

A systematic review of Batik's motif with national identity for the creative industry products in Malaysia.

**Che Aleha Ladin
Universiti Malaya
Malaysia**

**Azni Yati Kamruddin
Universiti Malaya
Malaysia**

**Siti Hajar Halili
Universiti Malaya
Malaysia**

**Ida Puteri Mahsan
Universiti Pendidikan Sultan Idris
Malaysia**

**Nur Nabihah Mohamad Nizar
Universiti Malaya
Malaysia**

ABSTRACT: This systematic literature review (SLR) explores the development of nationally identified batik motifs for creative industry products in Malaysia. Batik plays an important role in the country's cultural heritage, but challenges such as competition, lack of standard motifs and globalisation affect its sustainability. This study aims to analyse the trends, effectiveness of standardisation, benefits, and media used in the development of batik motifs, with a focus on their relationship to national identity and economic potential. A literature search was conducted in the Scopus, Web of Science and ERIC databases, covering the publication period from 2012 to 2024. Articles were included if they discussed Malaysian batik in the context of motif development, national identity, creative industries and technological innovation. Articles that were not relevant or not in English were excluded. A total of 150 articles were identified, with 18 articles meeting the eligibility criteria for detailed analysis. The findings indicate major developments in batik motif innovation, its role in fostering national identity, economic potential and integration of modern technology. This study was not registered in PROSPERO/OSF, only English-language articles were used, and no risk of bias assessment was performed. This limitation is acknowledged as a methodological constraint and is suggested to be improved in future studies. This study adheres to the PRISMA guidelines as much as possible and emphasizes the importance of developing a flexible model for standardizing batik motifs, strengthening global market strategies, and leveraging digitalization in design. Further research is suggested to enhance standardization, expand global influence, and maintain a balance between modernization and preservation of Malaysia's batik cultural heritage.

KEYWORDS: Batik motif, national identity, creative industry, commercialization, PRISMA, Malaysia

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Batik, as a traditional craft, holds a significant place in Malaysia's cultural and economic landscape. The increasing globalization of the creative industry necessitates a structured approach to preserving and innovating batik motifs to ensure their sustainability. Despite Malaysia's rich batik heritage, the influx of cheaper imitations and evolving market demands pose challenges (Razali et al., 2021). Developing a standardized motif model with national identity can enhance Batik's global competitiveness while fostering unity among Malaysia's multi-racial communities. According to Mokhtar (2018), arts and crafts significantly contribute to the success of the creative industry by preserving cultural elements and enhancing economic value. The Malaysia MADANI (2023) concept was introduced by emphasizing the formation of a society that has the value of unity and respect between community cultures through development and good governance. The six pillars are comprehensive, namely M (sustainability), A (well-being), D (Invention), A (respect), N (confidence) and I (Kindness). It is strengthened in eight needs, including the context of education, economy, culture and society.

Thus, the images, perceptions and racial sentiments that are thick in Malaysian society need to be addressed to ensure that the issue of 'national unity' is successfully achieved through the advancement of more harmonious thought, spirituality and materiality. Relevant to this, learning batik crafts in the Visual Arts Education subject needs to be utilized in introducing the identity of traditional craft arts that can foster unity. Batik learning in schools should not be limited to historical knowledge and the process of batik production but should be the basis for developing the ideology of understanding various cultures. Students also need to be trained to form an entrepreneurial culture by producing batik products with a national identity as implied in the national school curriculum. This is also important because the issue of producing people who can appreciate and respect the values of various races and cultures is still a main agenda in our country's Twelfth Malaysia Plan (2021-2025).

Literature Review

Batik in Malaysia is considered a heritage art that is the pride of the country on the international stage. The World Craft Council-Asia Pacific recognizes Malaysian batik as one of the most famous local crafts in the world. However, according to Razali, et. al, (2021), the challenge of competition from cheaper and

modern foreign products as well as original batik designs that are imitated by foreign entrepreneurs by offering lower prices is an issue for the development of the batik industry in Malaysia. Anon (2017) found that the issue of batik pattern designs or imitation batik is a challenge and obstacle to upholding the dignity of Malaysian batik, for example, plagiarism of products from China and competition with printed batik from China and Indonesia that imitate original batik and are made into yardage. The challenge of competition from creative industry products also needs to be addressed in strengthening the National Creative Industry Policy. The existence of a variety of contemporary motifs and batik competition from neighbouring countries has caused the identity of traditional batik motifs in Malaysia to be increasingly forgotten (Hartini et.al., 2021; Erda, 2019; Khalijah, 2015). To ensure that the nation's cultural arts are not lost to time, emphasis must be placed on the design of traditional motifs and the adaptation of motifs that have the identity of a pluralistic society. This is because the influence of processing and style becomes a sign or symbol for society.

The issue of batik motif ideas and styles must be a priority in the creation of products to be commercialized in generating a cultural economy that is relevant to the National Cultural Policy (DKEN), 2021. Currently, several works focus on the application of batik motifs in certain products (Harozila, et.al., 2019) for example the production of headscarves, wall decorations, and the batik blocks themselves are used as decorations for commercialization. However, the application of batik motifs that can represent racial identity in Malaysia is not given attention while batik is always worn by the diverse community in our country. The styling of batik motifs should be able to showcase the national identity of the Malaysian nation on the international stage. According to Saifuddin (2020), there is a need to develop a holistic, futuristic and international-class national creative industry because the creative industry is a national agenda to elevate the nation's arts and culture. Based on a study by Mumtaz (2018), arts and crafts can be important elements in ensuring the success of the creative industry. However, several art products found in the country's creative industry do not get the place they deserve while they can contribute to the country's economy which can indirectly be an agenda to preserve the nation's cultural identity. Halina (2018) believes that the local batik industry still has difficulty penetrating the international market despite the various channels provided by the government.

The population of Malaysian batik entrepreneurs is still small compared to Indonesia. The latest data from Kraftangan Malaysia reveals that only 651 registered batik stamp and hand-painted entrepreneurs in 2019 and most of them are located in Kelantan and Terengganu only (Sharifah, et.al, 2021). Therefore, this study aims to systematically review the literature on batik motif development, addressing research questions related to trends, effectiveness, benefits, and media used. It examines the review of Batik's motive with national identity for the creative industry products in Malaysia. This study analyzes trends, effectiveness, benefits, and media used in batik motif development with the following research questions as follows:

1. What are the trends in Batik motif development?
2. What is the effectiveness of the Batik motif standardization?
3. What are the Batik Motifs in the creative industry?
4. What is the media used in batik motif development?

Methods

This study employs the PRISMA protocol for systematic literature review, encompassing four stages: identification, screening, eligibility, and inclusion. This study was not registered in any protocol repository such as PROSPERO or Open Science Framework (OSF). This lack of registration is acknowledged as a limitation of the study as it may affect the traceability of replication and methodological transparency. However, the study process was structured according to the PRISMA guidelines whereby this study used the PRISMA protocol for systematic literature review, comprising four stages: identification, screening, eligibility, and inclusion. Literature searches were conducted in three major databases, namely Scopus, Web of Science, and ERIC, due to their academic credibility and broad international coverage. No manual or grey literature searches were performed and this is acknowledged as a methodological limitation. Articles were sourced from Scopus, Web of Science, and ERIC databases using keywords such as "batik motifs," "national identity," "creative industry," and "commercialization." The study includes articles published from 2012 to 2024 that align with the research objectives.

The article selection process was systematically conducted through the four PRISMA stages: identification, screening, eligibility, and inclusion. This study did not conduct a formal assessment of the risk of bias for each included article. This is a major limitation because critical assessment of the methodological quality of the articles is an important element of the PRISMA guidelines. Screening was performed independently by two peer reviewers, and any discrepancies were resolved through mutual discussion. This approach was taken to reduce the risk of bias in article selection. These limitations are acknowledged and suggested for improvement in future studies. The full search string, search log, and list of excluded articles are provided in the supplementary material. The provision of this material is intended to facilitate the reproducibility of the study by other researchers, as well as to provide an independent review of the article selection process. Although no primary data set was generated as this study was a literature review, this additional documentation adds value to the aspects of data openness and research integrity.

Examples of Full Search Strings are as follows and in Table 1:

Scopus:

TITLE-ABS-KEY("motif batik") AND TITLE-ABS-KEY("identiti kebangsaan" OR

"national identity") AND TITLE-ABS-KEY("industri kreatif" OR "creative industry") AND PUBYEAR > 2011 AND PUBYEAR < 2025

Web of Science (WoS):

TS=("motif batik") AND TS=("identiti kebangsaan" OR "national identity") AND TS=("industri kreatif" OR "creative industr") AND PY=(2012–2024)*

ERIC:

("batik motif" AND ("national identity" OR identiti) AND ("creative industry" OR industri)) AND peer reviewed: yes; years: 2012–2024

Search date: 15 May 2024

Last update: 10 June 2024

Table 1

PRISMA Protocol Article Selection Process

PRISMA Stage	Activity	Number of Articles
Identification	Articles retrieved from databases (Web of Science, SCOPUS, ERIC)	150
Screening	Excluded based on language/type (exclusion: literature reviews, books, book chapters, duplicated papers)	40
Eligibility	Evaluated based on relevance (Title selection, Abstract selection)	20
Inclusion	Final articles analyzed	18

2.1 Identification

The identification phase involved defining search terms based on the study's focus. Keywords were developed using Boolean operators such as "AND" and "OR" to ensure comprehensive coverage of literature. Articles were sourced from Scopus, Web of Science, and ERIC due to their credibility and relevance in academic research. The primary keyword used for the full search string is provided for transparency. The keyword combinations included terms like "Batik motif AND national identity," "Creative industry AND Batik commercialization," and "Batik art AND cultural heritage." In this stage, 150 articles were identified across the three databases.

Inclusion criteria were clearly defined to ensure consistency in article selection. Articles were included if they met the following requirements:

- Population: Studies related to batik in Malaysia.
- Intervention: Development, innovation, or standardization of batik motifs.

- Comparators: No specific comparators; design variations, regional styles, or commercialization strategies were considered relevant.
- Outcome: Emphasis on national identity, economic value, creative industry applications, or technological integration in batik development.

Articles were excluded if: (a) only discussed batik from other countries without any comparative elements with Malaysia, (b) were not English-language articles, or (c) were not refereed journal articles (e.g. blogs, news reports, informal proceedings). The full search strings are provided in Table 2 for transparency and reproducibility of the study.

Table 2

Keywords Used in Literature Search

Category	Keywords
National Identity	"Batik motifs," "Unity motifs," "Cultural identity"
Creative Industry	"Batik commercialization," "Textile market trends"
Media Integration	"Digital Batik," "Technology in Batik design"

2.2 Screening

During the screening stage, duplicate articles were removed, and language limitations were applied. Articles not written in English were excluded to ensure clarity in data interpretation. Furthermore, non-peer-reviewed sources such as blogs, news reports, and magazine articles were filtered out. At this stage, 110 articles were excluded, resulting in 40 articles moving forward for eligibility assessment. Screening was performed independently by two expert reviewers in the field to reduce the risk of bias.

2.3 Eligibility

The eligibility phase focused on reviewing article abstracts and full texts. Articles that did not specifically address batik motif development, national identity, or creative industry applications were removed. Articles primarily discussing non-Malaysian Batik, such as Indonesian or African Batik, were excluded unless comparative studies were conducted. This led to the elimination of 20 articles, narrowing the selection to 20 relevant studies. Data were extracted using a standard form specifically developed based on the PRISMA guidelines which emphasise the need to report what data items were extracted from each study, including methodological features, main results, and information on bias (Page et.al., 2011). For this study by one reviewer, then reviewed by a second reviewer. This method ensures consistency and reliability in the data extraction process.

2.4 Inclusion

A final assessment ensured the selected articles were of high quality. Factors such as research methodology, sample size, and credibility of sources were considered. Studies incorporating empirical data on batik motif evolution, commercialization, or digital applications in batik design were prioritized. Two studies were removed due to insufficient methodological details, leaving a final selection of 18 articles for systematic review. Key information extracted from selected articles included study design, year of publication, study location, size, focus of batik motifs (traditional, contemporary, technological) and application in creative industries (fashion, tourism, interior design, etc.).

Findings

Figure 1 shows a PRISMA flow chart that describes the steps of the article selection process for a systematic review, including the number of articles identified, screened, eligible and finally included, based on the results of the literature review that has been conducted.

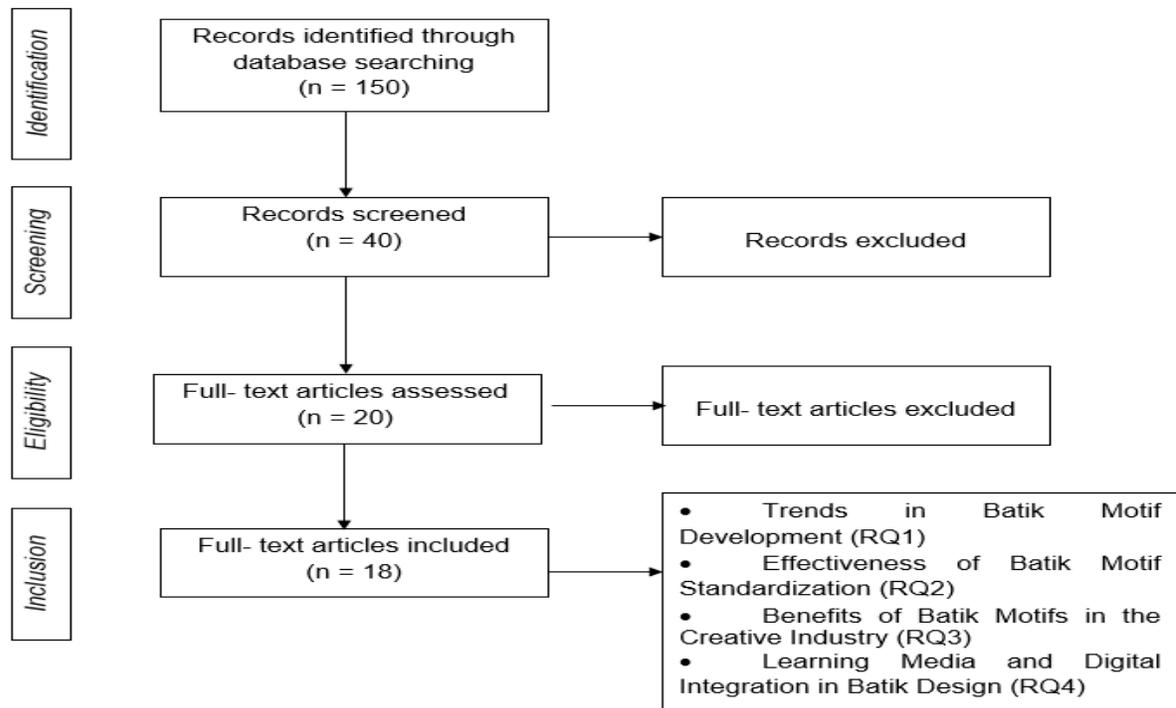


Figure 1 PRISMA flow diagram based on the results.

3.1 Trends in Batik Motif Development (RQ1)

The study identifies an increasing interest in integrating cultural symbolism into batik motifs while addressing contemporary design trends. Research highlights how batik motifs reflect Malaysia's pluralistic society, contributing to national identity preservation. Recent studies indicate that modern batik designers are incorporating geometric and abstract motifs to appeal to younger consumers while maintaining traditional influences (Abdullah & Samin, 2024).

It shows that the adaptation of geometric and abstract motifs by younger designers has expanded batik's reach beyond traditional applications. The finding by Basir (2019) also suggests that this trend has facilitated greater acceptance of batik among younger consumers while still preserving its cultural significance. Additionally, batik artisans are experimenting with hybrid motifs that merge traditional Malaysian aesthetics with global artistic trends, enabling better market penetration internationally.

The study highlights a growing interest in integrating cultural symbolism into batik motifs while addressing contemporary design trends. Batik serves as a visual representation of Malaysia's multicultural society, embedding diverse ethnic influences such as Malay, Chinese, and Indian artistic elements (Ahmad, 2015). This aligns with the National Cultural Policy (2021-2025), which emphasizes the preservation and promotion of local artistic expressions. However, challenges arise in balancing traditional craftsmanship with modern aesthetic preferences, as younger generations favour abstract and geometric patterns over conventional floral motifs (Ariffin et.al., 2024; Razali et al., 2021). About this finding, it is suggested ways to enhance consumer engagement while maintaining the authenticity of Malaysian batik.

3.2 Effectiveness of Batik Motif Standardization (RQ2)

Findings indicate that standardized batik motifs enhance marketability and brand recognition. However, variations in regional batik styles pose challenges in achieving a unified national motif model. Some researchers argue that complete standardization may limit artistic creativity, while others suggest a framework that allows for regional adaptability within a national branding initiative (Dawa, 2002).

Despite these challenges, research highlights the benefits of establishing a national batik standard that incorporates core elements of various regional styles while allowing for artistic flexibility. Guo et.al., (2024) and Latiff (2019), argue that complete standardization may restrict creative expression, while others support a balanced framework that enables adaptability while preserving authenticity. Table 3 shows the advantages and challenges to understanding the effectiveness of Batik Motif Standardization.

Table 3*Advantages and Challenges of Batik Motif Standardization*

Factor	Advantages	Challenges
Marketability	Enhances brand recognition	Risk of reducing artistic diversity
Cultural Identity	Preserves heritage elements	Potential loss of regional uniqueness
Consumer Trust	Ensures quality consistency	Requires strong regulatory support

Standardization efforts aim to preserve batik's authenticity while enhancing its global marketability. A unified framework for batik motifs could facilitate branding strategies and intellectual property protection, reducing the risks of imitation from foreign markets, particularly from Indonesia and China. However, scholars argue that excessive standardization may restrict creative freedom among artisans, potentially leading to homogenization of designs and loss of regional uniqueness (Dawa, 2002). A balanced approach, incorporating flexibility within standardized motifs, is recommended to ensure cultural sustainability without stifling artistic innovation (Shaharuddin et al., 2021).

3.3 Benefits of Batik Motifs in the Creative Industry (RQ3)

Batik motif innovations contribute to economic growth, cultural preservation, and tourism. The development of unity batik motifs fosters national identity and social cohesion (Shaharuddin et al., 2021). Entrepreneurs utilizing distinct batik motifs in product branding have reported increased market appeal and higher international demand (Ramli et al., 2019). Additionally, batik motifs are being incorporated into high-end fashion and lifestyle products, enhancing their commercial value (Ismail, 1986). Additionally, batik motifs are widely used in high-end fashion, interior design, and contemporary artwork, which enhances their commercial value. The integration of unity motifs designed to reflect Malaysia's multicultural society has been particularly effective in fostering national identity and social cohesion (Rosman et.al., 2021).

The growing popularity of batik in international markets further strengthens Malaysia's cultural footprint. According to industry reports, batik-related exports have shown steady growth, with significant contributions from fashion collaborations and international exhibitions. This trend emphasizes the potential of batik to become a globally recognized cultural asset. The commercialization of batik motifs has significantly contributed to Malaysia's creative industry, particularly in fashion, tourism, and interior design. According to Saiprawat et al. (2024), the economic impact of batik-related industries has shown steady growth, supported by government initiatives such as the Malaysian Handicraft Development Corporation. Entrepreneurs have increasingly leveraged batik motifs

in branding, product packaging, and premium apparel, enhancing market appeal and consumer trust (Ramli et al., 2019). Additionally, collaborations between designers and global fashion houses have facilitated the international recognition of Malaysian batik.

3.4 Learning Media and Digital Integration in Batik Design (RQ4)

The application of digital tools such as augmented reality (AR) and artificial intelligence (AI) in batik design has expanded creative possibilities (Mokhtar, 2018). Digital platforms allow for greater experimentation with motif patterns and facilitate the virtual showcasing of designs (Na & Sharudin, 2023). However, challenges remain in maintaining the authenticity of handcrafted batik, as digital replication may dilute its traditional craftsmanship. Industry experts suggest a hybrid approach, blending digital technology with manual techniques to preserve originality while enhancing efficiency (Razali et al., 2021).

Platforms such as social media, online marketplaces, and virtual design tools have facilitated greater experimentation and customization of batik motifs (Eshaq, 2019). However, concerns remain regarding the authenticity of digital batik, as some purists argue that automation may dilute the craftsmanship inherent in traditional batik making (Kusuma et al., 2019). To address this challenge, many experts recommend a hybrid approach that blends traditional techniques with modern innovations. This method ensures that while digital tools enhance efficiency and global reach, the artistic integrity of handcrafted batik remains intact.

The integration of digital tools in batik production has transformed traditional design processes, allowing for enhanced creativity and efficiency. Augmented reality (AR) applications enable the virtual showcasing of batik designs, while AI-assisted pattern generation provides new opportunities for motif innovation (Kusumawati et al., 2017). Digital platforms such as social media and e-commerce have further expanded the accessibility of batik products, allowing artisans to reach global audiences (Eshaq, 2019). However, there are concerns regarding the authenticity of digitally-produced batik, as it deviates from the labour-intensive handcrafting tradition (Lisa et al., 2020). Addressing these concerns requires industry stakeholders to adopt a hybrid approach that integrates digital efficiency while preserving artisanal craftsmanship.

Discussion

This study acknowledges several methodological limitations that could potentially affect the strength of the inferences and generalizability of the findings. First, the literature search was conducted only in three major databases, namely Scopus, Web of Science, and ERIC. Although these three databases have a high reputation in the academic community, restricting to these sources risks excluding relevant studies that are only published in other databases such as Google Scholar, Dimensions, or ProQuest. This could lead to publication bias as relevant

but unindexed literature may not be included. Second, this study only included articles in English. This decision was made to ensure clarity in the analysis and synthesis of the data. However, this approach may introduce language bias, as there may be important local or regional works published in Malay, Indonesian, or other languages that were not considered in this study. Third, this study did not conduct a risk of bias assessment of the included articles. Although the descriptive findings produced provide useful insights, the lack of critical analysis of the methodological quality of the selected articles is a major limitation, as it limits the ability to assess the strength of the evidence obtained. In future studies, risk of bias assessment using frameworks such as the Joanna Briggs Institute (JBI) or the Cochrane Risk of Bias Tool should be considered to increase the credibility of the synthesis. From a conflict of interest perspective, the authors explicitly declare that there are no conflicts of interest in the conduct of this study. Funding support through the Fundamental Research Grant Scheme (FRGS 2023-1) was used solely to cover research costs, without influencing the design, article selection process, analysis, or interpretation of findings.

The findings from this systematic literature review indicate that batik motif development in Malaysia has evolved significantly due to globalization, technological advancements, and increasing commercial demands. While traditional batik motifs remain integral to cultural heritage, contemporary trends emphasize the need for adaptability and innovation in motif designs (Salim, 2024; Basir, 2019). The discussion below elaborates on the implications of the key findings about trends, standardization, commercialization, and digital transformation. The analysis underscores the necessity of developing a structured batik motif model that encapsulates Malaysia's national identity.

4.1 Preservation of Cultural Identity in Contemporary Design

The discussion shows that the development trend of batik motifs contributes significantly to the reshaping of Malaysian cultural identity in a global context. The integration of ethnic cultural elements such as Malay, Chinese, and Indian into batik motifs proves that batik is not just a decorative textile, but a tool for cultural communication. Although the younger generation is more inclined towards modern motifs, the need to maintain authenticity remains a priority (Ahmad, 2015; Razali et al., 2021). The results of this study show that the evolution of batik motifs in Malaysia over the past decade has been very dynamic. Local designers are increasingly creative in creating designs that combine elements of culture, nature, and modern expression. This trend can be observed through the use of floral motifs such as hibiscus and orchids that are modernized with minimalist styles or clean lines, in line with the tastes of the younger generation (Basir, 2019).

The influence of globalization has also had a major impact. Batik motifs are now not only used in formal wear or cultural events, but also in casual wear, accessories, interior design, and even in modern visual arts. Several famous

designers such as Rizalman and Bernard Chandran have used batik motifs in their couture collections that have been shown abroad. In addition, this may be because the trend of collaboration between local designers and corporate companies (such as batik collaborations with beverage, furniture and stationery brands) has helped make batik motifs more accepted as part of contemporary lifestyles.

4.2 The Effectiveness of Standardizing Batik Motifs

Standardization of batik motifs provides benefits in terms of national identity recognition and strengthening market value. The study found that initiatives such as the development of 'Malaysian Batik Motifs' by Malaysian Handicrafts aim to introduce standard elements to local batik designs without eliminating traditional features. This standardization needs to be handled sensitively to the cultural diversity in Malaysia. Some industry players have expressed concerns that too much standardization can kill creativity and limit artistic freedom. For example, designers from Kelantan may use different symbols and motifs from designers in Sabah, reflecting their respective local traditions.

While standardization provides value in terms of protection and marketing, it also invites the risk of homogenization that can weaken local artistic expression. Therefore, the standardization framework needs to be flexible and adaptive, recognizing regional uniqueness while setting minimum guidelines for compliance (Latiff, 2019; Dawa, 2002). It should be emphasized that standardization does not mean the elimination of variation. Instead, it should be a tool for unifying shared aesthetic values without compromising artistic diversity. Studies also show that consumers are more likely to choose products that retain authentic and unique elements, rather than products that are too generic. Therefore, the recommended model of standardization is the standardization of values (e.g., the use of natural colours, local flora and fauna themes) rather than the standardization of literal designs.

4.3 Commercialization of Batik Motifs in the Context of Globalization

Batik motifs have become an effective economic tool, especially in the premium market and cultural tourism. Studies show that demand for batik products has increased through international exhibitions and strategic collaborations (Ramli et al., 2019). This shows that batik motifs are not only cultural symbols but also strategic assets of the country. Batik motifs not only play an aesthetic role but also catalyze the development of the country's creative economy. In the fashion sector, many local brands have successfully made a name for themselves through branding that features batik motifs as their product identity. For example, brands such as Kaptan Batik and Batique have expanded their reach overseas through e-commerce platforms, introducing Batik as a premium lifestyle product. In the

tourism sector, batik motifs are used as an important element in souvenirs, hotel decorations and museum designs, making them a symbol of Malaysia.

More importantly, batik also has a social impact by supporting rural artisan communities, especially women. Through social entrepreneurship projects, batik motifs become a source of income and community empowerment, while preserving cultural heritage. Therefore, government efforts through agencies such as Kraftangan Malaysia are very important in strengthening this industry ecosystem. The involvement of the private sector and young entrepreneurs should also be encouraged in instilling a spirit of innovation.

4.4 Technology as Learning Media and Digital Integration in Batik Design

In the digital age, batik motifs have been explored through various technological mediums. Studies have shown that the implementation of learning media such as online courses, YouTube tutorials, and virtual workshops has enabled more individuals to learn how to produce and design batik. Even more sophisticated, the use of design software such as Adobe Illustrator and Procreate allows batik motifs to be designed more quickly and directly matched onto mock-ups of clothing or products. This speeds up the prototyping and production process. The integration of technology in batik production offers new spaces for exploration without replacing traditional craftsmanship. While technology increases efficiency and accessibility, challenges to authenticity remain a major issue. Therefore, policies that support hybrid approaches need to be designed to ensure that technology functions as a complement, not a substitute (Mokhtar, 2018; Razali et al., 2021).

Training initiatives for batik artisans in the use of digital technology are also important so that artisans are not left behind in the digital era. Several initiatives by higher learning institutions have also introduced virtual reality (VR) and augmented reality (AR) to provide interactive experiences in understanding the history and process of batik-making. However, ethical issues and digital counterfeiting have also arisen, where original batik motifs are copied without permission. Therefore, the protection of digital copyrights needs to be given serious attention.

Overall, the findings of this study indicate that Malaysian batik motifs have great potential in terms of culture, economy, and technology. The changing trend of motifs indicates that society is increasingly appreciating the combination of traditional values and contemporary approaches. Standardization of motifs, if implemented wisely, can be a driver for the global recognition of Malaysian batik. In the context of the creative industry, batik motifs have the potential to generate income, support social development, and be agents of community empowerment. Meanwhile, technology offers opportunities and challenges that need to be addressed through policy, education, and industry ethics. While batik remains a cultural cornerstone, its evolution must align with market demands and digital

advancements. Standardizing motifs while allowing room for creative expression is essential in ensuring sustainability (Hartini et al., 2021). Additionally, government policies and funding initiatives must support artisans in adopting digital tools without compromising traditional techniques. Future research should explore collaborations between artisans, designers, and policymakers to enhance Batik's global positioning (Mokhtar, 2018).

Conclusion

The Balun village community can be categorized as being able to separate understanding in religion which is a matter for each individual and understanding that exists when in public space. The nature of the Balun community's public space itself is quite egalitarian and inclusive, freely accessible to all communities with autonomous characteristics. On that basis, it can be said to be quite ideal for the growth of awareness of strengthening tolerance in religious issues and other more complex social problems. The experience of religious tolerance in Balun is supported by several forms of activities in the public space through traditions, socio-religion, socio-culture, socio-economics, and socio-politics that are so closely related to the values of tolerance. By: increasing understanding of the use of social media to avoid provocative issues that can divide unity; strengthening tolerance between religions starting from the family; resolving religious, environmental, and economic issues through mutual cooperation activities; creating a pluralistic village government structure; maintaining the unity of the community; and respecting each other for other individuals who have different religious beliefs.

The development of batik motifs reflects the process of cultural transformation in Malaysian society. From being used only in traditional clothing such as baju kurung or kebaya, batik has now become a symbol of a modern lifestyle. The acceptance of new motifs by society reflects an openness to cultural evolution, where traditional identity is not abandoned but reworked with new elements. However, the preservation of classic motifs such as tanjung flowers, larat clouds and rebung shoots remains important. Industry activists and policymakers must find a balance between innovation and the preservation of cultural values. The standardization of batik motifs carries multiple implications. On the one hand, it supports national branding and protects heritage. On the other hand, it can limit the vast space for artistic interpretation. Therefore, standardization should be understood as a supporting framework, not a limitation. It can be used for export, official branding and educational purposes, while independent designers are encouraged to explore freer expression in artisanal or limited edition products. Technology plays an important role in democratizing access to batik knowledge and expanding its market. However, technology is not a substitute for craftsmanship, but rather a complement. Education needs to emphasize historical understanding, cultural values, and manual skills as a foundation before the application of technology. The use of technology such as

blockchain to track the origins of batik motifs could also be a future approach to ensure that authenticity and authenticity can be guaranteed in the value chain.

This SLR provides an overview of the significance of developing a batik motif model with a national identity for creative industry products in Malaysia. This systematic literature review underscores the critical role of batik motif development in preserving Malaysia's cultural identity and supporting the creative industry. Findings reveal emerging trends, the effectiveness of motif standardization, benefits in creative industry expansion, and technological integration. The study highlights the need for strategic efforts to preserve and commercialize batik while fostering unity through culturally significant motifs. Standardization remains a double-edged sword; while it enhances brand recognition and consumer trust, it must be implemented cautiously to preserve artistic expression and regional uniqueness. This study has attempted to follow the PRISMA guidelines as far as possible by systematically implementing the search, screening, and reporting process. Despite some limitations such as the lack of protocol registration, the lack of formal risk of bias assessment, and limited database coverage to Scopus, Web of Science, and ERIC, these steps still provide a solid foundation for understanding the development of national identity batik motifs in the creative industries. These limitations are openly acknowledged, thus adding to the value of transparency in this research. More importantly, it opens up room for future improvements, for example by registering protocols, expanding database coverage, and implementing a more detailed risk of bias assessment. In this way, this study not only contributes to the existing literature, but also provides a valuable reference to strengthen further systematic reviews in the field of textile arts and creative industries in Malaysia.

Additionally, the expansion of batik applications across various industries underscores its economic significance, with digital tools further amplifying its reach. Future research should explore consumer perceptions of standardized versus regionally unique batik motifs and assess the long-term viability of digitalized batik production. Strategic collaboration between designers, policymakers, and entrepreneurs is essential to balance tradition with modernization. By leveraging both traditional craftsmanship and technological advancements, Malaysia can strengthen its position as a global leader in batik innovation while preserving its cultural heritage. Future research should explore sustainable strategies that balance tradition and modernity, ensuring that Malaysian batik remains a globally recognized cultural asset,

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Author Contact



DR. CHE ALEHA BINTI LADIN

Department of Educational Foundations and Humanities
Faculty of Education
Malaya University
chealeh@um.edu.my