

Implementation of the Boek Khaman Creative House from CSR PT Pertamina EP Limau Field

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ABSTRACT

Batik is part of the cultural heritage of the Indonesian nation that has been known and developed since ancient times. As part of the craft arts, *batik* not only functions as a textile product, but also represents the aesthetic value, philosophy, and cultural identity of the community. This research focuses on a community empowerment program that aims to address issues such as low group cohesion, limited market access, and unsustainable creative economy activities in Lubuk Raman Village. This research employs a qualitative field study methodology through observation with active participation, in-depth interviews, documentation, and focus group discussions conducted in Lubuk Raman Village, South Sumatra. The results show that the *Boek Khaman* Creative House is a community empowerment initiative initiated by the Lubuk Raman Village Youth Organization with the support of *PT* Pertamina EP Limau Field and various stakeholders. This program addresses challenges related to low group solidarity, limited market access, and lack of continuity in creative economy activities at the village level. Impact measurements show significant improvements across four dimensions: nature (utilization of local plants as natural dyes), economy (additional income of IDR 500,000-1,500,000 per month per participant), society (strengthened social solidarity and leadership development), and wellbeing (increased sense of purpose and innovative capacity). Community participation increased by 75%, with 40 active members engaged in *batik* production activities. These findings demonstrate that well-designed CSR programs can effectively bridge corporate social responsibility with sustainable community development.

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Introduction

Batik is part of the cultural heritage of the Indonesian nation that has been known and developed since ancient times. As part of the craft arts, *batik* not only functions as a

textile product, but also represents the aesthetic value, philosophy, and cultural identity of the community. International recognition of *batik* was obtained on October 2, 2009, when UNESCO designated it as a Masterpiece of the Oral and Intangible Heritage of Humanity. This designation strengthens the position of *batik* as a world cultural heritage originating from Indonesia (Octavenda & Santoso, 2024).

The diversity of *batik* motifs in Indonesia is greatly influenced by the social, cultural, and environmental conditions of the local community. Each region has a distinctive pattern that becomes a local identity as well as a form of cultural wisdom. While *batik* is generally synonymous with the island of Java, South Sumatra also has special *batik* motifs, one of which is *Batik Boek Khaman* produced by the *Boek Khaman* Creative House (Technology in the creative economy, 2024). This *batik* is the result of innovation and collaboration between the Lubuk Raman Village Youth Organization with the support of *PT Pertamina EP Limau Field*, which also reflects the practice of community empowerment based on the creative economy (Rahayu et al., 2024).

The recognition of *batik* by UNESCO in 2009 as a Masterpiece of Oral and Intangible Heritage of Humanity cemented its status as a global cultural asset originating from Indonesia, elevating its significance beyond a mere textile product to a symbol of national identity, philosophy, and aesthetic value (Shaharuddin et al., 2021). This international acknowledgment has spurred both national pride and academic interest, with scholars like Alicia Amaris Trixie (2020) exploring the deep philosophical motifs embedded within *batik*, arguing that these patterns serve as a critical visual language representing the worldview and cultural identity of the Indonesian people. The scholarly discourse often highlights *batik* as a dynamic cultural practice, intricately linked to the socio-historical context of its region of origin, requiring continuous preservation and innovation to maintain its relevance (Setiawan et al., 2022).

Previous research has extensively documented the technical evolution of *batik*, from the traditional hand-drawn (*batik tulis*) and stamped (*batik cap*) methods to modern printing techniques, noting the tension between commercialization and cultural authenticity (Rohmani et al., 2020). Studies such as those by Liosten Rianna Roosida et al. (2022) have further examined strategic approaches for local *batik* industries to penetrate international markets, focusing on quality, design innovation, and branding. This body of work predominantly concentrates on established *batik* centers in Java, analyzing their production models, market challenges, and preservation strategies, thus providing a robust understanding of *batik's* economic and cultural role in these well-known regions.

However, a significant research gap persists concerning the development and empowerment models of nascent *batik* industries emerging outside of Java's traditional heartlands, particularly those initiated through Corporate Social Responsibility (CSR) programs. Much of the existing literature focuses on *batik's* cultural aspects or the business strategies of mature SMEs, leaving a void in understanding how CSR-driven interventions can catalyze community-based *batik* enterprises from the ground up. There is a lack of empirical studies that critically analyze the multi-dimensional impact—spanning social, economic, environmental, and cultural spheres—of such collaborative initiatives in underdeveloped rural settings with no prior *batik* heritage.

The urgency of this research is underscored by the vulnerability of rural creative economies, which often face challenges such as limited market access, low organizational solidarity, and a lack of sustainable activity continuity, as identified in the context of Lubuk Raman Village. Without structured intervention, local potential in human and

natural resources remains untapped, potentially leading to economic stagnation and the erosion of community social cohesion. Therefore, investigating effective models for empowering these communities is not merely an academic exercise but a pressing necessity for sustainable rural development and cultural preservation.

Addressing this gap, the present study introduces its novelty by offering an in-depth, qualitative case study of the *Boek Khaman* Creative House, a unique community empowerment initiative in South Sumatra that was not born from a long-standing tradition but is a recent innovation fostered through a CSR partnership. The novelty lies in examining the synthesis of local natural resource utilization (e.g., acacia and *duhu* plants for natural dyes) with *batik* craft innovation, a combination that represents a new trajectory for cultural creation and economic development in the region. This research moves beyond mere documentation to analyze the process of building a new cultural product and identity from scratch within a contemporary CSR framework.

Consequently, the primary purpose of this research is to critically analyze the implementation and multi-dimensional impact of the *Boek Khaman* Creative House program, initiated by the Lubuk Raman Village Youth Organization with the support of PT Pertamina EP Limau Field's CSR funds. The study seeks to understand how this collaborative model functions to overcome specific local challenges, including weak community organizations and limited market networks, by focusing on human resource development and the utilization of local natural resources to create a distinctive *batik* product known as *Khaman Batik*.

To achieve this purpose, the research employs a qualitative field study (field research) methodology, as advocated by Sugiyono (2018; 2020), which is deemed appropriate for obtaining rich, primary data directly from the source. Data collection techniques were designed to capture the nuances of the program's impact, including active participant observation, in-depth interviews with key stakeholders, comprehensive documentation analysis, and focus group discussions to gather collective insights from the community members involved.

The findings of this study reveal that the program's impact is profound and multi-faceted, measurable across four key dimensions: nature, economy, society, and wellbeing. Environmentally, the program promotes sustainability through the use of local plants for natural dyes. Economically, it has directly increased participants' monthly income by IDR 500,000 to IDR 1,500,000. Socially, it has strengthened community solidarity and facilitated leadership regeneration among youth. In terms of wellbeing, it has instilled a sense of purpose and enabled the community to develop innovative product ideas.

The implications of this research are significant for various stakeholders. For academia, it contributes to the literature on CSR-driven community empowerment and the sociology of cultural innovation, providing a concrete framework for analyzing similar programs. For practitioners and policymakers, it offers a validated best-practice model for developing village-based creative economies through synergistic collaboration between corporations, local governments, and communities, demonstrating a viable path toward sustainable and inclusive rural development.

Ultimately, this research underscores the transformative potential of strategically aligned CSR initiatives that go beyond philanthropy to foster genuine community empowerment. By documenting the success of the *Boek Khaman* Creative House, this study affirms that corporate-community partnerships can effectively preserve cultural heritage, stimulate economic growth, and enhance social wellbeing, thereby creating a sustainable legacy that benefits all parties involved.

Research Methods

This research employs a qualitative field research methodology. Field research is research where data is obtained directly from sources in the field, so that the data obtained constitutes a primary source (Sugiyono, 2018). The data collection techniques included observation with active participation, in-depth interviews, documentation, and focus group discussions.

Research Type and Design

This study uses a qualitative descriptive research design with a case study approach. The research focuses on understanding the implementation process, community responses, and multi-dimensional impacts of the *Boek Khaman* Creative House program. The ethnographic elements allow for deep cultural understanding of *batik* production and community dynamics.

Research Location and Context

The research was conducted in Lubuk Raman Village, Rambang Niru District, Muara Enim Regency, South Sumatra Province, Indonesia. The village was selected due to its unique position as the site of the *Boek Khaman* Creative House program and its rich cultural heritage in traditional crafts. The research period extended from January to June 2024, allowing for comprehensive observation of program activities across different phases.

Research Subjects and Sampling

The study employed purposive sampling to select 25 participants representing different stakeholder groups:

- 12 community members actively involved in the *Boek Khaman* Creative House program (including women artisans, youth leaders, and elderly community advisors)
- 5 village officials (village head, village secretary, community development coordinator)
- 4 representatives from *PT Pertamina EP Limau Field CSR* team
- 4 representatives from partner organizations (*TPHP*, *BPP Tebat Agung*, Department of Industry and Trade)

Data Collection Instruments

Data collection utilized multiple instruments to ensure comprehensive coverage:

1. Structured observation guidelines for participant observation during *batik* production activities
2. Semi-structured interview protocols tailored for different stakeholder groups
3. Documentation framework for recording program artifacts, products, and activities
4. Focus group discussion guides for collective reflection and evaluation sessions

Data Collection Techniques

The data collection involved four primary techniques:

1. **Observation with Active Participation:** Researchers participated in *batik* production activities, training sessions, and community meetings for a total of 120 hours over the six-month period. This approach provided insider perspectives on program dynamics and community interactions.
2. **In-depth Interviews:** 45 individual interviews were conducted, averaging 60 minutes each. Interviews explored personal experiences, perceptions of program impact, challenges faced, and suggestions for improvement.

3. **Documentation:** Comprehensive documentation included photographs of *batik* products, program materials, meeting minutes, financial records, and promotional materials. This provided tangible evidence of program outputs and community engagement.
4. **Focus Group Discussions:** Six focus group sessions were held with different stakeholder groups, each lasting 90-120 minutes. These sessions facilitated collective analysis of program strengths, weaknesses, and future directions.

Data Analysis Framework

Data analysis followed a thematic analysis approach using the following steps:

1. Data transcription and initial coding of all interviews and focus group discussions
2. Pattern identification across different data sources and stakeholder groups
3. Theme development organized around the four impact dimensions (nature, economy, society, wellbeing)
4. Triangulation of findings using multiple data sources to ensure validity and reliability
5. Member checking with key participants to validate interpretations and conclusions

Results and Discussions

The Existence of Batik in Indonesia

Batik is a form of cultural heritage of the Indonesian nation that has been known and developed for a long time. As part of craft art, batik not only functions as a textile product, but also contains strong aesthetic values, philosophies, and cultural identities. UNESCO officially designated batik as a Masterpieces of the Oral and the Intangible Heritage of Humanity on October 2, 2009, thus strengthening its position as a world heritage originating from Indonesia (Andansari et al., 2024).

Etymologically, the term "batik" comes from the Javanese language, namely "amba" which means writing, and "nitik" which means point. The combination of the two words refers to the activity of writing dots using night or liquid wax on a cloth (Hamzuri, in Classical Batik). Some literature even mentions the initial term as bhakti, considering that batik techniques are synonymous with the activity of making dots or dripping candles on the surface of the fabric.

Batik is produced through the process of covering certain parts of the fabric with a barrier, generally using wax or night, to then go through the dyeing stage. The wax that covers the fabric will be removed through the process of pelorodan, which is boiling in hot water, so that a distinctive motif is formed that has a certain meaning (Hamzuri).

In its development, there are two main techniques for making batik (Rohmani et al., 2020). First, Batik tulis: the fabric is decorated with batik motifs manually using canting. This process takes 2–3 months, resulting in works with high artistic value. Second, Batik stamp: batik motifs are applied using copper stamps, with a shorter production time (2–3 days).

The progress of industrialization and globalization has also encouraged the birth of printed batik with automation techniques. However, written batik is still seen as an original form that represents the richness of Indonesian traditional art.

Indonesia has a very wide diversity of batik motifs. Each region features a distinctive motif that reflects local philosophy, beliefs, and history. For example, Pekalongan Batik with a coastal pattern with bright shades of color, Cirebon Batik with a mega cloud motif that symbolizes greatness and patience, and Banyumas Batik which is characterized by simplicity with rural nuances. The philosophy contained in these motifs reflects the outlook on life of the local community.

In the past, certain batik motifs were only reserved for nobles, kings, or sultans. However, along with social and cultural developments, batik can now be worn by all people without hierarchical restrictions. This indicates the democratization of the use of batik as the fashion of the Indonesian people.

Batik has become a part of the daily life of the Indonesian people. Its use includes various activities, ranging from work, attending family events, to official state activities. The development of the fashion industry has also given birth to the diversification of batik-made products, both in the form of mass clothing and haute couture. Thus, batik is no longer considered a garment that is only used on formal occasions, but is also accepted in semi-formal to casual contexts.

Batik is a cultural representation of the Indonesian nation that reflects a combination of art, philosophy, and social identity. The complex manufacturing process, diversity of motifs, and inherent symbolic value make batik an intangible cultural heritage of high value. UNESCO's recognition further emphasizes the position of batik as the cultural identity of the Indonesian nation in the global arena. Therefore, the preservation, innovation, and development of batik need to continue to be carried out so that this cultural heritage can survive in the midst of modernization and globalization.

Implementation of the Boek Khaman Creative House Program from PT Pertamina EP Limau Field's CSR

Lubuk Raman Village has considerable potential for human resources and natural resources, but it has not been optimized sustainably. This condition poses challenges in the form of weak community organizations, limited local product marketing networks, and lack of structured creative economy activities. Realizing this, PT Pertamina EP Limau Field together with the Lubuk Raman Village Government, the Rambang Niru District Government, the TPHP and BPP Tebat Agung Office, the Department of Industry and Trade, and the Muara Enim Regency Cooperative Office initiated the Boek Khaman Creative House Program.

The Boek Khaman Creative House is a community empowerment initiative initiated by the Lubuk Raman Village Youth Organization with the support of PT Pertamina EP Limau Field and various stakeholders. This program is here as an effort to overcome the problem of low group solidity, limited market access, and lack of continuity of creative economy activities at the village level. Through a collaborative approach, this program focuses on developing the potential of human resources and utilizing local natural resources to create productive economic activities, especially through typical batik innovations known as Khaman Batik.

The Boek Khaman Creative House program aims to: 1) Increase community participation in creative economy activities based on local potential. 2) Creating product innovations that have economic value as well as cultural identity, namely Khaman Batik. 3) Strengthening organizational capacity and community leadership in managing productive activities in a sustainable manner. 4) Become a model of best practice in the development of a village-based creative economy. The main activities carried out at the Boek Khaman Creative House include: 1) Skills training: training in eco-print techniques, sewing skills, and organizational strengthening. 2) Batik production: development of Khaman Batik as a village superior product. 3) Marketing collaboration: filling the Boutique Gallery and MSME Corner as a means of promotion and distribution of local products. 4) Education center: provision of learning and training space for batik crafts for the community and comparative study partners.

The tangible results of the implementation of the program can be traced through the following achievements: Intellectual Property Rights: The Issuance of a Letter of Registration of Creations for Khaman Batik Artworks. Exhibition Participation: Year 2022: Sriwijaya Home Décor Craft Exhibition 2022. Year 2023: Nusa Craft Exhibition and Sriwijaya Expo. Year 2024: Nusa Craft Exhibition and Sriwijaya Expo. The innovations produced in the Boek Khaman Creative House Program include aspects of originality and uniqueness, including: 1) Cross-generational synergy, through collaboration between young cadres and community leaders in program management. 2) Technical innovation, in the form of combining the batik method with jumputan, which produces a variety of new motifs and textures. 3) The use of natural dyes, by maximizing the potential of local plants to support environmentally friendly principles. Participation in the exhibition shows the existence of external recognition and expanded market access for Batik Khaman products.

The results of the implementation of the Boek Khaman Creative House Program can be analyzed through three main aspects: One, Acceptance: the existence of the program is well received by the community and contributes to improving the welfare and positive image of the company. Second, Deterrence (conflict prevention): productive activities through training and mentoring can minimize the potential for social conflict and reduce people's dependence on a single commodity. Third, Prominence: the active involvement of village governments, MSMEs, and strategic partners shows that there is a harmonious collaboration that makes this program an example of best practice.

In order to measure the impact of program implementation, PT Pertamina EP Limau Field uses several approaches that include the dimensions of nature, economic, social, and wellbeing. The detailed explanation is as follows: First, the Dimension of Nature (Nature). The program utilizes local potential in the form of acacia and duhu plants as natural dyes in batik production. In addition, there are initiatives to develop natural dye crops that contribute to environmental sustainability and support the concept of eco-friendly products. Second, the Economic Dimension. The program has a real impact on increasing people's income, with additional income ranging from IDR 500,000 to IDR 1,500,000 per month. One of the members was even able to finance the needs of boarding

during the lecture period through the business results of batik production activities. This shows the program's contribution to strengthening the community's economic independence. Third, the Social Dimension (Society). Rumah Kreatif Boek Khaman plays a role in strengthening social solidarity through collaborative and participatory production activities. In addition, this program also encourages leadership regeneration by involving young cadres and expanding networks through collaboration with strategic partners. Fourth, the Wellbeing Dimension. The program creates a productive routine for community groups, thereby increasing a sense of meaning in daily activities. The group is also able to develop innovative ideas, among others through the incorporation of batik and jumputan techniques as handicraft products with higher aesthetic and commercial value.

Conclusion

In conclusion, this research demonstrates that the *Boek Khaman* Creative House, as a CSR-funded community empowerment initiative, serves as an effective and sustainable model for rural development. The program successfully addresses critical local challenges—low group solidarity, limited market access, and unsustainable creative economy activities—by leveraging a collaborative approach between *PT Pertamina EP Limau Field*, local government, and the community. The findings confirm that the initiative has generated significant multi-dimensional impact, fostering environmental sustainability through the use of natural dyes, enhancing economic independence through increased household income, strengthening social cohesion and youth leadership, and improving community wellbeing by instilling a sense of purpose and innovation. Thus, the program transcends mere economic intervention, establishing itself as a holistic best-practice example of how corporate-community partnerships can co-create value by building a new cultural-commodity identity from the ground up.

Based on the findings of this study, several avenues for future research are suggested. Firstly, a longitudinal study is recommended to track the long-term sustainability, scalability, and economic resilience of the *Boek Khaman* initiative beyond the initial CSR funding and support phase. Secondly, employing a mixed-methods approach that incorporates quantitative surveys would be beneficial to statistically measure the correlation between program participation and specific indicators of wellbeing and economic upliftment across a larger sample size. Finally, future research could undertake a comparative analysis of similar CSR-driven creative economy models in different regional contexts to identify the universal principles and context-specific factors that are critical for success, thereby contributing to a more robust theoretical framework for CSR-based community empowerment.

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