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INNOVATION AND DEVELOPMENT OF TRUSMI BATIK: IMPROVING SKILLS AND PRODUCTION CAPACITY TO EMPOWER YOUNG CRAFTSMEN IN CIREBON

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Abstrak: Industri Batik Trusmi di Cirebon, meskipun memiliki nilai budaya yang kuat, menghadapi tantangan dalam bersaing di pasar global karena terbatasnya pemahaman tentang pemasaran digital dan branding. Penelitian ini bertujuan untuk menganalisis peran pemasaran modern dalam meningkatkan daya saing Batik Trusmi, serta mengidentifikasi kebutuhan pelatihan digital bagi pengrajin untuk memasarkan produk mereka secara internasional. Metode yang digunakan dalam penelitian ini adalah pendekatan kualitatif dengan wawancara mendalam kepada 15 pengrajin dan pelaku industri Batik Trusmi, serta analisis literatur terkait. Hasil penelitian menunjukkan bahwa meskipun pengrajin Batik Trusmi memiliki keterampilan teknis yang kuat, mereka masih kekurangan pengetahuan dalam hal pemasaran digital dan branding, yang menghambat ekspansi ke pasar internasional. Museum Digital Batik Trusmi, yang baru-baru ini diresmikan, diharapkan dapat menjadi platform untuk meningkatkan visibilitas produk batik secara global. Implikasi dari penelitian ini adalah pentingnya penguatan pelatihan dalam pemasaran digital dan branding untuk meningkatkan daya saing Batik Trusmi di pasar internasional. Penelitian ini menyarankan kolaborasi lebih erat antara pemerintah, sektor swasta, dan pengrajin untuk menciptakan ekosistem digital yang mendukung pengembangan Batik Trusmi sebagai produk global.

Kata Kunci: Batik Trusmi, Pemasaran Digital, Branding, Daya Saing Global, Pemberdayaan Pengrajin

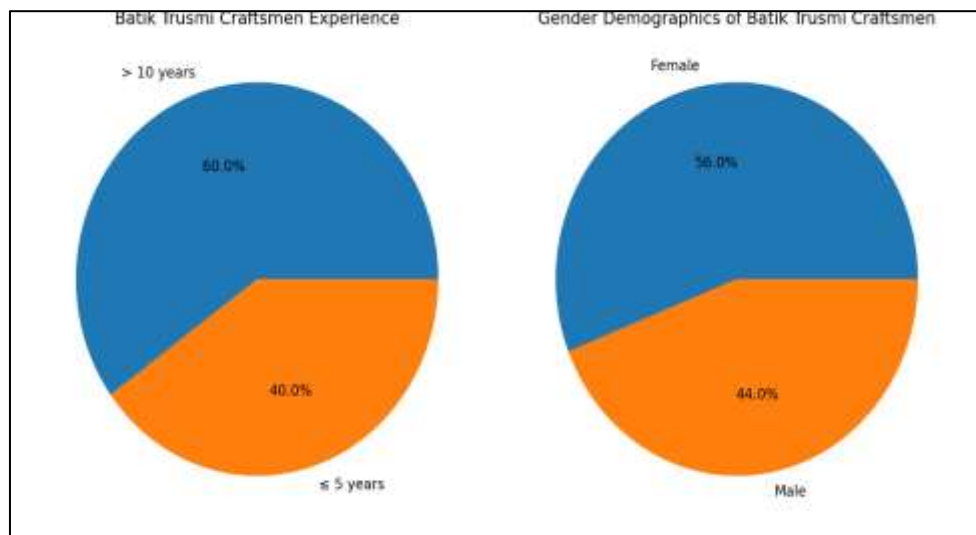
Abstract: The Batik Trusmi industry in Cirebon is a typical case of cultural invasion from one area to another. Without digital marketing and branding expertise, this strong cultural heritage is destined to lose out on the international stage. Where does this Malaysian story end? This article applies modern marketing theory to enhance Batik Trusmi's competitiveness and raises the question of whether its craftspersons should receive digital marketing training if they want their products to be successfully sold abroad. A qualitative approach was used in this study, with in-depth interviews of 15 artisans and industry insiders and a review of the literature. Our findings showed that Batik Trusmi artisans have strong technical skills, but lack those in digital marketing and branding, so expansion into global markets becomes difficult for them. The Digital Batik Trusmi Museum, now only recently inaugurated, should become the platform for promoting Batik products to the world. The findings of this report are that if Batik Trusmi is to be competitive on the international market, training in digital marketing purchase is needed. This major contribution to the development of Batik Trusmi as a global product is proposed by the authors of this report:

the Government, the private sector, and artisans need to work together, not apart, while creating a digital ecosystem that refreshes all sides.

Keywords: Batik Trusmi, digital marketing, branding, global competitiveness, artisan empowerment

I. Introduction

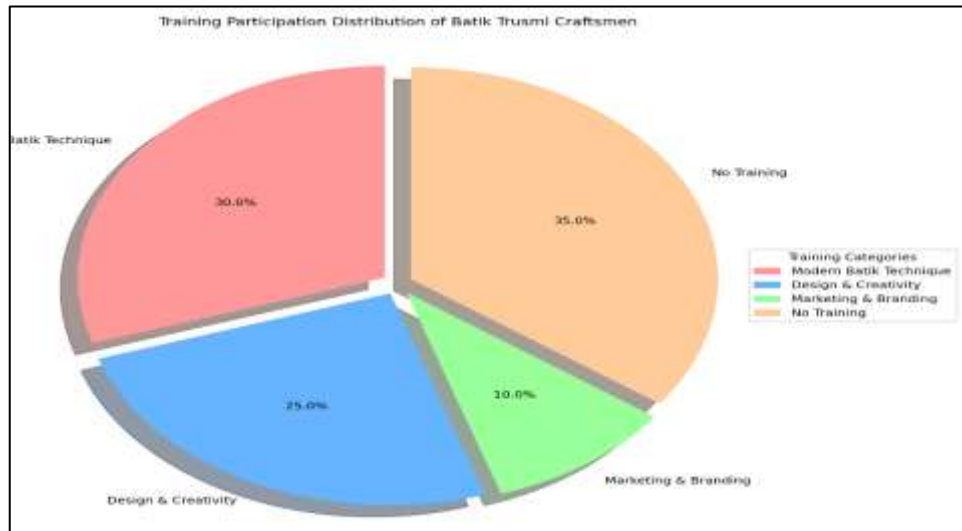
Batik Trusmi is a cultural product from Cirebon, Indonesia, and is popular worldwide. With vivid patterns and traditional techniques of dyemaking, batik trusmi is a living example colorful culture. This, in turn, means that it has tremendous benefits for society, particularly community tailors. And as a job of secondary creation in Bali, Jawa Bahasa makes it would be seen. As a creative industry, batik in Indonesia, including Batik Trusmi, makes significant contributions to the country's GDP and offers job opportunities for residents (Haryadi & Rina, 2021).



Picture 1. Data on Trusmi Batik craftsmen in Cirebon
(Source: DKUKMPP Kab. Cirebon, 2024)

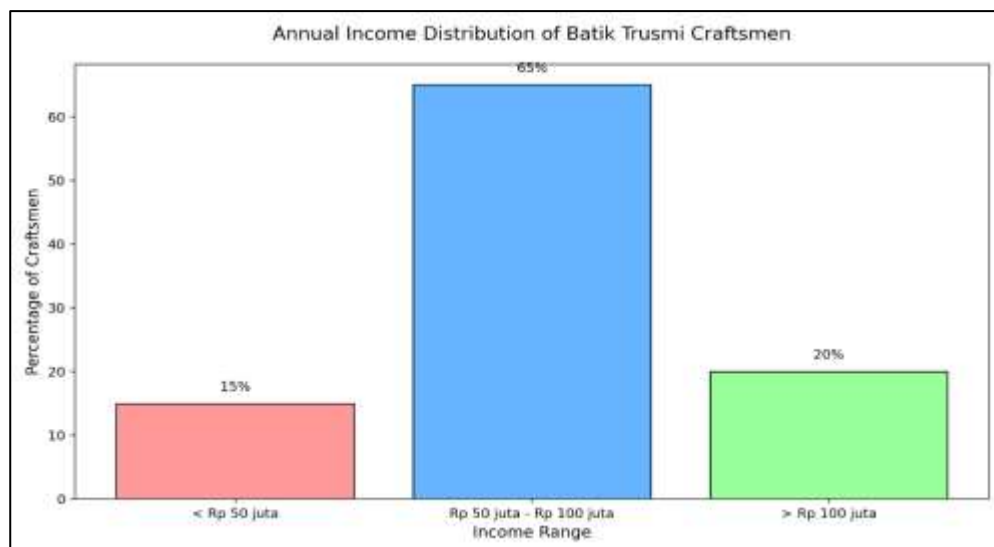
Based on the first picture's data, in Cirebon Regency, DKUKMPP of 2024, there was a total of 50 Trusmi Batik artisans (11). Among them, 60 percent of these artisans had more than 10 years of experience in the industry, while 40 percent had less than 5 years old this year, during both the learning and satellite arrangements periodizing their first taste of the runs from around. This is evidence that experienced workers populate the Trusmi Batik industry. And it is on this foundation that development work must proceed further forward. In terms of gender, 55% of artisans who are women are mainly aged between 35 and 50 years. But for male artisans, the 45% of them falling into an age range of 25-40 year olds, this is typical as well as realistic. In summary, there are around 20 all-man batik workshops, while at least 15

are small-scale operations run by just a few craftsmen in their homes rather than businesses.



Picture 2. Distribution of Trusmi Batik Craftsmen Training
(Source: DKUKMPP Kab. Cirebon, 2024)

According to picture 2's survey result, 35% of artisans have not been trained in Batik Trusmi. There is a shortage of training. 30% are taught modern batik techniques among artisans, showing an attempt to rejuvenate production. Still 25% art-heavy reliance, as creative legislates for themselves and for their posterity, New batik design training, in reality, should begin with lectures by masters of batik. Pushing development ahead so however, only 10% of artisans have received marketing and branding training. The business and marketing aspects need attention. As a whole, although 65% of batik workers have received training, there is still a need for further progress. Most importantly, (eg, improving marketing abilities) so that Batik Trusmi can become competitive globally.



Picture 3. Distribution of Annual Income of Trusmi Batik Craftsmen
(Source: DKUKMPP Kab. Cirebon, 2024)

The results of income redistribution in the Batik Trusmi industry are shown in Fig. This suggests that there is considerable room for these middle-income earners to raise their level of living standard by improving both the quality and quantity of production. Market access may be limited, or there could be a lack of productive capacity. 15% of artisans do not earn as much as IDR 50 million in a year. However, 20% earn in excess of 100 million rupees a year. This shows that the industry as a whole still has many high earners in it.

Nevertheless, these findings are clear about one thing: there are still opportunities for gaining higher incomes, and by improving marketing and international market access, it's possible to do so. The tables above indicate that Batik Trusmi has an important role to play in promoting local economic development. This is because in multi-skilled artisans, the most experienced and gender distribution inclusive working environment, however, how clever Batik Trusmi is developed depends on how well marketing strategies are carried out and people's access to training. Potential. If the Batik Trusmi has tremendous potential, but it has not yet turned that into reality due to various reasons. It needs more highly targeted strategic activity, CBPRs, particularly up and branding (Setiawan, 2021). Growth is in store for zamrade-like products. In 2021, according to Badan Pusat, its creative economy is seeing stable growth in spite of considerable reliance on domestic markets (Badan Pusat Statistik (BPS), 2021).

I see competitive opportunities not just in improving the production skills within Batik Trusmi, but also in far more adaptive and customer-driven marketing strategies in global markets (Wijaya, 2022). Integrating technology into production and marketing, illustrated in the Batik Trusmi project, is currently one way to improve the competitive edge of Indonesian culture product branding (Putra & Pratama, 2021). Plus, Trusmi's batik products, by vigorously promoting the brand name as a locally influential and deeply traditional product, will expand to both domestic and foreign markets. This can help achieve the Cirebon community's unrelenting struggle for sustainable economic empowerment. (Daniel Robi Sanjaya et al., 2022) This study is important because we need to focus on and fully understand how Batik Trusmi can play a part in the economic mobilization and empowerment of the Cirebon community. This exactly coincides with government efforts to support the creative industry in contemporary Indonesia (Sutrisno, 2020). Through the creative industry, people can achieve a significant improvement in their standard of

living. It creates employment, raises related income levels, and generates benefits for local communities. As a cultural product which is registered as intangible heritage, Batik Trusmi is full of promise for how we recognize its makers worldwide as one of Indonesia's top-selling brands--a competitive leader in the global market. My work will give greater insight into how Batik Trusmi, as a local brand, will help drive the local economy in Cirebon and raise economic resilience there. Thus, this study is relevant for academics, the government and local entrepreneurs who want to strengthen Batik Trusmi's position in the international market(Haryadi & Rina, 2021).

Community economic empowerment through the creative industry can be understood using various social and economic empowerment theories (Quisumbing & et al., 2023) in (Narayan, 2005), in his book on social empowerment, explains that community empowerment requires access to resources, increased skills, and strengthening individual and collective capacity in economic participation (Pratama & Jannah, 2024). In the context of Batik Trusmi, this empowerment can be achieved through training in more modern batik production skills and wider market access through digital platforms. Research conducted by (Haryadi & Rina, 2021) also emphasizes the importance of the involvement of artisans in every stage of batik production and marketing, as well as expanding marketing networks that connect them with global consumers. The theory of the creative economy is also posited by (Sharifi & et al., 2023) in (Florida, 2002) argues that the success of any self-employed business depends upon there being an innovation ecosystem that encourages entrepreneurship, interdisciplinary collaboration between professionals in different industries, and government and private-sector help.

Batik Trusmi needs to be developed with the right ecological resources in place in order for it to flourish as part of the creative economy. This means increasing production capacity, improving product quality, and broadening market outlets. (Setiawan, 2021) has suggested in his research that Batik products with strong aesthetic value, combined with a thoroughly thought-out branding strategy, are easier to get into the international market. Therefore, it is necessary to give Batik Trusmi a systemic vision that views branding as well and regards the market for sales channels abroad. The present study aims to inquire into how Batik Trusmi's progress toward global markets is aiding local community development in Cirebon, and especially what that means for the production technology quality control of international brands. This study adopts a qualitative approach and selects only artisans and entrepreneurs

in Cirebon as its subjects. By so doing, the aim is not even greater insight into how Batik Trusmi, and the creative industries in general, can raise the standard of living for locals while in the localized environment. This study is also expected to make policy recommendations to the government of Cirebon on how to assist Batik Trusmi in its transformation into an international standard brand that enjoys worldwide quality reputation and nationwide market coverage.

II. Literature Review

Creative Industry Development and Economic Empowerment

One sector of the local and national economy that has been intensively summarized as a creative industry -- particularly batik. The creative sector has great potential to stimulate job creation, raise incomes, and build new ventures. More than 90 percent of entrepreneurs are employed in small businesses. Now, how can the batik industry contribute to the local community? Results of fieldwork in Cirebon indicate that the batik industry, besides Batik Trusmi itself, helps preserve culture and brings the local economy alive by developing new businesses. This is supported by creative-economy theory, suggesting that culture is a valuable economic asset (Sutrisno, 2020). Still, building the creative industries requires partnership between (Sharifi & et al., 2023) in (Florida, 2002) 's essay, the public, private, and community sectors, as (Setiawan, 2021) explains: the government's role in ensuring that skilled workers are trained and local produce is given promotion to reach a wider industrial scale. Therefore, this study explores how the batik tradition of Trusmi may contribute to a new trend in improving economic prosperity for people living in Cirebon.

Community Empowerment through Training and Innovation

Skills training, especially in modern batik techniques and marketing, is a key factor in community empowerment, especially in the creative industry sector. (Quisumbing & et al., 2023) in (Narayan, 2005), in his theory of social empowerment, emphasizes the importance of access to education and training to increase individual capacity to participate actively in the economy. Research by (Wijaya, 2022) also shows that artisans who receive training in modern batik techniques and designs can improve the quality of their products and expand the market. On the other hand, training in marketing and branding, although less attended by Batik Trusmi craftsmen (Sutrisno, 2020), is also an important element in increasing the competitiveness of local products. Based on the research results by (Putra & Pratama, 2021), digital marketing training can help batik artisans reach the international market more effectively, expand the reach of traditional batik products,

and increase sales. This supports the research hypothesis that strengthening training in marketing and branding can increase Batik Trusmi's competitiveness in the global market.

Empowerment Theory and Creative Economy in the Context of Trusmi Batik

According to (Sen, 1999), the economic empowerment theories put forward by (Berie et al., 2024) emphasize the need to ensure that people have equal access to resources and opportunities because prosperity can redound within an entire society. As goes all things, in Batik Trusmi, empowerment means making artisans more capable and opening up larger markets for them, and underlying Research (Rahmawati & Soepriatna, 2020) While researching especially close to this area, the authors found that an environment favoring such an outcome is important for nurturing creativity as well. As society's livelihood artises will be creative, one empowerment strategy is to provide training that combines state-of-the-art technology with batik production and upgrades artisans' knowledge of design and marketing. What is more, according to the research by (Haryadi & Rina, 2021), the modernization of the batik industry has led to innovations in production and a stronger brand, both of which should enable Batik Trusmi to compete on an international stage. This study aims to promote both economic empowerment and the creative industry from a technological perspective (Mandala & Fahlevvi, 2024), using modernized business methods that can enable it to increase revenue whilst simultaneously emphasizing branding.

The Importance of Digital Marketing in the Batik Industry

In the age of globalization, digital marketing has become an integral part of the creative industries. Cultural products like batik have changed in how they are marketed, sold, and purchased through digital networks. Research conducted by (Setiawan, 2021) shows the benefits batik artisans receive from social media and e-commerce platforms, driving their products on the global market Further research by (Wijaya, 2022) finds out how new opportunities provided through digital marketing allow Batik Trusmi artists to serve international consumers, so breaking away from their dependence on local markets with a limited public Marketing by way of digital platforms means that batik products can be marketed around the globe without any limitations that have to do purely with geography and climate. The studio maintains that successful digital marketing and branding will be a decisive factor in Batik Trusmi's global competition victory.

Government Involvement in the Development of the Batik Industry

They noticed that, for training, research, and product development, as well as for opening markets properly, these areas proved very beneficial under government leadership, which had a strong vested interest in them. "A possible outcome of government policy is that the development of the creative industry could be sped up. On the other hand, practices for safeguarding national production and new technology yuan can ease off into being more internationally competitive too," according to (Rahmawati & Soepriatna, 2020).

Also, the government's strategy towards promoting cultural products with programs such as batik festivals and international exhibitions has a significant effect on worldwide recognition for products like Batik Trusmi (Sutrisno, 2020). A government visibly supportive of the creative sector can offer a more solid basis for getting the batik industry to succeed on its own terms - maintaining quality as well as value, both culturally and economically.

A Strategy For Sustainable Tourism Development

Community-based development has made great strides in matching infrastructure repair with sustainable tourism objectives. In coastal areas such as this (Pratama & Jannah, 2024), at the same time, it provides significant inspiration to improve infrastructure resilience. Also, it secures a sustainable future, with manifold added value for tourism, both in terms of the revenue it must accompany and in environmental terms. It may be a case study showing how Trusmi Batik's future might develop. As much as local artisans in their traditional trade are still part of it, sooner or later, it will be up to them whether or not they continue on the path they have trodden for centuries. They must make decisions and decide.

III. Research Method

A case study was conducted for this study, which involved fieldwork. The goal of our work is to think about how Batik Trusmi artisans in Cirebon were economically empowered. We want to uncover the history of the independent survival structures these people set up to predict what might happen next. Will they expand? When did the change most recently take place? The aim is to understand the experiences of batik artisans better as they developed their skills, the barriers they encountered along this path, and what they felt marketing and production in batik can be like with economic empowerment. Fifteen Batik Trusmi artisans were selected as

members of the data gathering team using intentional sampling. An informant to qualify for inclusion in the survey had to have been an artisan with over five years' experience and still making batik. In-depth interviews and participant observations were used to collect data on how these people trained, the production process, and the effect of adopting branding and marketing techniques that helped them improve competitiveness for their products. Informants were interviewed consecutively, in order to allow them to talk about their experiences freely. This technique is in accordance with the method proposed by (Creswell & Creswell, 2023), and focuses the interviewer's action on achieving the best results given his or her volatility in qualitative data collection.

The data was analyzed thematically for identifying patterns or major themes in the interviews and observations. Thematic analysis approaches enable researchers to investigate the meaning of discussions portrayed by artisans within their social and economic backgrounds (Braun & Clarke, 2019). This approach results in being able to understand deeply the socio-economic experiences of Batik Trusmi artisans as well as what is needed for them.

In this study thematic analysis was broken down into the six phases posited by (Braun & Clarke, 2019): (1) Familiarization – transcribing and repeatedly reading over interview data as a whole to gain surely an understanding; (2) Generating initial codes – relevant sentences and statements are coded manually, concentrating on experiences of artisans regarding training, marketing and empowerment; (3) Looking for themes – each group of codes becomes a broader category such as skills training, digital marketing challenges, government arrangements; (4) Reviewing themes – preliminary themes were refined by checking their coherence with coded extracts and the full dataset; (5) Defining and naming themes—each theme must be clearly defined, for example, empowerment through skills or barriers to global market access; (6) Producing the report – The results are reported with newline themes woven into explanation in answer to research questions.

In order to make results more credible, two researchers coded the data independently and then compared results to ensure they were consistent with each other. Before publication, all conflicts were resolved through discussion. Only then would we go online with a story that had been fought over and finally agreed upon. To ensure our results were correct, we undertook a process known as triangulation. This involved comparing interview data with the notes of research personnel and

other materials to check the results and enhance their validity. We added supplementary inputs using procedures such as 'data saturation'.

The objective of this study is to quantify how cultural and social factors affect artisan empowerment and understanding The batik case may contribute many new findings to such an approach Just as the research is cultural economic development through its methods (Denzin, 2018), so too with obtaining understanding from situated phenomena: this qualitative approach accords perfectly At a minimum, however, it lets researchers see more clearly what makes batik Trusmi tick, and which factors affect it.

IV. Results and Analysis

Based in Cirebon, the study now seeks to determine how Batik Trusmi can improve society's standard of living. Batik Trusmi may be one of the special art products of Cirebon, but it also helps sustain this tradition in Bitung. In this sense, Batik Trusmi is not just a cultural remnant and a Typical Product of the area; more accurately, it has added meaning for regional economic development, from Indramayu down south, which remains undeveloped! This industry offers good promise indeed. Folding back into town from each direction, one finds strong evidence that Batik Trusmi might be such a thing as would help avert crisis conditions in this region. As a booming industry with substantial development opportunities, Batik Trusmi offers a chance to improve conditions in a particular area with high poverty rates and low educational levels.

Our research concerns measuring Batik Trusmi's contribution to the social level of living in Cirebon. Not only a particular representative of Cirebon Art, Batik Trusmi is also a cultural legacy within this community. That means it represents the spirit passed down through generations—a way of doing things rather than just production technology or where equipment should be placed—a spirit that carries an undercurrent across geographically distant periods in time for Batik craftsmen and women.

Batik Trusmi is an industry with significant development potential. From this region's standpoint, where poverty is so prevalent and educational levels are low, the future direction promises better living conditions in rural areas. However, this company skyrocketed during an economically booming era because it was not only owned but also operated by the entire De family, which entered the business in 1976.

It is also an industry capable of increasing socio-economic welfare in an area where the poverty rate is exceptionally high and education levels are particularly low. In the creative industry sector of Indonesia, which includes Batik, become one of its economic poles and contributes increasingly to socio-economic welfare (Sutrisno, 2020). In such a context, we need to understand more deeply the situation of Batik Trusmi in local economic empowerment. When it comes down to gaining extra income and market access for local artisans from Cirebon. First, does Batik Trusmi contribute to the economic empowerment of Cirebon locally or not? And second, what factors affect the success of artists who wish to be more competitive in global markets with their craft work? This study is interested in these points to examine the role of Batik Trusmi in industrial innovation: how does it create new economic opportunities, in particular for those artisans and craftsmen from this place who have their lives built on batik art? There are in existence these Azerbaijan sources (Sharifi & et al., 2023); because of creative industries such as Batik, local economic conditions can be innovative local livelihood activities, and the world's most competitive expert Rene products will be created in WhiteColor boxes (Florida, 2002).

(Berie et al., 2024) Theory of Economic Empowerment, drawing on the framework offered by (Sen, 1999), suggests that access to training or markets and other resources can affect an individual's economic well-being within the community. From this theory, the essence of empowerment is not only to increase one's production capacity, but also to open up more extensive markets and give a larger economy within which individuals can participate. Agus, a Batik Trusmi craftsman with over 15 years of experience (C), pointed out that: "We already possess the requisite skills, yet to develop our business further, we need more training on how to market our products and establish brand names for them in the international market." This shows that factors such as marketing skills, brand-building capability, and channels to the market are important for Batik Trusmi to elevate its competition level on the global stage. Besides, this study will stem Batik Trusmi's success back into the theory of Creative Economy, which emphasizes innovation and product development as major methods to improve competitiveness in global markets (Putra & Pratama, 2021). Whether artisans can rapidly embrace new production technologies, whether they are expert at design and innovation or know the first thing about digital marketing and other ways of getting onto markets--it is due to these factors that we can say Batik Trusmi's market widening efforts are successful and

that with this success comes more money for them ((Haryadi & Rina, 2021); (Dimas & Fahlevvi, 2024)). Therefore, the present study aims not just to analyse what Batik Trusmi can contribute to community economic empowerment but also to probe into how these factors influence the success of artisans in competing on a global scale.

Starting with the Batik Trusmi of literature, it has offered research findings concurrent with and backed up by established theories on economic development in creative industries. Wide formal training gaps were discovered, with only 10 percent of artisans having undergone any marketing and brand development courses. This fits in with the theory of social empowerment (Narayan, 2005), which holds that to participate in economic activities successfully, one must have access not just to resources but also to knowledge and training. Artisans are shut out of the global market access networks if they do not train for things such as digital marketing. "Digital marketing still brings us limitations", said one artisan. "There's a lot to learn if we want to compete in the global markets yet further".

The results confirm that artists now accept that modern marketing is indispensable for Chinese artisans to reach international consumers. However, previous studies, such as those by Wijaya and Setiawan (2021), show that this is not only a matter of necessity (i.e., when products are inserted into new fields, such as overseas digital platforms), but also a point in support of Florida's theory. The modern productive industries, in turn, depend on an ecosystem that is driven by creativity and collaboration. There is also an essential role for governments to play in this process, for example, through policies, promotion, and loving attention to the batik industry, which can foster development in a new industrial field. Likewise, the intelligent Digital Batik Museum in Cirebon is meaningful, providing concrete support to traditional enterprises. As they struggle to leap from "made in Indonesia" to masters of their craft, there is still a way to go. In fine, results confirm that, while Trusmi Batik has immense potential, more effective marketing strategies and branding efforts are needed to help it realize its potential over a broader market. But currently, competence — in the form of training and cross-sector collaboration, and so on — is tantamount to this industry's global competitiveness.

Analysis of Characteristics of Trusmi Batik Craftsmen

At Trusmi Batik Industry in Cirebon, more than 60 percent of skilled batik makers have been gaining experience with their work for at least 10 years. Such vast knowledge will ensure that this industry is passed on to future generations in good hands — highly skilled artisans well versed in both traditional batik-making

techniques and the latest advances. According to the theory of economic empowerment, the expertise and sense of direction these individuals bring will prove helpful to themselves in participating well in life (Quisumbing & et al., 2023) in (Narayan, 2005). All of these experienced craftsmen have a professional grasp of each stage of the batik production process, the materials used, and the colour application methods -- all of which ensure the highest quality control for Trusmi batik. Nevertheless, while the majority of the artisans in Trusmi are old hands, about 40 percent are young artisans who have been in it for less than 5 years. This illustrates an organic renewal process within the industry, with its own adjustments to continual market changes — whether in design, new production technologies, or marketing. As one informant, Mrs. Siti, a young artisan who has just joined the batik industry, put it: "We are only beginning to need really big help now in knowledge of new design and how we can go out to the big market with batik. Without some direction, we find it hard to live." This finding suggests that it is crucial to provide even more support for new artisans so they can catch up with the increasingly dynamic market more quickly, which now calls not only for traditional skills but also retraining in other areas. In terms of gender composition, artisans are relatively evenly distributed, with 55% being female and 45% male. When all is said and done, batik is a handicraft industry dominated by women. This was also reflected in my interview with a leading Batik Trusmi craftsman, Agus: "The reason women in Cirebon have been engaged in batik works so long is that they can make the fine points-- and do so skillfully." This view aligns with that of (Sutrisno, 2020), who argues that we should recognize the many ways in which Indonesia's traditional craft industry has been deeply affected by women's involvement. Both the role of women in Batik Trusmi and their men in design and production are crucial for preserving the industry's traditional skills. (Quisumbing & et al., 2023) in their theory of social empowerment, establish a strong theoretical framework for understanding how the skills possessed by craftspeople—particularly women ones—can also be a wieldable power Besides cultural and moral subjects, women participate in this sector for reasons of substantial economic benefit--to get them involves training women in the batik industry and opening up new markets.

The welfare of families and surrounding communities can be significantly improved. Results of a study showing that women's participation in the creative sector can improve socio-economic welfare (Setiawan, 2021). In conclusion, artisans of Batik Trusmi have diverse experiences and a nearly balanced gender composition,

with women in the dominant position in batik production. Although experienced artisans play an important role in the sustainability of the industry, there is an urgent need to provide greater support for new artisans so they can quickly adapt to changing market conditions and enhance their marketing skills, which are crucial to Batik Trusmi's competitive efforts abroad.

By the time Baca Indonesia pays for bringing in its raw materials, covers production costs, and adds on marketing expenditure, the dollar spent on the product sold to the retailer will be marked with a 21.62 percent outlay —to recoup costs, a group of which there are several in the year already enjoying its sweet fruits. All this might ring an alarm in many a roughhewn onlooker's ears! In the Trusmi Batik industry in Cirebon, artisans have a wide range of experience. A survey conducted by the Cirebon Regency DKUKMPP in 2024 found that the overwhelming majority of artisans in the industry (60 percent) have been in the industry for more than 10 years. This level of expertise attests to the sustainability of the industry, as these craftsmen have inherited from past generations, and innovation is nothing new. Mr. Agus, as a senior artisan, said in conversation, "This millennia-long learning is our most precious asset for the practice of a full economic life."

However, at the same time, it is an industry with some new growth, especially among artisans today: Of these, 40 percent are under 5 years old and still need to enter competitive markets for large-scale production. A newer generation faced a market in rapid flux. "We start here with a big need for modern design knowledge," says Mrs. Siti, a young artisan. "Imagine if the capacity of batik could be unleashed among many more people than are now off-the map; that's what we must do." In the past, traditional crafts such as batik have been pursued almost exclusively by men. However, today, with the help of technology and a more global market, women are increasingly involved in production. In fact, there is mounting evidence that gender equality can boost local economic development. For example, in an article, Mudzakir and Rahmadin analyzed the data from 2024 showing that if more women participated productively, then outputs were higher too; this backs up our earlier arguments about the empowerment of Sheenciong female arts-tech sectors, leading not only the way towards preserving heritage but also providing substantial economic benefits for the areas concerned.

The woman who does that, Batik Trusmi, will survive, and, with her success, meaningful opportunities will come for others in the area. Concerning gender, the composition of the Trusmi Batik Kampoeng artisan community is quite balanced.

Just over 53% are female, and more than 45% are male. However, it is important to note that, in preserving Indonesia's various crafts and industries, women play a greater share of production roles, primarily as workers who engage daily in their core duties. Sutrisno (2020), for instance, bases his views on Zhou on percentage-wise breakdowns. As far as Trusmi Batik is concerned, this kind of community workshop, which runs haywire across the Cirebon region, is mainly made up of people dedicated to various crafts. Among them, 65% of the producers involved have been making batik fabric for over 10 years preceding this period!

Such rich practical experience serves as a guarantee of our future development and will also determine whether the industry becomes sustainable; those who have gone through the mill, perfected traditional skills, and developed innovative techniques or ideas in batik-making are our most valuable assets. As ((Quisumbing & et al., 2023), and (Narayan, 2005))) has said, this theory is the ideological and skill-oriented equivalent of implementing effective policies. Our industrial workers themselves have now acquired considerable competence at every stage of production. Literally, they know inside and out about dyeing methods and the quality of materials, which together determine something called trusmi cloth. Despite this, in a factory where most are relatively experienced workers who have been in their current job for quite some time, some 40% of their colleagues in the last five years have started working in our branch industry. We thus see an industry's rebirth, and at the same time, it reveals that changes in how things are made, product design, technology, and even legal marketing practices must be addressed together!

One interviewee is a young artisan who has just turned to the batik business, Mrs Siti: "We are just beginning to need considerable assistance with modern design principles and how best to find a market for batik abroad. Moreover without help it's hard for us to survive." This observation shows that new artists must be given more comprehensive aid to adapt quickly enough (much more so than for the traditional crafts) to today' or tomorrow's market needs, which call for quite widely varying techniques even though our methods stay substantially unchanged.

In terms of gender composition, there is a relatively even mix among batik members: 55 percent female, but also 45 percent male. Nevertheless, it is equally common to encounter gay Indonesian men at work in the batik trade. Among Cirebon's senior craftsman respondents, when Mr Agus was confronted with questions on the issue of 'women', he responded in an interview for our book: "Women in Cirebon have been engaged in batik production since ancient times

precisely because they possess that attention to detail and willingness to spend two, three hours on a single tiny motif." It is in line with the ideas of (Sutrisno, 2020) that these informants continue to play such an important part in traditional craft industries in Indonesia. For women in the batik industry, it is pertinent from a social perspective and essential for the continuation of the traditional skills exhibited in Batik Trusmi. That feeling of calm and well-being experienced by craftsmen, particularly by women, falls well within the established theories of both social empowerment (Quisumbing & et al., 2023) and from a creative economy (Sharifi & et al., 2023). This can form the basis for a suggestion on how the skills that women among those working in crafts usually possess might become an empowerment tool. The importance of women in this industry is not only to do with cultural matters, but also about great economic contributions that are at stake. Empowering women in the batik industry, mainly through training in the form of training programs or putting at their disposal marketing channels, can have a significant effect on a family budget, to the extent that a woman's participation in the creative sector brings about improved socio-economic welfare, as shown in research data (Setiawan, 2021). In conclusion, from the range of experience and the gender balance within it, Batik Trusmi artisans display like their Performing Body an absolute preponderance of female batikers. Though senior artisans have been important in sustaining this industry on their shoulders, there is an urgent need for greater support of new and young craftspeople so that they better emerge from their shell better able to respond to the rapidly changing market. As well as a sharpening of the marketing and brand presence skills, without which Batik Trusmi can make any impression on the world marketplace.

In terms of gender, the Batik industry of Trusmi is characterized by a wide range of artisan experience. Figures from the Regency DKUKMPP of Cirebon (2024 survey) show that most artisans (60%). Have 10 or more years' experience in batik production. This long service history reflects sustainable industry innovations and an accumulation of technical knowledge passed down through generations of artisans. As a senior arts observer, Mr Agus said: "They have been in the industry for many years now. This kind of skill is necessary if we are to play a meaningful part in the economy. "But also, there are signs of rebirth within this industry; 40% of artisans have been involved for less than five years. For people in the latter group, the new tastes emerge almost as fast as demand can change. Mrs Siti, a young artisan, put it this way: " We who are just beginning need a great deal in the way of modern design

expertise and marketing experience in order to put batik before a wider public. If we are not guided, it is hard for us to survive, indeed.

In the context of sustainability, gender balance in Trusmi Batik production shows that women play a vital role. In the most recent example, it is clear that sexual cooperation has become a significant driver of economic development across regions: the more mothers participate, the greater we expect productivity and creativity to increase (Mudzakir & Rahmadini, 2024). This evidence supports our view that aiding Trusmi's women artisans is not only culturally effective but also brings hard economic benefits. In terms of gender, the artisan community is relatively balanced. Women account for 55 per cent of all artisans, and men make up the remaining 45 per cent. Women, rather than men, especially in creating delicate patterns, are the backbone of production. This is a tradition that goes back at least to traditional Indonesian crafts. Sutrisno's findings (2020) also confirm this point.

Characteristics of Trusmi Batik Craftsmen and Income Distribution

Among Batik Trusmi artisans, most (60 percent) are employed as artistic workers and stable laborers. The main problem facing Batik Trusmi artists is their annual income, which has made it challenging to finance a home, a car, or a college education for their children. This is the case even though many people have been involved in Batik Trusmi for decades--all without any other form of support. In an interview with Mr Agus, one such artisan said, 'Our income is quite stable, but we need to be able to advance further. This would require that we expand the marketing and quality of batik.' In this way, even when the batik artist's income reaches a reasonable level, his most important task is to improve product quality and open up new markets.

What is more, 15% of them have a low income—below IDR 50 million—indicating that most of those in this profession labour in a small market. Why the latest workers may still have their pay capped at such low levels is difficult to say. It could be down to not knowing enough about digital marketing and the tricks of getting your name out there. This finding is consistent with research by (Haryadi & Rina, 2021), which concluded that the success of the creative industry, including printing, is primarily determined by effective marketing strategies and open market access.

The fact that women are most often responsible for ensuring continuity is not lost on proprietors of the Trusmi Batik industry. According to the latest industry trends, regions with balanced gender participation have become an essential factor in

driving economic growth; therefore, if more women join the workforce, another measurable outcome in those regions' arm could be productivity improvements and new ideas. The above conclusion is consistent with our claim that backing female artisans at Trusmi can achieve both cultural protection and genuine economic interests. The same market researchers also found that another 20 per cent of the workers earned over IDR 100 million. They say this figure hints at the area's much broader market potential — if only marketing and product quality were better aligned with global demand. These inequalities in income also mark the lack of equal access to markets and the capacity for R&D. Following the theory of economic resilience put forward by (Sen, 1999) and in the light of research such as presented by (Berie et al., 2024), individuals or classes of income potential face severe barriers in managing resources, education, and market opportunities. ARTISANS in the lower-income range are often hard put to obtain these same things. It is in line with the theory of creative industries that 'culture-based' sectors like batik will require both artistic ability and effective marketing if they are to grow sustainably (Sharifi & et al., 2023) (Florida, 2002) For the same reason, we have to give Trusmi Batik salespeople training, which will allow them to raise the quality of their products and improve their marketing skills — at home and abroad. Among local artisans, gender is relatively well-balanced; women account for 55% and men for 45%. As for the income distribution found in this study, it is clear that most Batik Trusmi market workers have not yet fully tapped their potential. Taken together, people in the middle- and upper-income categories have many opportunities for further development through a more active marketing strategy and greater production capacity. Meanwhile, those who are still on incomes need more opportunities to learn and greater application of technology to expand their markets.

Distribution of Training and Skills Development

The study results show that although most Batik Trusmi artisans have strong experience and skills in batik production, there is a significant gap in formal skills training. Up to 35% of the artisans in Trusmi do not have formal training. These artisans must then rely on traditional skills and experiences handed down from generation to generation. While 30% of the artisans in Trusmi have received training in modern batik technique, and an additional 25% have received training in design and creativity, this does not signify that all people involved in producing batiks are creatively thinking innovators. That is essential for keeping the continuity and sustainability. Moreover, the main problem currently is that: only 10% of Trusmi

artisans take part in training for marketing and branding. Diminishing interest in such business-oriented skills training suggests a lack of practical business management and marketing strategies, particularly in the context of global market challenges. As (Putra & Pratama, 2021) states: Despite the extremely high quality of Trusmi batik products, due to marketing and management failures in branding, these products find it tough to achieve a more widespread penetration of international markets. This corresponds to the theory of economic empowerment advocated by (Quisumbing & et al., 2023) in (Narayan, 2005). Points out that if we all would like more comprehensive economic empowerment includes not only financial freedom but education and training covering a variety of areas-including marketing-then prospects look better for impoverished people all over the world.

The interview with an informant, a 45-year-old batik craftsman Mr Joko, disclosed that even though he has been in the fold for batik world more than two decades of his life did, this points to a problem financially. "We can do a good job in our batik However" Mr Joko said. "But for people outside our region to learn and buy from us we are going have train on marketing it." This statement is highlighting the importance of marketing and branding education, to enhance the capacity of our artisans so that they can reach the global market better.

Most Trusmi Batik artisans continue to use traditional modes of production and circulation in their work (Ilham, 2020), which greatly restricts their ability to compete in an increasingly interconnected world. As mentioned by (Sutrisno, 2020), success in creative industries like Batik depends on both a very high product quality and moreover marketing products effectively through channels that are in line with market developments. Therefore, it is urgent to introduce vocational training in digital marketing and brand strategy for artisans. Only then they could raise the potential of the international market to a maximum extent. Overall, these results suggest that although technical skills among artisans have received some attention, there is a significant gap in marketing and branding skills.

Empowering artisans through more comprehensive and global market-based training will have great social impacts on their marketing network capacity (Rahmawati & Soepriatna, 2020). Similar to the theory of a creative economy put forward by ((Sharifi & et al., 2023); (Florida, 2002)), concrete marketing training will allow artisans even more doors to open up to the outside world and turn Batik Trusmi into an internationalized cultural product which appeals to everyone.

A significant gap in skills training among artisans. In China, artisans live most of their lives in villages and work there; very few go to university after graduating from high school. Clipboards or blackboards showing example sketches from other periods of history become the basic materials for apprentice training—not only in traditional techniques but also modern batik. Of those trainees on the second level, 25.4% eventually qualified for a certificate after 2-3 years. In 2004, 303 out of 478 (63.5%) of New Wave Graduates were members of Hong Kong ETD. Both the state and people all benefit if a lot of people can be trained in batik business. But classes at the college accept only 33 students, all of whom must pass a written test and an interview before being admitted as trainees.

The smallest constructors had risen in number from 671 in 2001 to 961 in 2003; while there were also others, like Lingang Science Academy and China Gallery, that taught only quick hand skills such as stamping but did not have college credit courses for adult learners other than company or district ones mentioned above. Graduates from these institutions were few whereas industry exams existed too. Major weaknesses however continue to exist; marketing and business skills are not a part of the taught curriculum although all say that they want to "be entrepreneurs". Only 10% of artisans have received marketing and branding training at all.

This is the main issue which faces this gap: a high-quality product unable to be widely distributed. Mr. Joko, who boasts twenty years' worth of experience as an artisan, summed up this limitation: "Our ability in batik production virtually equals any other place on earth. However, the entire problem is marketing and making our products known outside our area soon after manufacturing. We still need training in that direction." This finding confirms the need for a holistic approach to empowerment that is the focus of development." (Narayan, 2005).

A. Policy Implications

The Role of Government and Batik Industry Development Policy

The government has a crucial role in creating policies that support batik artisans, especially in expanding market access and providing the skills training needed to increase the competitiveness of batik products in the domestic and international markets. In their research, they emphasized the importance of government policies in providing facilities that encourage the development of the creative economy, especially the batik industry. They explained that batik artisans need support through adequate training programs, financing for business capital, and

product promotion to expand their global market network. According to (Rahmawati & Soepriatna, 2020), this policy focuses on strengthening production capacity and improving the quality and branding of batik products to enable them to compete with other cultural products in the international market.

One of the leading batik companies, BT Trusmi from Cirebon, continues to innovate, collaborate, and adapt. Batik Trusmi has grown into a business with a turnover of hundreds of millions per day and is classified as a large-scale business. Not only in Cirebon, Batik Trusmi has now spread its wings to various big cities such as Bandung, Surabaya, Medan, and Bali. If she had previously started the business with her husband, now her business employs 450 employees.

Based on the results of interviews with several Batik Trusmi artisans and industry players, it was revealed that most of them have a very positive view of the role of digitalization and modern marketing in increasing the competitiveness of batik, especially in introducing Batik Trusmi to the global market. This aligns with the creative economy theory by (Sharifi & et al., 2023) in (Florida, 2002), which emphasizes the importance of integrating digital technology in creativity-based industries to expand market reach and increase product competitiveness.

Batik Trusmi's artisans, however, are fully aware that their products embody local cultural qualities. However, they must develop a more innovative and sustainable marketing strategy to attract global consumers' attention. One artisan said, "Using digital and international platforms to market is key (otherwise batik will stay within a small circle)." This shows how important it is to promote batik products on the world market. In short, using digital technology to introduce a new product or concept is much more in line with global market dynamics than ever before. To understand the lack of modern marketing and branding skills, even among experienced individuals with considerable production skills, we can examine the economic empowerment theory (Quisumbing & et al., 2023). For example, one woman said, "Our problem lies in digital marketing: there is much for us to learn before we can compete successfully on an international level." This points to a lack of marketing ability among artisans; they require stronger digital marketing skills as part of their economic empowerment. Improving artisans' knowledge and skills in digital marketing can expand their reach into international markets, giving them a greater advantage in this highly competitive market. The development of these communities has had a significant impact on the lives of those who have participated. A case in point: the evaluation by the government of the collective breeding

programme for cattle at Kulwaru Village shows that if rural development projects are well laid out with all strata co-operating, then mind you household welfare improves this is not because we have become active or gone about doing it just as our neighbours have done but instead it comes from a collective responsibility (Santosa et al., 2024). In the same way, policies promoting the development of Batik Trusmi's artisans should centre on group training and market dissemination, and ensure benefits are equitably passed to all its members.

What is more, to enhance the brand image, one businessperson from Batik Trusmi said it is crucial for them now to use digital platforms such as Facebook, Twitter, and other handheld tools of commercial significance to promote their products more broadly. One entrepreneur suggested, "We need to understand more about strong branding, especially on platforms like Instagram and online marketplaces, so that we reach international customers." It shows that artisans and industry professionals are increasingly aware of the need to build consistent, effective branding on digital platforms. With it, it reached a new level." Moreover, if artisans further stress their artisans' presence throughout these (now almost unavoidable) digital networks, they might unexpectedly discover that great markets sometimes indeed exist just around the corner at that very time in history. Words such as present themselves. Here is one reason to wonder further why (writers attached to what seems to be status already have so, by their own account, their name, if lowly purchased, instantly becomes valuable. It would not be very sensible to trace this tradition's founding father or conduct extensive specialized research, because we now have the only thing that matters: strong branding. So the branding theory proposed by (Sarasvuo et al., 2022) in (Aaker, 1996) is also relevant here. It explains that strong branding can set products apart in a competitive market and gain the brand wider international recognition.

As a whole, interview results suggest that, even with outstanding product quality and latent cultural value, Batik Trusmi still lacks an effective marketing strategy or brand that can help artisans adapt to the ever-expanding global market.

3.2.2 Strengthening Digital Marketing Capacity for Artisan In conclusion, therefore, it is necessary to strengthen digital marketing capacity in the batik industry so that Batik Trusmi will be well positioned to continue its growth and compete in international markets. A marketing strategy that takes greater account of the global market is a must if local products are to compete with foreign ones in international markets, and concurrently will enhance Batik Trusmi's position as a globally leading

Indonesian product. This accords with the economic empowerment theory put forward by (Berie et al., 2024) in (Sen, 1999), which holds that economic empowerment is possible when people have greater access to resources and opportunities to develop their capacities. For Batik Trusmi, this could be achieved through government policy that would provide training in skills and access to a larger market. For example, incorporating technology into the batik production and marketing process can help artisans increase production efficiency and allow their products to reach a global audience. This is also consistent with (Sharifi & et al., 2023) in (Florida, 2002) view of the creative economy, which states that creative economies, such as batik, can bring significant economic empowerment - provided they are supported by policies that allow wider access to world markets and individual strength. In an interview with Mrs Rini, a Batik Trusmi craftsman for more than 10 years, she said: "We need the government's support - particularly in finding ways to give our products potential markets, and getting more inside understanding on marketing." Without that help, we have difficulty competing with batik products from other regions that are already better known." This statement reflects the importance of government policies that focus more on improving marketing skills and branding of batik products, which have not been widely obtained by artisans directly.



Picture 4. Museum Digital Batik Cirebon
(Source : Dokumentasi UMC 2021)

On November 30, 2021, Universitas Muhammadiyah Cirebon (UMC) inaugurated the Digital Batik Museum in Trusmi Wetan, in collaboration with the Cirebon Regency Government, as an effort to introduce and preserve Batik Trusmi through the use of digital technology (Picture 4. Museum Digital Batik Cirebon). This museum aims to bridge the gap between the traditional batik industry and the

demands of the global market, which increasingly relies on digital marketing and branding (Sutrisno, 2020). An interview with Batik Trusmi artists shows that people generally have a favorable opinion of digital transformation. Most artisans felt that, although Batik Trusmi had strong cultural foundations, they needed more innovative marketing strategies, especially in branding and digital promotion, to compete more effectively in the global market. (Sharifi & et al., 2023) in (Florida, 2002) Thinks that digital technology in the creative industry enables cultural products like batik to enter international markets more efficiently and with greater effect. However, many artisans have experience in batik production but feel the lack of digital marketing support. One artisan said, "We are still limited in digital marketing. We have a lot to learn before we can compete in the global market." These results echo the skills gap, consistent with Narayan's (2005) empowerment through economics theory, in which the availability of technology and training is crucial to increasing a community's financial capacity. Artisans in Batik Trusmi need the business skills provided by digital marketing and branding training to strengthen their presence overseas. In sum, the establishment of the Batik Trusmi Digital Museum is a strategic move to increase Batik Trusmi's visibility and competitiveness in global markets. Museum digitization and digital marketing training for artisans are important to help them adapt to the dynamic global environment we now inhabit. These findings suggest that a Holistic approach to policy intervention is not limited to regulation but also includes guiding and monitoring training facilities to help artisans adapt to the challenges of the global market. That is, policies promoting the creative economy, including those for the batik sector, will be crucial in determining whether Batik Trusmi can succeed in overseas markets. These policies need to cover production and promotion skills training programmes, easier access to capital, and vivid national and international marketing campaigns. In this way, government policy, artisans, and the private sector can co-operate to form an ecosystem that supports the long-term development of the batik industry and, in particular, Batik Trusmi, Indonesia's flagship product.

B. Future Prospects

Conclusions and Implications for the Development of the Trusmi Batik Industry

This study's findings demonstrate that strengthening marketing and brand training is a prerequisite if Batik Trusmi is to capture an ever-larger global market. The traditional cultural product Batik Trusmi, which has been passed down for generations in Java, needs a more structured, regimented marketing approach to reach a wider audience. Quisumbing advanced the theory of social empowerment

(Quisumbing & et al., 2023) in (Narayan, 2005) that people's access to goods, and thus to knowledge about export marketing and brands, was a potential catalyst for their moving out of poverty-stricken marginal communities and into the market economy of the World. Only then did they develop any feeling that there really was food on their table. Training in digital marketing and effective branding strategies will enable Batik Trusmi artisans to access foreign markets, reducing their dependence on the limited local market. One Batik Trusmi craftswoman, Mrs Siti, said in an interview, "We have been producing quality batik for a long time, but we have virtually no marketing for our products. Without further knowledge about branding and publicity outside of Cirebon province, it is impossible to compete with products from other batik regions." This comment accurately describes the need for broader training in marketing and branding for the creators of Batik Trusmi. Such training will enable them to expand their product's market reach and help Batik Trusmi further develop as a superior product with which to compete globally.

In this context, the activities of both the government and the private sector are crucial. (Sharifi & et al., 2023) in (Florida, 2002) has pointed out that to foster batik, Java's traditional occupation, as well as other creative industries, we need ever closer links between public policy makers, entrepreneurs, and makers rather than large companies (which exist only in democratic mythology). The government can provide better support for artisans through policies that promote skills training, financing, and local products. The private sector also has a role to play in helping artisans take advantage of digital platforms, opening global markets, and nurturing Batik Trusmi as a product that is not only culturally but also economically valuable. This aligns with the conclusion of (Rahmawati & Soepriatna, 2020), who argue that synergy between the government and the private sector is indispensable for supporting the creative economy in Indonesia, especially for bringing Indonesian cultural products to international markets. Desa Batik Kumu is a new enterprise specializing in traditional batik skills. With natural dyes and cotton batik fabrics, they have successfully defined the brand image and created products of cultural value. To achieve a leading position for Batik Trusmi in the global market, innovators need more tailored, closely matched training programmes. They must not only be competent in technical skills for grueling batik production work but also strategize on how to sell their Wares and create a brand name. Through closer collaboration among the government, the private sector, and the community, it is necessary to create an ecosystem that enables Batik Trusmi to become a leading product in international

markets. Hence, not only does the development of production skills need to be given priority, but also the making of Batik Trusmi into an international brand that can compete in the broader market.

According to studies on income distribution, the annual take-home pay for most craft workers (65%) is between IDR 75 thousand and IDR 100 million. This suggests that their income level is solid. Even though their income is relatively stable at the moment, Mr. Agus pointed out that the biggest challenge is to raise quality and enlarge their market, which has been restricted. Income inequality is also evident in the figures, with 15% of artisan families earning less than 50 million rupiah per year. This is likely due to a lack of market opportunities and to declining economic power among smallholders in general. On the other hand, 20 percent of artisan households earn over 100 million rupiah annually, reflecting considerable market potential. This agrees with the theory of economic correspondence as developed by solidarity researchers (Sen, 1999). Namely, that access to resources and market opportunities determines the economic impact of well-received products or services.

V. Conclusion

The study concluded that strengthening marketing and branding is key to enhancing Batik Trusmi's competitive capability in the global market. While Batik Trusmi Industries has strong product quality and cultural wealth, the discovery indicates that artisans are still hampered by weak digital marketing. That is the most significant obstacle to product spreading into the world market. In the face of this challenge, digitalization and the use of e-commerce platforms and social media channels, which are increasingly important in the global business world, should be top priorities for batik artisans. Excellent technique can be found among most artisans, but with modern marketing training for international markets, their skill training becomes among the best in the world. This is why thoughts like the Batik Trusmi Digital Museum and the use of digital technology to train methods were underway or already in place. With support from the government, powerful private enterprise, and cooperation among local Batik Trusmi producers, the product can be marketed internationally to enhance Batik Trusmi's competitive position and generate new sources of income. So training in digital marketing and the use of e-commerce platforms, as well as further professional branding rather than simply pushing the product to consumers as it is now, will have to grow. It is a step consistent with economic empowerment theory, which argues that skills and market access improve people's lives. In the future, more extensive digital infrastructure

development and greater effort toward cross-industry collaboration will support the development of global batik identities in Cirebon and enhance the international competitive edge of Indonesian batik products.

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