

BATIK : CULTURAL HERITAGE DAN EDUPRENEUR FOR CHILDREN WITH SPECIAL NEEDS

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ABSTRACT

Based on latest phenomena, paradigm of families having children with special needs is assuming them to be a big burden for the rest of their life. Whereas, these children can be more independent and productive if they are taught comprehensively. And so many other children with special needs are able to work and participate in other social work confidently. They show that they have the same rights as other children with dignity and pride.

By giving the understanding about batik as cultural heritage from the ancestors that needs to be developed and preserved; therefore, these children have a noble task. One of their strengths is they are discipline, consistent, dedicated, and having high integrity in working. For increasing their entrepreneur spirit from early stage, they need to learn about edupreneur. This also have to be supported by family and teachers. This research is an early phase to persuade the society to know, love, and preserve traditions from our country especially Mojokerto batik.

The research approach used to find and gather the data gathering descriptive qualitative approach. Subjects of this research are the children with special needs, teachers, headmaster at School for Children with Special Needs in Mojokerto and batik handcrafters in Mojokerto.

The conclusions of this research are: 1) The traditions in this society need to be preserved so that batik is more well-known globally. By giving batik learning and training for children with special needs at Special Schools in Mojokerto it is expected that they have already preserved the culture and they are proud with it, 2) This edupreneurship can prepare the next promising graduates with high spirit of being entrepreneurs. These children will grow to be more independent and productive if they are taught comprehensively.

Key words: batik, heritage, edupreneur,

INTRODUCTION

Human resources in Indonesia still have so many weaknesses and usually come out in lower grade than other countries. One example of the situations is displayed by Indonesian average of income among several Asian countries stated in Table 1 below.

Table 1. Per Capita Income of Asian Citizens

<i>COUNTRY</i>	<i>Mean years of schooling</i>	<i>Duration of Compulsory Education</i>	<i>GNI per capita (USD/year)</i>
Indonesia	5,8	9	3.716
India	4,4	9	3.468
Singapore	8,8	6	52.569
Malaysia	9,5	9	13.685
Philippines	8,9	7	3.478
Japan	11,6	9	32.295
Korea	11,6	9	28.230
China	7,5	9	7.476
Thailand	6,6	9	7.694

Notes: GNI (Gross National Income)

Source: Mulyatiningsih, Purwanti, and Si (2014:2)

The average income of the Indonesian population is far below the neighboring countries like Malaysia and Singapore but is still above Philippines and India. The duration of schooling turns out to be significant influence toward population incomes. In Singapore, compulsory education length for only 6 years, but the school duration in Singaporean is longer than the required study time. School time duration for Indonesia and India is still below the required compulsory education. Per capita income of Singapore is about 52,569 USD/year while Indonesia is only about 3,716 USD/year, is still higher than India's.

There are some impacts from MEA consequences, that is the impact of free goods flow to ASEAN countries, the impact of free services flow, the impact of free investment flow, the impact of skilled labor flow, and the impact of free stock flow. Not only the impacts, but there are also the obstacles for Indonesia to encounter MEA. Firstly, the quality of education for skilled labors are still low, in which up to February 2014 the total for labors graduated from junior high school or less stated as 76.4 million people or about 64 percent from the whole total of 118 million labors in Indonesia. Secondly, the availability and quality of infrastructure is still less than the standard thus influence the continuity of goods and services flow. Thirdly, industrial sector is frail for the subordination of raw materials and semi-finished materials. Fourthly, the limitation of energy supply (Hasiholan, 2015). Next, Indonesia is not really strong in dealing with import invasion, and nowadays the imported products from China are already swamp in Indonesia markets. (source: <http://nationalgeographic.co.id/berita/2014/12/pahami-masyarakatekonomiasean-mea-2015>)

It is such biggest concern of our country because of the rise of unfortunate events that happened lately, the high level of criminality, rising cases of corruption, and law enforcement that are apparently still far from justice expectation. These events give the impression that our

nation is experiencing a prolonged crisis of ethics and confidences. Based from those reality, ethics/moral education is needed on the basis of the arguments about the real and urgent need, and can be carried out through the batik learning in school. (Retnowati, and UN, 2011).

LITERATURE REVIEW

Batik is a combination of art and crafts on a piece of fabric with traditional techniques of wax coating. Batik is a valuable heritage of Indonesia which is very well-known worldwide. Batik in Indonesia is a whole technique, technology, and development of motifs and cultural related, which UNESCO designated as Heritage Humanity of Oral Culture and Non-Material (Masterpieces of the Oral and Intangible Heritage of Humanity) since October 2009 (Musman and Asti, 2011)

As the cultural heritage of the past and still exists to this day, batik can provide a variety of value such as functional value, cultural value and economic value on the lives of people who experience the challenges of globalization. Batik is an "intangible cultural heritage of humankind" owned by Indonesia, then resulting positive impact on the existence of variety of batik. Growing new opportunities for batik business in the field of batik industry in various regions by raising local wisdom coming from various ethnics in Indonesia in the form of designs has raised batik as "the art of batik" that is wonderful, unique, and has true meaning and also high philosophical value. Other positive value is the adoration of batik among society is more increasing. Batik is not only used in ceremonies or rituals in traditional Javanese or Sundanese only, but people use it also in various important events (meeting of higher-up officials, international-national seminar, important meeting in an institution), or become a kind of "identity" of an institution, foundation, schools that have batik uniforms or batik designs with a specific logo.

Every region in Indonesia has its own characteristics of batik in which each region also symbolize each tribe in Indonesia which refers to diversity. It became the basis of selecting an icon related directly to the identity of Indonesia as an object of research. (Kurniasari, 2014).

Batik is a cultural expression that has a unique symbolic means and a high aesthetic value for Indonesian people from east to west. Indonesian tribes have their own characteristics of batik for each region. Java island has a variety of batik, which has become an icon of batik-producing areas such as Yogyakarta, Solo, Cirebon, Tegal, Banten, Indramayu, Pekalongan, Tulungagung, Sidoarjo, Madura, and many more. In the other hand, Mojokerto has a distinctive batik feature as cultural heritage. The local cultural products are less optimally empowered by Mojokerto governments due to lack of specialized marketing that sells the products and also lack of recognition toward Mojokerto batik. Mojokerto is a small town that does not have the tourism sector. It needs to be planned how to promote Mojokerto batik as one of the tourism destinations in the creative industries sector. Preservation of those cultural products is essential in order to improve people's lives as well as enliven the tourism of batik as cultural products in Mojokerto. It is possible to undertake the design of promotional media for Mojokerto batik through ambient media to support the program Mojokerto Service City, so it can be a tourism asset for Mojokerto.

Mojokerto batik is a cultural craft of batik whose history is evolving with the heyday of Majapahit Kingdom. The uniqueness of Mojokerto batik are the names of designs which are indeed foreign and unfamiliar to most people, for example gedheg rubuh (collapsing bamboo wall), matahari (the sun), mrico bolong (perforated pepper), pring sedapur (a kitchen of

bamboo), grinsing, or surya majapahit (majapahit sun). Mojokerto in the concept of service city, must be supported by three excellences, those are the excellence of human resources, the excellence of products, goods, and services, and the excellence of infrastructures. The Mojokerto Mayor expects that the Mojokerto has unique and excellent products. (www.hapraindonesia.co)

The effort to introduce Mojokerto batik absolutely needs proper media suitable with the purposes. The media campaign is one of the objectives of introducing Mojokerto batik to the wider community to foreign countries. (Lester, Budiardjo and Rizky, 2016).

Batik learning in school is the implementation of arts education. Arts education is a part of the values education. In the context of nationality, education values is closely related to the establishment and development of nationalism character. Education values is a cultural process always trying to improve human dignity, helping people thrive in the dimensions of intellectual, moral, spiritual, and aesthetic which loads some values (Jazuli, 2008: 26).

That particular learning is in accordance with the self-ability learning in children. By learning art, children will be trained about refinement because art is a sensitivity process of children to the natural surroundings and things related to beauty. Learning art in accordance with the character values of the nation patriotism is learning batik. Batik is Indonesia's cultural heritage whose authenticity is undoubted. (Sukardi, 2015).

Entrepreneurship is not only be understood as the ability to open their own business. However, more broadly, entrepreneurship can be interpreted as a momentum to change the mentality, the mindset and socio-cultural changes. Definition of entrepreneurship itself is the ability to see and assess the chance (opportunity) of business and the ability to optimize the resources and take action as well as highly motivated in taking risks in order to succeed in their business (<http://www.deptan.go.id/pusbangwiranis/istilah.html>).

The importance of entrepreneurial competence is definitely also applied to individuals with outstanding conditions, including deaf people. According to Dwidjosumarto (in Somad & Hernawati, 1996) deaf hearing loss is a condition that results in a person who cannot catch a variety of stimulation mainly through the sense of hearing. According to Somad and Hernawati (1996) a person with hearing impairment tend to be indifferent to others and easy to get offended.

Some wrong attitudes from the environment often create excessive suspicion caused them to not get the attention of any social group, socially sensitive, difficult to accept a friendly attitude and shy to make social contacts. Those stances are contrary to the attitudes of an entrepreneur, so there is concern that without the optimal guidance, deaf students cannot be a successful entrepreneur. Therefore, the role of the environment, especially the education institution is very important in establishing the entrepreneurial competencies in individuals with hearing impairment.

Generally, in each Special School, especially the Special School Type B, the students have already been taught a variety of skills that they can use for self-employed when they have graduated from school, for example, sewing, woodworking, cutting hair, and so forth. But in fact, many SLB graduate students works as laborers or even become unemployed. The increasing number of unemployed is a burden for the country. For that the Special Schools do not sufficiently provide skills training only, but they also need to provide appropriate training to establish entrepreneurial competences in their students. Entrepreneurial training given to deaf students must be tailored to their needs and characteristics. Therefore, this study sought to

explore on how research model is appropriate for the deaf students in order to help them to have entrepreneurial competencies needed in the community. (Purnomo and Suprijati, 2013)

Based on some of existing phenomena today, the paradigm of some families and communities when they have children with special needs that they assume this as an excessive burden for the rest of their life. Even though, these children will be independent and productive if they are under comprehensive guidance. And many children with special needs are able to participate into the work field as well as community in general with high confidence they show that they are, too, equal to other children as human with dignity.

By giving the understanding about batik as cultural heritage from the ancestors that needs to be developed and preserved; therefore, these children with special needs have a noble task. One of their strength is they are discipline, consistent, dedicated, and having high integrity in working. For increasing their entrepreneur spirit from such early stage, school needs to teach them about edupreneur. This also does not escape from the supports from family and dedicated teacher assistants.

The results of this study are expected to provide the insight to the public about the art of batik and spiritual meaning contained in it as parts of the historical and cultural heritage, particularly to the younger generation to be significantly active in maintaining and preserving the tradition of handmade batik or traditional batik. And it is expected this batik can be a means of edupreneur for children with special needs in order to build economic independency.

The purpose of this research is to know the extent of society views and opinions toward batik as cultural heritage, and the extent of batik as a means edupreneur for children with special needs in economic independency.

Edupreneur

Mojokerto Batik

One of Indonesian batik, supposedly born in Majapahit, was originally a palace batik. However, by the collapsing of this Hindu kingdom, Majapahit palace batik was away from the central region of the largest kingdom of this archipelago. Mojokerto, which was the Majapahit site, was abandoned by their ancestors, the master of batik (Anshori and Kusrianto, 195).

The reborn of batik painting in Mojokerto comes from the development of craft in the region. Even many of Mojokerto batik craftsmen do not know whether the batik they have done painted is an essential from Mojokerto or the patterns they used to paint come from their customers' order since so many years ago. Therefore, it is difficult to know the origin of the developed and popular patterns from that certain area. This problem apparently not only happens in Mojokerto, but also in other respective areas (Anshori and Kusrianto, 195).

However, that should be appreciated among Mojokerto batik is currently Mojokerto develops a list of batik pattern names, for instance, Gedheg Rubuh, Mrico Bolong, Gringsing, Surya Majapahit, Alas Majapahit, Lerek Kali, Bunga Matahari (sometimes just called Matahari), Koro Kenteng, Rawan Inggeek, Kembang Sepatu, Kawung Cemprot, and Pring Sedapur (Anshori and Kusrianto, 196).

Characteristics of Mojokerto Batik

According to Ernawati (2016), one of the Mojokerto batik craftsmen, Mojokerto batik patterns or motifs derives from nature about human life which can give a description about the characteristics of Mojokerto. Some patterns or motifs are used, those are: lotus-like pattern which is a symbol of the Majapahit Kingdom, Surya Majapahit pattern is a logo or emblem of

the kingdom of Majapahit. Maja fruit pattern is the typical fruit of Majapahit which became the origin of the word Majapahit itself, sitting place of the nine Gods when they were meditate, sitting place when the Gods step down back to the Earth, and much more. The specific characteristic pattern of Mojokerto batik is Sisik Gringsing and Mrico Bolong. In one kind of Mojokerto batik, isen (or the stuffing) usually painted are called cecek, sawutan, kembang pacar, kembang suruh, and ukel (Ernawati, Interview, January 13, 2016).

The Patterns of Mojokerto Batik

a) Mrico Bolong Pattern

This pattern is called Mrico Bolong because it has a background in the form of small dots like perforated peppers. The main patterns are actually birds and flowers while the complementary pattern is butterflies. This color pattern is called as sogan (predominantly brown) giving classic impression.

b) Motif Rawan Inggek

This pattern is called Rawan Inggek because the background is in form of curvaceous lines. These lines are called rawan, comes out from the word “rawa” with the affixes “-an”. The main patterns are birds and flowers while the complementary patterns are butterflies and Surya Majapahit.

c) Sisik Gringsing Pattern

This pattern is named as Sisik Gringsing because the shapes are like fish scales. The main patterns are birds and flowers while the complementary pattern is butterflies. This has the same pattern as Mrico Bolong in term of its main and supplementary patterns and what makes them different is the background used in each pattern. This color pattern is called as sogan (predominantly brown) giving classic impression.

d) Teratai Surya Majapahit Pattern

This pattern is called Teratai Surya Majapahit because it shows the certain symbol of elements from Majapahit kingdom dominated by lotus flowers and surya majapahit. The main patterns are bekisar rooster, lotus flower, the sitting place of goddesses and surya majapahit while the supplementary pattern is maja fruit. This pattern used as isen isen (the stuffing) in its background is cecek.

e) Pring Sedapur Pattern

This pattern is called as Pring Sedapur taken from a clump of bamboo as its main pattern and the supplementary patterns are peacock sits on its bamboo. The background is made by crushing the wax used to cover the cloth background so that the other colors can be stuffed later and gives the cracking pattern. This color pattern is called as sogan (predominantly brown) giving classic impression.

f) Kawung Rambutan Pattern

This pattern is named as Kawung Rambutan suitable with its background; kawung is usually in square shape with a slightly rounded tip. Kawung is seen in lines pattern in shape of square and there is some roundness with some tentacles. Because of these tentacles, this is called as Kawung Rambutan. The main pattern is a flower arrangement complete with its leaves while the complementary one is butterflies.

g) Daun Talas Pattern

This pattern is called as Daun Talas because the main pattern is in form of taro leaves. These taro leaves are the leaves from root crops with wide leaves usually found in Mojokerto. The supplementary pattern for this is taro roots. The background used the color

blue with cecek as isen isen or the stuffing.

h) Kembang Dilem Pattern

This pattern is called Kembang Dilem inspired by dilem plant, that is in a form of leaves and having no flower, and used as batik fragrance while kembang derived from the small flowers seen in this pattern. These small flowers are supplementary patterns and the main one is dilem leaves.

i) Motif Matahari

This pattern is named as Matahari (the Sun) because it is dominated by sunflowers. That particular pattern is the main pattern while butterflies become supplementary pattern. The background is plain black without any stuffing elements.

j) Motif Koro Renteng

This pattern is called as Koro Renteng because the main one is koro fruit shown by the small brown round with three cecek as its stuffing while renteng refers to the leaves arranged in rows. The background of this pattern is fully white dominated by sawutan as isen isen (the stuffing) consists in the edge of every shape of pattern.

k) Merak Ngigel Pattern

This pattern is called as Merak Ngigel because the main pattern is two peacocks facing each other. The supplementary pattern is butterflies and flowers. The background dominated by kembang pacar as isen isen (the stuffing) and cecek with blue color.

l) Rantai Kapal Kandas Pattern

This pattern is called Rantai Kapal Tandas because the pattern is in shape of chains and the supplementary pattern is the broken part of the ship. This pattern has plain background without isen isen.

m) Gerbang Mahkota Raja Pattern

This pattern is named as Gerbang Mahkota Raja because there is the shape of gates and king crowns that become the main pattern while the supplementary ones are lotus flower, maja fruit, bekisar rooster and butterflies. This gate refers to the entrance of Majapahit Kingdom contains the varieties of cultures, and the king crowns as the royal symbol of Majapahit kings. The shape pattern in this cloth is the elements from Majapahit kingdom. The background dominated by kembang pacar and cecek as the stuffing or isen isen.

n) Surya Majapahit Pattern

This pattern is called Surya Majapahit because the main pattern is Surya Majapahit that is the symbol from Majapahit kingdom usually found in temples of Majapahit kingdom. Surya Majapahit is in form of eight shapes of chakras represent nine Gods of Majapahit residents. It uses maja fruit as the supplementary pattern. The background of this pattern is pitch black without the stuffing elements.

o) Rawan Klasa Pattern

This pattern is called as Rawan Klasa because the background is shaped as woven mat (Javanese: klasa). The main pattern is a couple of sawat resemble the Garuda wings giving the impression of boldness while the complementary one are leaves and small flowers in its surrounding. This color pattern is called as sogan (predominantly brown) giving classic impression.

p) Alas Majapahit Pattern

This pattern is called as Alas Majapahit because it represents the situation or condition in

the forest (Javanese: alas) in which there are various plants and animals. The main pattern is animal and flower patterns and the complementary one is maja fruit, small butterflies, and small flowers. The background pattern is cecek as isen isen.

q) Merak Gelatik Pattern

This pattern is called Merak Gelatik because the pattern is in shape of small gelatik (wren) birds but having the long tail like a peacock. The supplementary pattern is flowers and leaves. The background color is plain without any stuffing. This color pattern is called as sogan (predominantly brown) giving classic impression.

r) Bin Pecah Pattern

This pattern is called Bin Pecah because the background resembles the broken tiles (triangle shape). The main patterns are the arrangements of coconut leaves, birds, and lotus flowers while the supplementary one is butterflies. This color pattern is called as sogan (predominantly brown) giving classic impression.

s) Kembang Suruh Pattern

This pattern is named as Kembang Suruh because this pattern background is dominated by piper batle leaves as the stuffing. The main patterns are flowers and leaves and the supplementary one is butterflies. This color pattern is called as sogan (predominantly brown) giving classic impression.

t) Kembang Maja Pattern

This pattern is named as Kembang Maja because the main pattern is sunflowers (uncolored ones) and maja fruit represents the origin name of Majapahit.

u) Ukel Cambah Pattern

This pattern is named as Ukel Cambah because this pattern is dominated by the background with ukel as isen isen resembles the shape of sprouts. This pattern is similar to Kembang Suruh pattern, only there is a difference in isen isen dominated in the background. This color pattern is called as sogan (predominantly brown) giving classic impression.

v) Sekar Jagad Mojokerto Pattern

This pattern is called Sekar Jagad Mojokerto because the main pattern is in form of lotus flowers, maja fruit, and Surya Majapahit those become the elements of Mojokerto city. The supplementary pattern is other than the elements of Mojokerto city stated. This pattern seems dense and crowded like the earth condition (the universe). (Santoso, Bramantijo, and Sutanto, 2014).

Batik as Cultural Heritage

Culture and development of fashion will accelerate the development of batik. Indonesia is very rich of cultures. Batik is one of so many cultures that exist in Indonesia. Batik is passed from generation to generation and is not only used to train the painting, but also full of education contained beyond it. Culture, in this case, has a very important role in business development of batik artisans. Batik culture will not easily disappear because in employee's family batik craftsmen continually passing on the mastery and skills of batik to their grandchildren. In addition, people also participated in the guarding and preserving batik.

Indonesian cultures always change and develop from time to time. In general, the culture contains two abilities at once, the ability to preserve and ability to develop. Those abilities heavily depend on the level of cultural resistance in society.

Batik is originally an outfit for the royal, now can be imposed by society in general. The design of batik clothes along with models and motives are now beginning to experience tremendous

change in comparison with previous years. Batik which was once viewed by teenagers as old-fashioned clothes and used only for adults, lately has begun to be worn by them. In addition to the youth who began fond of wearing batik, the following factor of cultural batik preservation is the use of batik that also becomes government policy. For example, the government for every Friday, all public or private institutions, whether schools or offices are required to use batik clothes. Fashion that develop rapidly makes batik more well-known throughout the world. As a concrete step is that every time the governments travelling abroad or official meeting Susilo Bambang Yudhoyono as president is not foreign to wear batik as an Indonesian national identity. The government setting October 2 as National Batik Day is one effort to preserve the world's cultural heritage born from Indonesia. (Murtadlo, 2013).

Batik in Indonesia has been able to be the nation asset of cultural heritage adored by people, to be a trend, growing rapidly, modified, developed, disseminated, to become a kind of new culture that is up-to-date. Batik is not sinking with age because of the continuation effort from generation to generation to preserve it, in accordance with the development of thought and technology in its day respectively.

The development of batik is not only related to fashion. Batik as fashion has also penetrated the home furnishing, for example, plates with batik designs for souvenirs, corporate gifts, tablecloths, decorative pillows, napkins, quilted bedcovers, and others. Everything was going to have major impacts on the economy of Indonesia. The more people involved in batik fashion, the more workers absorbed. This development is very good to be improved in the days to come. (Murtadlo, 2013).

Constituted by the obligation to preserve the cultural of national heritages and the awareness to help build the lives of children with special needs the researcher carried out a series of measures fostering sustainable and integrated to the business potential development of batik artisans in Mojokerto by focusing on three goals fostering and main development. Three objectives principal of the promotion and development can be described as follows:

- 1) Maintain and develop Mojokerto batik products as cultural tourism commodity. Batik can be used as one hallmark of Mojokerto which is different from other regions.
- 2) Development of Mojokerto batik products which leads to a high increase of addition values or a development to more modern sectors.
- 3) Development in using natural coloring from various plants.

Mojokerto is one city in East Java located 50 km to the southwest of Surabaya. Mojokerto is a special city in Indonesia's history because this city was once the capital of Majapahit kingdom, which is one of the largest Hindu-Buddhist kingdoms in Indonesia. Majapahit kingdom left many historic relics, one of which is the art of batik. Mojokerto batik is a specific batik from Mojokerto that is really unique for its patterns which was excavated from the cultural traditions of Majapahit Kingdom, adapting elements that exist in the kingdom of Majapahit include Surya Majapahit, lotus flower, fruit Maja, and much more. In addition, the patterns of this batik come out from the life around Mojokerto (Ernawati, Interview, November 25, 2014). It is unfortunate the existence of Mojokerto batik less or even not known by the people around both derived from Mojokerto and outside Mojokerto. Only some people who knew of the existence of batik and pass from mouth to mouth. (Santoso, Bramantijo, and Sutanto, 2014).

Batik Mojokerto had exhibited in Australia in 2007 and began to develop a list of unique and distinctive names of patterns like Mrico Bolong (perforated peppers), Sisik Gringsing

(Gringsing Scales), Pring Sedapur (A kitchen of bamboos), Surya Majapahit (The Sun of Majapahit), and many more ("Batik Mojokerto", par. 1-3).

Batik has potential to be used as an identity or as a hallmark of Mojokerto in addition to food and historical sites.



Figure 1. Mrico Bolong Pattern

Source: Anshori and Kusrianto (2011, 201)

Some names Mojokerto batik patterns have the exact same name as batik patterns come from other areas such as Pring Sedapur that can also be found in batik Solo, Yogya, Banyumas, Kebumen, Sudarsono and Magetan (Anshori and Kusrianto, 2011; 196).

However, there is a difference between Pring Sedapur pattern from Mojokerto with Pring Sedapur from Magetan. Of the basic colors, for motives Pring Sedapur Mojokerto using white as basic colors and brown color dominance on the motive that has a classic impression while on Pring Sedapur of Magetan has orange as base color with black domination on the pattern. In addition, in each pattern of Pring Sedapur Mojokerto is rich of ornaments and has been modified to eliminate the rigid impression different from *Pring Sedapur* Magetan that still describes the formation motif resembles its original form.



Figure 2. Pring Sedapur Pattern on Mojokerto Batik

Source: Kurniawan "Eksistensi Batik Mojokerto" (2013, 36)

Unfortunate condition is lack of attention from the governments to the development of this batik thus many batik craftsmen switched their professions to become laborers so the number of batik craftsmen is getting less and less. Currently, the government began to notice the existence of batik and began to introduce Mojokerto batik to the local community through creating batik learning and batik training for children and housewives.

Inspired by those problems, initiated an idea to design particular media to introduce Mojokerto batik to public in genera and the books are selected as the most effective and appropriate media. Books are selected because books are able to provide information for a long term and lasting up to several generations, books have always sought and used as a source of library research for the book can provide accurate and reliable information, and the book does not have a period time of issue so that people do not need to be afraid of missing the information.

Potential Development of Edupreneurship.

Preparation of Educator Capacity (Teachers). The initial step is to prepare capable teachers to guide the students thus they have entrepreneur spirits. If teachers as human resources are ready, quality improvement and cultural policy of edupreneurship will get support. Edupreneurship needs the support from educators who have teacherpreneurs spirits. Educators who have teacherpreneurs spirits are them who have leadership, mastered many innovative teaching strategies, have great ideas and strategies so that the respective school can have high achievements, have the skills and commitment to share their knowledge to others. Teacherpreneur is part of their profession attached to the teacher to develop the best education for the children in the future (Berry in Mulyatiningsih, Purwanti, and Si, 2014).

Edupreneurship need teacherpreneur figure who has work ethics, tenacious, diligent, industrious, creative and innovative. Teacherpreneur is a teacher who excels in teaching and learning, tirelessly and selflessly educate students to become a creative and competitive person in the global era. Teachers recognize that the problem of the class as an opportunity for developing innovation in teaching and learning process, and demonstrating a willingness to take risks through innovative instructions and the use of instructional technology (Oxford Project, 2012).

Teacherpreneur is a teacher or lecturer who is very familiar with education problems. They use any of their possible competences (knowledge, skills, attitudes and mastery) to manage an effort to overcome the education problems so that learners can obtain better academic results. Teacherpreneurs are individuals who seek to improve the quality of education through the following activities: (a) innovation, (b) leadership; (c) publishing; (d) policy; (e) research and (f) entrepreneurship (Kkohl. Edublogs.org, January 26, 2014).

Teacherpreneur roles highly depend on the support from educational institutions and community organizations. Some educational institutions utilize a group of high potential educators to be teacherpreneur as developer of curriculum materials, mentors, strategic planners, generating patterns of cooperation with other institutions, etc.

The educator's efforts (teachers and lecturers) as a teacherpreneur do not deviate from education. Teacherpreneur constantly make many innovations to improve the quality of learning through research and policy formulation. He or she becomes the leader for the learners. Efforts have been made then published to increase the achievement scores.

There are various business opportunities that can be done by the teacher as teacherpreneur those are: (1) being a freelance writer from various media publications, (2) to interact with the global market to sell the intelligence and the ideas as education experts and researchers, (3) a developer

of educational products such creative media, books, modules, tools and devices laboratory learning, (4) develop pedagogical talent, sells his expertise to become panelist or experts everywhere, and (5) an innovator to solve the problems faced by learners.

RESEARCH METHODS

The research approach used to find and collect the data is qualitative approach with descriptive research. This study used a qualitative approach. Qualitative research is reviewed from the perspective of research subjects. This approach is used because qualitative approach is more viewed based on phenomenological philosophy that prioritizes an appreciation (Moleong, 2004: 14). Qualitative method attempts to understand and interpret the meaning of an interaction event of human behavior in specific situations according to the researcher's own perspective. Descriptive research aims to describe the efforts of business development to introduce batik as cultural heritage and *edupreneur* for children with special needs at Special Schools in Mojokerto.

Sources of data in this study are primary data obtained through direct interviews with research informants that is batik businessman/businesswoman/batik handcrafters as producers. As for the secondary data that is the documents related to the business of batik in Mojokerto.

The process of data collection is done in three stages as follows:

1. In-depth interview

Interviews were conducted by asking questions or engaging dialogues with respondents in order to obtain as much information as possible about the data required and digging depth information about the batik industry.

2. Observation

The observations were made by seeing and self-observing either directly, that is observing batik learning and observed indirectly through other informants. Then record the behavior and events as occurred on the real situation.

3. Documentation

Documentation technique was done by collecting data that includes relevant books for the research, regulations of activity reports, photographs and other data related to this case which object is learning batik at Special Schools in Mojokerto.

Data analysis used was deductive qualitative data analysis, namely an analysis based on the data obtained. Subsequently developed a certain relationship patterns or into hypothesis. Data analysis technique used is the interactive model analysis consists of three components of analysis, those are data reduction, data presentation, and drawing conclusion.

Checking the validity of the data is a measure that indicates the level of reliability of a measuring instrument. In this case, the technique of checking the validity of the data is an extension of the observation and triangulation.

Data Analysis technique in this design using interactive analysis techniques Miles and Huberman (Pawito, 2007). This technique uses three components namely; data reduction, data presentation, and drawing conclusions and testing (Punch, 1998).

Data reduction in which researcher classifies and summarizes the data obtained. Then

the presentation of data in which the researcher compiling data (establish the data or groups of data one to another). And last withdrawal and testing the conclusion that is the implementation of the inductive principle by considering the patterns of existing data and tendency of data presentation that has been made.

Subjects

In this research, the subjects of this study are children with special needs, teachers, principals at Special Schools in Mojokerto and batik handcrafters in Mojokerto.

Conceptual Framework of Edupreneurship

Edupreneurship development is a thorough idea about how to prepare competent and entrepreneurial graduates. Map concepts are offered to develop edupreneurship illustrated in Figure 3.

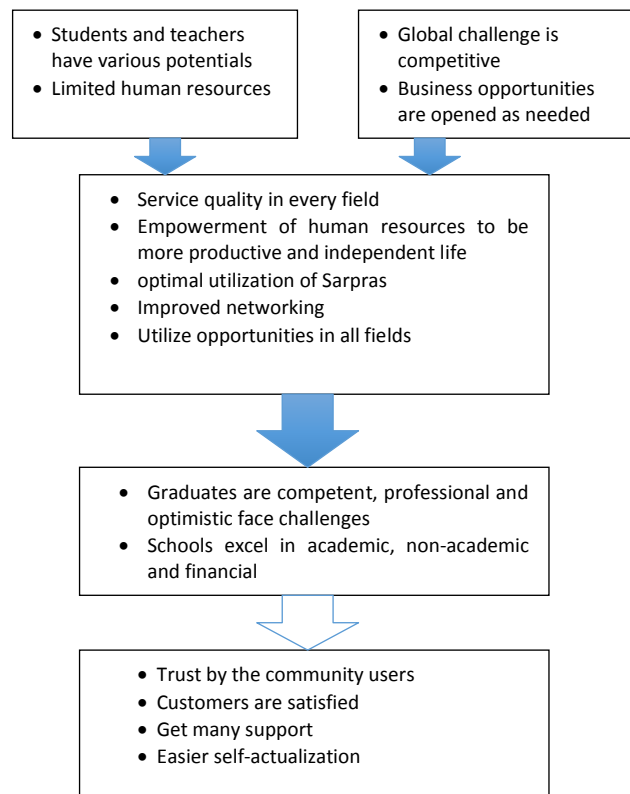


Figure 2. Concept Framework of Edupreneurship

Source: Mulyatiningsih, Purwanti and Si (2014:21)

The conceptual framework shown in the figure shows that to be an edupreneurship needs leadership actions from principals to motivate:

- 1) Service quality in every field by implementing total quality management system (Total Quality Management).
- 2) Empowerment of human resources (teachers, students, committees) to support the school program to be excellent school and motivate them to be more productive at work

- 3) Utilization of Sarpras optimally for learning and production activities
- 4) Increase the collaboration networks with business and industry for mentoring activity
- 5) Utilize the opportunities in all fields, such as, productions, services, marketing, leasing, franchises, consignments, etc.

RESULT AND DISCUSSIONS

A. Entrepreneurship Competence

Entrepreneurship competence is formed of the attitudes and behavior came from everyday experiences. An entrepreneur has an interest, talent and attention to the specific job and do the job in a professional manner so that it can provide benefits and satisfaction. The experience of success and profit can foster the confidence in the job. An entrepreneur is always eager to succeed, willing to work hard, work accurately based on each step and expenses, looking for opportunities and the chance to create jobs and search for users / buyers without limited their time and never despair.

Wickham, (2006: 100) states that to be an entrepreneur takes a combination of skills including knowledge of corresponding industry, general management skills and personal motivation. Le Deist and Winterton (2005) classifies four typologies of competence i.e. cognitive competencies, functional, social and meta-competence. Cognitive competence describes the ability in the field of knowledge and understanding. Functional competencies related to employability skills. Social competence related to the behavior and attitudes. Meta-competence is the fourth dimension and more complex, in that it relates to 'facilitate the acquisition of other substantive competences' (Le Deist and Winterton, (2005: 39).

Table 3: Typology of Matrix Competence

	<i>Occupational</i>	<i>Personal</i>
<i>Conceptual</i>	<i>Cognitive Competence</i>	<i>Meta Competence</i>
<i>Operational</i>	<i>Functional Competence</i>	<i>Social Competence</i>

Source: Le Deist and Winterton, (2005:39).

Each of these types of jobs requires different types of competences. *Edupreneur* leaders are expected to transform the entrepreneur competence to all educators in their institutions. Social science educators need more types of conceptual and personal competences. Vocational school educators need all of competences. Cognitive competencies required for academic activities, related to the subject matter. Functional competencies required for the mastery of science and technology. Social competence is necessary for cooperation and expansion of network. An entrepreneur, at least, has these three domain of competences, namely basic competence of enterprenuership, social competence and functional. The merging of those three domains of competences is illustrated in Figure 4 below.

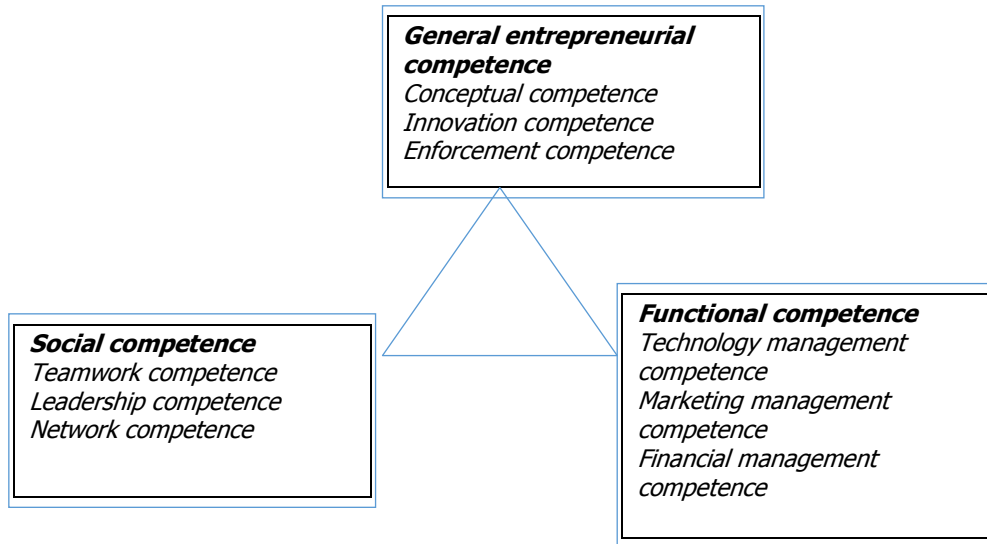


Figure 4. Entrepreneur Competence

Source: Mulyatiningsih, Purwanti, and Si (2014:26)

To be an entrepreneur, a person at least must have conceptual competence, innovation and strengthening. Conceptual competence is needed when an entrepreneur creates products, arranges the marketing strategy and product development as well as finds the solutions to the problems. Conceptual competence will produce innovations relevant to the needs of potential users/customers. Competence enforcement is required so that the producing works can be excellent products compared to other products in global market.

Additional competencies that support successful entrepreneur is social and functional competences. Social competence needed to become an entrepreneur is competence as follows: working in a group of people (teamwork), leadership, and networking. Functional competence needed to become an entrepreneur is the competence of technology management, marketing management and financial management. All functional competences to become entrepreneurs associated with managerial competence is not the competences to do the technical work.

Directorate of PSMK (2014) mentions three important things that must be fulfilled by an entrepreneur, those are:

- 1) *the pursue of opportunities*, pursuing the chance and opportunities that may not be seen by others.
- 2) *innovation*, making changes, creating new strategies for doing business or producing goods
- 3) *growth*, post-entrepreneur efforts in pursuit the growth. An entrepreneur must always work hard to keep growing and making advanced development.

Future Competence Challenge

Education in 21st century has its changes to globalization of information and technology. Educators and learners needs to require some competencies that are relevant to the demands of

21st century competencies in order to become a winner in the global era. According to the International Commission on Education for the 21st Century (2012), the general skills needed to win the competition in the global era are the digital age literacy, inventive thinking, effective communication, and high productivity.

1) Digital age literacy

Information and Communication Technology (ICT) has a huge impact on human life, especially in education. In the future, educators who do not master ICT will be predicted to fall further behind. Potential educators in the future are those who master Information and Communication Technology (ICT). Information sharing containing science and technology in the future will be channeled more through digital technology. Currently, it has a lot of technical skills that were previously done manually has changed to the skills of the computer. By mastering digital technology, the educators will gain broader insight without spending so much money. The educator's creations may also be shared to the entire universe at an acceptable cost. By using this digital technology, the interaction between educators can be engaged, as well as students and other educators' communities without time and place limitation.

2) Inventive Thinking

The successful of career can be achieved by the way of working and hard thinking (inventive thinking). In general, people who succeed are those who work in excess of what was assigned to him/her. In addition to hard work, success was also achieved on the ability to think critically and creatively in the work practiced. Some work attitudes need to be improved by educators for achieving success: (1) the ability to adapt (adaptability) with changes in technology, social and cultural environment, and government policies. If there are changes in policy, technology and regulation, educators can quickly adjust to shift and change; (2) have a big curiosity and want to learn new things. Educators are required immediately to learn new technology and to abandon the old technology that is no longer relevant to current needs; (3) the ability to use imagination, the power of thought to create a new work (creativity) using technology especially for learning and society; (4) the courage to take decisions that contain risks (risk-taking). People who dare to take risks is a person who can solve problems creatively (creative problem-solving) and logical thinking to produce a strong conclusion. The courage to take risks should be accompanied by the ability to overcome or solve the risky problems so it does not sacrifice any parties.

3) Effective Communication

In the future, the world of work requires all activities to be effective, including effective in communicate. People who can communicate effectively is a person who is able to convey an idea or ideas in writing and orally to the target groups and are able to accept the idea or ideas in writing and orally from others. By communicate effectively, people can accept other people's ideas and not impose their ideas to be accepted others. Thus there will be mutual respect among fellow members of the team. If in one particular team does not have any argument, so this team can steadily work together.

Effective communication can be built from people who are not selfish, or in other words people who have a big concern for social life. Characteristics of people who care about social is that

they will be responsible for the actions done to himself/herself or other people. By having this personality, people do not easily throw their mistakes to others.

4) High Productivity

Educators who excelled will be assessed on the productivity of his works. Therefore, in order to be successful in building career, the educators are demanded to be able to use what have been learned to produce the relevant and high quality works in the context of real life. In addition to the primary responsibility of teaching, teachers are also expected to manage programs and projects to achieve the desired objectives.

Based on the interview with one of the principals who successfully developing teaching factory (Abdul Haris, 2013) stated that:

"Teachers in teaching factory-based learning needs to have a strong character, because the learning-based teaching factory has a solid volume of work. A job in teaching factory requires a high innovation. Teachers who are active in teaching factory is more creative in providing practical program, in accordance with industry standards"

The results of the interview then being cross checked with observations. Based on observations, teachers and students involved in teaching factory continued to work until past-afternoon, exceeding the working hours of the school. Efforts of teachers in delivering the learning process has been carried out with full responsibility and high morale. In teaching factory-based learning teachers need to be diligent, tenacious and creative.

B. Empowering Students

The ultimate objective of edupreneurship development is successful life of the graduates. The orientation of vocational education graduates is either working or self-employed. Regardless of the type of works, vocational education graduates are expected to have the ability to adapt to the demands of competence required by the community, the workplace, professional development, and science. Adaptability is important because a change in technology goes very fast. Almost all jobs in the future using technology, and therefore, required graduates who are able to adapt to new technologies.

C. The structure of Curriculum

Building edupreneurship demands the changes in the curriculum and learning strategies. The curriculum at *edupreneurship* institutions should also be flexible, adapting to the needs of the workforce. The curriculum is constantly changing, demands learning strategies to be always up to date and learning strategy that is always student-oriented so that students are able to be creative in solving various problems.

Seeing fast development of ICT, the process of teaching and learning is also undergoing a paradigm shift. Some components of the learning experience a paradigm shift those are: the curriculum, the learning process and learning environment. Suryadarma (2012) identifies the things that cause a paradigm shift are:

Curriculum	
Traditional	New/Modern
1	<i>Major focus on content</i> / <i>Content & process balance</i>
2	<i>Content acquisition</i> / <i>Learning to learn</i>

3	<i>Lock step progress</i>	<i>Continuous progress</i>
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The curriculum is undergoing a paradigm shift from the traditional curriculum that emphasizes on the contents into a curriculum that balances between process and content as well start thinking about strategies how learners will learn well later. The curriculum of vocational education will continue to grow continuously adapts to the needs of students, the community, the workplace and the development of ever-changing business. If the curriculum content is restricted to certain material that has been established several years ago, then the content of the curriculum is irrelevant to the needs in the future.

D. Learning Model

In line with the development of information and communication technology, the learning process is also changing. The cause of a paradigm shift in the learning process is as follows.

Learning Process		
	Traditional	New/Modern
1	<i>Teacher-centered</i>	<i>Child-centered</i>
2	<i>Single textbook</i>	<i>Resource-based learning</i>
3	<i>Single instructional approach</i>	<i>Multiple approaches to instruction</i>

Learning to equip learners to become *teacherpreneur* is student centered learning. Learners are demanded to be more active and educators are there to facilitate the learning process. Learning resources only rely on one particular textbook is not sufficient anymore to meet the learning needs therefore it is necessary to provide a variety of sources-learning. Learning usually used only one method changes into learning using a variety of methods.

Critical increase of changes in learning styles for learners causing the traditional learning methods which is only teacher-centered is no longer interesting. Therefore, nowadays, educators should improve their teaching styles, using a variety of strategies and learning resources and more engage learners to participate in learning activities. Educators who still use traditional ways of teaching and do not want to follow the changes will be undermined by learners since learners feel able to learn better from other learning resources, the subject matter is ancient and learning strategies are not attractive anymore.

The learning environment in this global era changes. By development of internet facility, the connectivity of learners is not limited to space and time. The phenomenon that causes a shift of learning environment can be described as follows:

Learning Environment		
	Traditional	New/Modern
1	<i>Competitive</i>	<i>Cooperative</i>
2	<i>System level management</i>	<i>School-site management</i>
3	<i>Supervision of learners</i>	<i>Empowerment of learners</i>
4	<i>Hierarchical structures</i>	<i>Professional/ collegial structures</i>

The learning environment needed in order to develop the potential *edupreneurship* is a cooperative learning environment. By cooperative, learners of varying abilities can help each other to gain success together. The management system also experiences a change of management is governed by the center into a school-based management. The learning environment is conditioned to empower learners to learn not to supervise them when learning. The organizational structure of work previously tiered hierarchical organizational structure upwards into a collegial and professional. Educational environment created to provide opportunities for students who are able to quicker completing the learning tasks or acceleration. According to Linderman (1977), aesthetic experience includes perceptual experiences, cultural, and artistic. Perceptual experiences are developed through creative, imaginative, and intellectual activities. Cultural experiences through understanding the flow of cultural heritage of old and new, while the artistic experience through creative and appreciative activities. Therefore, the aesthetic experience provides an opportunity to understand the world from the different point of views of aspects of knowledges. Ways to understand the world offered by the art is intuitive, unpredictable, and creative, and communicated in the language of color, sound, movement, or symbolic gestures.

CONCLUSIONS

1. Tradition owned by Indonesian deserves to be preserved so that someday batik is more globally recognized by the public. By doing batik learning and training for children with special needs at Special Schools in Mojokerto, it is expected that they also have to preserve the culture and they are proud of their own culture.
2. This Edupreneurship can prepare competent and entrepreneurial graduates. Children with special needs are independent and productive if they are taught comprehensively. And many children with special needs have the ability to plunge into various work fields and society in general with high confidence. They proves they are also the same as other children as human with dignity.

Gratitudes

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