 02 residents is 1,100. Specifically, the Rifa'iyah men are 565 people, while the Rifa'iyah women are 535.

According to Mr Haryono and Ms Esti, the members of the Rifa'iyah Community in RW 02 tend to be more introverted than the NU members in RW 01. However, in general,

the relations between the communities are pretty harmonious. Residents of the Rifa'iyah Community are also relatively warm towards newcomers. This attitude is proven by several direct observations by researchers in 2023.

The people of Kalipucang Village are residents of the lowlands familiar with rice fields. However, according to Mr Haryono and Ms Esti's statement, most of the population actually work as tailors. It is because Kalipucang Wetan Village is also located near a textile factory. Most other residents work as labourers, farmers, and batik makers.

Being batik makers in the Rifa'iyah Community tends to be a minor profession compared to the number of Rifa'iyah women in Kalipucang Wetan Village. According to Ms Miftakhutin, there would be around 50 Rifa'iyah batik makers in 2023 out of a total of 535 Rifa'iyah women. This number has decreased compared to 2018, which reached around 70 people.

Based on the results of observations, the daily activities of the men are working according to their profession. As for women, some are batik makers, and others are housewives. Meanwhile, from evening to night, there are usually religious activities held.

The religious activities of the Rifa'iyah Community are the same as the activities of the Javanese coastal Islamic community, in general, such as recitation, tirakatan, and tahlilan. There are also religious education activities at the Madrasah Diniyah Rifa'iyah Building and TPQ Miftahul Huda, which usually start in the afternoon.

According to local residents, the poems in the book Tarajumah by K.H. Ahmad Rifa'i were also taught through the madrasa. It shows that the people of the Rifa'iyah Community of Kalipucang Wetan Village still adhere to Islamic teachings by K.H. Ahmad Rifa'i until now.

However, the history of Rifa'iyah batik is still being questioned, even by the people of the Rifa'iyah Community themselves. Ms Miftakhutin said that even the batik makers did not know the exact history of Rifa'iyah

batik because they only followed the legacy of their parents. One certain thing is that Rifa'iyah batik was born from the acculturation of the Islamic teachings of K.H. Ahmad Rifa'i with the batik culture in society.

K.H. Ahmad Rifa'i is a cleric famous for resisting the Dutch colonial government. He had verbal resistance through his da'wah. Therefore, Ms Miftakhutin estimated that Rifa'iyah batik is one of K.H. Ahmad Rifa'i's da'wah media. So the Dutch government were not aware of it.

Apart from that, batik was also an advanced industry and became a primary economic source for the Dutch East Indies government (Rojak, 2023: 4). Therefore, it is likely that many houses produced batik. It also raises the assumption that using batik as a propaganda medium is a strategic plan because it was unlikely that the Dutch government would disband the batik industry.

However, K.H. Ahmad Rifa'i was exiled to Ambon by the Dutch East Indies government because he was considered a threat. The Tarajumah books written by K.H. Ahmad Rifa'i were also burnt. Ms Miftakhutin said that there were remnants of the book that still survived because they were hidden, but the remains of the book were brought to Leiden, Netherlands. Therefore, the book held by the Rifa'iyah Community today is not the original book of K.H. Ahmad Rifa'i directly but is a copy.

Due to the exile of K.H. Ahmad Rifa'i, his teachings in Kalipucang Village were continued by his first-generation student, Kiai Ilham (Padli & Amrulloh, 2022: 141). It leads to whether Rifa'iyah batik culture originates from the generation of Kiai Ilham or the generation of K.H. Ahmad Rifa'i. Researchers' interviews with the people of the Rifa'iyah Batik Making Community also did not yield definite information.

Based on the results of observations and interviews with Ms Miftakhutin on September 18 2022, Rifa'iyah women usually do batik activities in the morning. Batik activities usually occur around Duha time, between 7 am and 11 pm. Batik activities are

often conducted at home. However, in certain activities, batik makers carry out joint activities at the Rifa'iyah Batik Gallery Building.

The making process of batik in the Rifa'iyah batik culture is still conventional. Before the batik process, the batik makers process the white cloth that will be used. Ms Miftakhutin said the cloth was soaked in peanut oil before being used for batik. This process is conducted to remove the starch that covers the cloth to improve the absorbency.

After the cloth is ready, the batik maker draws a pattern on the cloth using a pencil. This motif pattern is drawn as a reference in carving the wax. However, some batik makers directly carve the wax without making a pattern first. The batik maker is Ms Umriyah, familiarly known as Si Um. The local batik makers regard Umriyah as a highly creative professional batik maker.

Ms Umriyah often makes new motifs spontaneously, such as the batik with the vehicle pattern she showed when researchers conducted observations in December 2021. Through Figure 1, one can observe the motif that Ms Umriyah wrote, which appears to be materialized from the composition of the shapes of flowers, ships, cars, and helicopters. She did not even know the name of the motive when she was interviewed.



**Figure 1.** Pattern created by Ms Umriyah, Source: Gallah Akbar Mahardhika (2023).

Next, the waxing process is carried out on the cloth, which is conducted using a canting. In this process, the batik makers do the process while singing to get rid of boredom because the whole process is conducted using writing techniques that take a long time. The wax drawing is divided into three processes: nglowongi, isen-isen,

and ebook. Nglowongi is the process of forming lines that become the boundaries of motifs. Isen-isen is the process of providing details on motives. Ngeblok is the process of covering motifs with a thick wax. This process is repeated, and every colour changes. It can be observed in Figure 2 that the waxing process is carried out again on the fabric that was previously dyed.



**Figure 2.** Wax drawing process, Source: Gallah Akbar Mahardhika (2023)

After incising the wax, the colouring process is done by immersing the cloth in the dye. As previously explained, the colouring and waxing processes are repeated according to the number of colours the batik desires. According to Miftakhutin, batik makers have now switched to synthetic dyes because they are more practical. In addition, no Rifa'iyah Community members are competent in making natural dyes.

After the colouring process, the good or wax decay process is carried out, which sticks to the fabric. Nglorod is conducted by soaking a cloth in boiling water, which has been mixed with soda ash. After this process, the motives previously covered by the waxed will appear more clearly.

After the excellent process, the cloth is rinsed and dried in the sun. In this process, the batik maker also checks whether there is still wax remaining or not. Through Figure 3, the process of drying batik cloth by Ms. Umriyah can be observed. Ms Umriyah scraped off the remnants of wax that were still attached to the cloth using a tool like a ladle made of wood.



**Figure 3.** Cloth Drying Process, Source: Gallah Akbar Mahardhika (2023).

Based on the observation of making batik process in the Rifa'iyah Community, researchers noticed that the process is carried out diligently and thoroughly. This diligence and thoroughness can be seen from when the cloth is processed to the final drying process. The whole process of wax drawing is also conducted in writing. Ms Miftakhutin even said that when batik is made using the stamp technique, it cannot be called Rifa'iyah batik, even though Rifa'iyah Community makes it. It shows that the batik makers emphasize quality in their batik work.

### **Reasons for Rifa'iyah Batik Makers to Maintain Batik Culture while Chanting**

Researchers conducted direct observations and interviews in Rifa'iyah Batik Village, Kalipucang Wetan Village, by observing the village environment and the process of making batik. On July 11, 2023, the observations showed that rice fields surround Kalipucang Wetan Village. It has a Rifa'iyah Batik Gallery and Workshop Building, which is adjacent to the Village Hall Office in front of the village gate. There is also a TPQ (Al-Quran Recitation Place for Children) and a prayer room, which is next to each other in the village.

Batik activities are carried out at home by women. The process of making batik is done using the hand-drawn technique, following the research results of Nugroho in 2018. This activity starts in the morning around duha time.

Ms Miftakhutin stated that because the batik activities started during the Duha time, some batik makers performed the Duha prayer before making the batik. After that, the



batik makers rest just before the noon prayer time. The duration of the batik-making process for each batik maker is different, some are up to the evening, but some are only making batik until noon. However, batik activities are carried out routinely every day.

The activity of reciting poetry while making batik is still carried out today, although it is not as often as before. Researchers found one batik maker who still recites poetry during the batik process, namely Ms Maeza. The portrait of Ms Maeza, making batik while chanting poetry, can be seen in Figure 4.



**Figure 4.** Batik process making while chanting by Ms Maeza, Source: Gallah Akbar Mahardhika (2023).

Ms Maeza said that the chanting of the poetry was carried so that batik makers could make batik while still remembering the teachings of K.H. Ahmad Rifa'i. Chanting poetry is not only carried when making batik, but in their daily activities, people sometimes chant poetry. Therefore, the poetry is only carried out as an intermezzo.

Based on the results of observations and interviews, the orientation of batik makers was the process of making batik itself. The position of chanting poetry in the batik process is only an intermezzo.

### **Cultural Conservation Management of the Rifa'iyah Batik Community**

The researchers interviewed the main informant, Ms Miftakhutin, the head of the Rifa'iyah Batik Making Community, to gather information about conservation management. Furthermore, the development

of resource persons is carried out using the Snow Ball method in order to obtain more valid and in-depth data. Through the Snow Ball method, researchers also interviewed four other batik makers: Ms Maezah, Ms Umriyah, Ms Fatimah, and Ms Unipah.

The study results show that Rifa'iyah batik makers have a community that is still active in conserving Rifa'iyah batik culture. The Rifa'iyah Batik Community's cultural conservation efforts are realized through school students' training activities, exhibitions, and Rifa'iyah Batik festivals.

School student training is conducted in the Rifa'iyah Batik Gallery and Workshop for elementary and high school students. In fact, it is also common to conduct training for university students. The training is usually held in collaboration with the school and the Rifa'iyah Batik Community.

Batik Rifa'iyah also participates in several exhibitions to introduce it to the public. Ms Miftakhutin conveyed several exhibitions she had participated in, namely Inacraft and Adiwastra in Jakarta, and several exhibitions from other areas such as Medan, Batam, and Singapore. Those exhibition activities generated a lot of positive responses from visitors. Some visitors routinely order Rifa'iyah batik now. The exhibition activities are carried out in collaboration between the Rifa'iyah Batik Community and other cultural communities such as Batang Heritage.

Apart from exhibitions, Rifa'iyah Batik conservation efforts are also realized through Rifa'iyah Batik Festival activities. This activity is carried out regularly, namely every two years. The Rifa'iyah Batik Community collaborates with the Farmers' Community, Batang Heritage, and the Village Government in organizing the Rifa'iyah Batik Festival. The festival conveys information about the process and cultural products of Rifa'iyah batik.

The activities attempted by the Rifa'iyah batik community could not be carried out if they did not have adequate capital or funds. Ms Miftakhutin said that the funds for activities to conserve Rifa'iyah batik

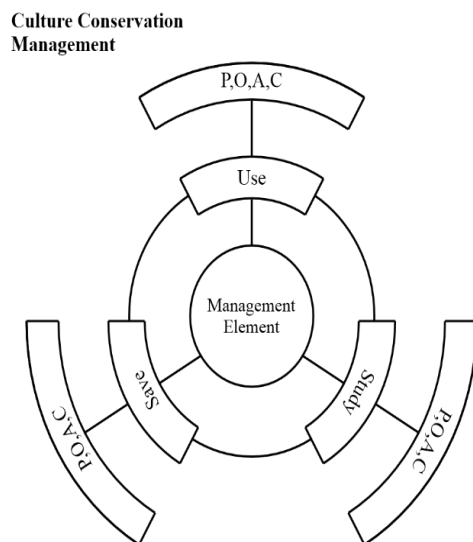
culture came from community funds incorporated into the activity, funds from the Kalipucang Wetan Village Government, and donations from several wealthy residents. Other batik makers have also confirmed this opinion, namely, Ms Maezah, Ms Umriyah, Ms Fatimah, and Ms Unipah.

All forms of Rifa'iyah batik cultural conservation activities always apply management functions and can be seen from the planning, organizing, actuating, or controlling.

“All the activities we carry out always apply the management function, yes, even though there are often obstacles in its implementation” (Miftakhutin, 2023).

Ms Miftakhutin added that the obstacle that often occurs in the implementation of activities is the lack of cooperation between members, especially with members from different communities. However, evaluation is always carried out to improve the implementation of the next activity.

Based on the results of research and theoretical studies, researchers can illustrate the conservation management of Rifa'iyah batik culture through the chart in Figure 2.



**Figure 2.** Figure Chart. Concept Map of Cultural Conservation Management, Source: Gallah Akbar Mahardhika (2023).

Cultural conservation management, referred to in this study, is the method used in managing cultural conservation. In cultural conservation management efforts, it is necessary to apply the principles of mutually sustainable conservation. Based on the cultural conservation management concept in Figure 2, management elements are the main driving force in conservation efforts: saving, use, and study. Applying this conservation principle needs to involve the POAC management function so cultural conservation can be carried out more effectively.

Based on research data, researchers can analyze management elements in efforts to conserve Rifa'iyah batik culture. The following is a table of Rifa'iyah batik conservation management analyzed by researchers.

**Table 2.** Elements of Batik Rifa'iyah Cultural Conservation Management.

No	Elements	Components
1	Man	Members of Batik Rifa'iyah Community, Farmers Community, Batang Heritage, Kalipucang Wetan Village Government
2.	Material	Rifa'iyah Batik
3.	Machine	All tools used in the training, exhibition, and Festival of Rifa'iyah Batik.
4.	Money	Village Fund, Community, and Residents donation
5.	Method	Training, Exhibition, Festival, Daily Batik Activity
6.	Market	Students and public
7.	Minute	Flexible and sustainable

These elements of the conservation management of Rifa'iyah batik culture are at the heart of efforts to maintain, study, and use or, more precisely, implement Rifa'iyah batik



culture. The researcher analyzed that the Rifa'iyah Batik community had implemented all the conservation principles in their cultural conservation management.

The element of save is applied through organizing cultural festival activities and Rifa'iyah batik exhibitions. Through these two activities, the existence of Rifa'iyah batik culture can be introduced to the general public. This activity also serves as an invitation to the public to participate in preserving Rifa'iyah batik culture. Therefore, Rifa'iyah batik culture is maintained through cultural festival activities and Rifa'iyah batik exhibitions.

The Rifa'iyah batik community implements the POAC management function to maintain the Rifa'iyah batik culture through cultural festivals and exhibitions. Planning is actualized by drafting activity concepts by management actors, namely members of the Rifa'iyah Batik Community, Farmers' Community, Batang Heritage, and Kalipucang Wetan Village Government. Organizing is actualized by dividing the tasks of each executive member by the coordinator or chief executive. Actuating is actualized by carrying out cultural festival activities and batik exhibitions following the concept that has been prepared. Finally, controlling is actualized by evaluating activities by all management actors.

The study element is implemented through batik training activities, which the Rifa'iyah Batik Community organizes. Since it is clear that knowledge transfer activities are created through batik training activities regarding the cultural process of Rifa'iyah batik, this activity can prepare the younger generation to continue the Rifa'iyah batik culture. Therefore, the regeneration of Rifa'iyah batik culture can be maintained.

The Rifa'iyah batik community also applies the POAC management function to study Rifa'iyah batik culture. Planning is actualized by drafting training concepts by management actors, namely the Rifa'iyah Batik Maker Community and related educational institutions. Organizing is done by dividing the tasks of each executive

member. The actuating function is carried out by implementing training activities following the concept that has been planned. Controlling is carried out through the evaluation of training activities so that they can be implemented better in the future.

The use element is applied through batik activities by the Rifa'iyah Batik Community, which are carried out almost daily. It is because the element of use in cultural conservation refers more to implementing the cultural process. The intensity of batik is relatively high, indicating that the element of use is well implemented by the Rifa'iyah Batik Making Community. Applying the use element is also proof of the existence of Rifa'iyah batik culture.

In contrast to applying the previous elements, the POAC management function in applying the use element refers to the activities of individual batik makers in the batik process. Therefore, the activities are non-structural because it has become a daily habit.

Planning can be categorized as finding batik ideas before carrying out the batik process. The search for ideas was carried out by considering the teachings of K.H. Ahmad Rifa'i, who forbade depicting the motives of living things as a whole.

Organizing can be categorized structurally as a batik maker's position in the Rifa'iyah Batik Making Community. The existence of the Rifa'iyah Batik Community can make it easier for batik makers, especially in marketing. Actuating can be categorized as a Rifa'iyah batik production process with Islamic values. Islamic values in the production process are internalized through chanting Islamic poetry while making Rifa'iyah batik. Controlling can be categorized as a personal evaluation of batik makers in making batik.

Applying the elements of save, study, and use is mutually sustainable in the conservation management of Rifa'iyah batik culture. Implementing Rifa'iyah batik culture will not survive without efforts to regenerate through studies. In contrast, the study requires resource persons who have been

trained through the implementation of Rifa'iyah batik culture in their daily lives. All these efforts also require maintenance by introducing the existence of Rifa'iyah batik. Maintenance efforts through exhibitions and festivals will provide commercial benefits, which will again become capital in implementing Rifa'iyah batik culture.

## CONCLUSION

Based on the results and discussion, it can be concluded that the conservation management of Rifa'iyah batik culture is carried out by applying the conservation principles (save, study, use) through the POAC management function. Each conservation principle is mutually sustainable in the conservation management of Rifa'iyah batik culture. Internalization of Islamic values in the conservation management of Rifa'iyah batik culture is in applying the principle of use.

The results of this study provide a reference for the management of batik culture conservation by the Rifa'iyah Batik Community. This management can be used as a reference to conserve batik culture in other regions. The researcher hopes that with this research, cultural activists or other batik communities can be more optimistic in maintaining their respective regional batik's traditional and cultural values.

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