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Threads of heritage: A comparative analysis of Nias Batik/Nokanibira and Garot Hanbok preservation in the globalization era

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ABSTRACT

Globalization has created significant pressures on the preservation of traditional textile heritage in Indonesia and South Korea. This study examines the preservation strategies of Nokanibira (Nias batik worn in Hombo Batu traditions) and Garot (persimmon-dyed Jeju specialized hanbok), two textile heritages representing local cultural identity amid modernization currents. Using a qualitative approach with the Most Similar System Design (MSSD) comparative method, this research analyzes fundamental differences in preservation approaches between these two textile traditions. Findings reveal that Nokanibira persists through community-based efforts with limited institutional support, while Garot benefits from structured state policies, infrastructure investment, and integration into Jeju's regional development strategies. Although both traditions face similar challenges from global cultural homogenization, differences in institutionalization levels, state roles, and creative economy strategies result in varying degrees of preservation success. This research provides important insights into how comprehensive cultural policies can strengthen the resilience of traditional textile heritage in the globalization era.

Kata kunci:
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Pelestarian Budaya Tekstil

ABSTRAK

Globalisasi telah menciptakan tekanan signifikan terhadap pelestarian warisan budaya tekstil tradisional di Indonesia dan Korea Selatan. Penelitian ini mengkaji strategi pelestarian Nokanibira (batik khas Nias yang dikenakan dalam tradisi Hombo Batu) dan Garot (hanbok khusus Jeju yang diwarnai kesemek), dua warisan tekstil yang mewakili identitas budaya lokal di tengah arus modernisasi. Menggunakan pendekatan kualitatif dengan metode komparatif *Most Similar System Design* (MSSD), penelitian ini menganalisis perbedaan mendasar dalam pendekatan pelestarian kedua tradisi tekstil tersebut. Temuan menunjukkan bahwa Nokanibira bertahan melalui upaya berbasis komunitas lokal dengan dukungan institusional terbatas, sementara Garot mendapat manfaat dari kebijakan negara yang terstruktur, investasi infrastruktur, dan integrasi dalam strategi pembangunan regional Jeju. Meskipun kedua tradisi menghadapi tantangan serupa dari homogenisasi budaya global, perbedaan dalam tingkat institusionalisasi, peran negara, dan strategi ekonomi kreatif menghasilkan tingkat keberhasilan pelestarian yang berbeda. Penelitian ini memberikan wawasan penting tentang bagaimana kebijakan budaya yang komprehensif dapat memperkuat resiliensi warisan tekstil tradisional di era globalisasi.

INTRODUCTION

Globalization has fundamentally transformed the cultural landscape of traditional societies worldwide, creating both opportunities and threats to local cultural heritage. In the realm of textile traditions, this phenomenon has generated complex dynamics between the preservation of ancestral knowledge and adaptation to contemporary market demands. Indonesia and South Korea, as nations with rich textile heritage, face particular challenges in maintaining their distinctive textile traditions amid the homogenizing forces of global culture. The Indonesian batik industry, employing approximately 2.7–2.8 million workers across related activities and generating export values of US$340 million in 2014 [1], represents a significant economic sector facing substantial preservation challenges.

This research focuses on two specific textile traditions that embody deep cultural significance within their respective communities, Nokanibira, the traditional batik of Nias Island worn during the Hombo Batu jumping stone ceremony, and Garot, the persimmon-dyed hanbok of Jeju Island. Both represent more than mere clothing; they are living embodiments of cultural identity, traditional knowledge systems, and community resilience. With approximately 50,000 batik enterprises operating in Indonesia as of 2020, predominantly concentrated in Java [2], regional batik traditions like Nokanibira face intense competition and marginalization.

Nokanibira is a unique batik tradition from Nias Island, North Sumatra, characterized by distinctive ornamental motifs that reflect the island's cultural worldview [3]. Traditionally worn during important cultural ceremonies, particularly the Hombo Batu (stone jumping) tradition which is a rite of passage demonstrating courage and maturity and Nokanibira incorporates traditional Nias ethnic ornaments including Niogama, Nioiozasai, Ni'ogolilimo, Niohulayo, Nioafi-afi, Niobutelai, and Niotalakhoi patterns. These motifs are not merely decorative but carry profound symbolic meanings related to heroism, spiritual protection, and social status within Nias society.

In contrast, Garot (갈옷) or galjungi represents Jeju Island's unique contribution to Korean textile heritage. This traditional clothing is made from fabric dyed with unripe persimmon juice, a practice dating back approximately 700 years. Originally worn as everyday work clothing by Jeju farmers and fishermen, Garot possesses remarkable functional properties including antimicrobial qualities, waterproofing, moth resistance, and the ability to withstand Jeju's humid climate without clinging to the body. The natural tannin content in persimmon juice, which can reach up to 95% concentration, creates a stiff, durable fabric that becomes softer and darker with wear, making each garment unique to its wearer that literally embodying the wearer's life story.

METHODS

Cultural resilience refers to the capacity of cultural systems to absorb disturbances, adapt to change, and continue developing while maintaining their essential character and values [4]. In the context of textile heritage, resilience encompasses the ability of traditional practices to persist, evolve,

and remain relevant despite pressures from modernization and globalization. This framework helps us understand how Nokanibira and Garot traditions navigate contemporary challenges while preserving their cultural authenticity.

The UNESCO framework for safeguarding intangible cultural heritage emphasizes that cultural practices must be: (1) transmitted from generation to generation; (2) constantly recreated by communities in response to their environment; (3) provide communities with a sense of identity and continuity; and (4) promote respect for cultural diversity and human creativity. Indonesian batik was inscribed on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity on October 2, 2009 [5], following which 27 out of Indonesia's 34 provinces developed their own batik motifs by 2021 [6]. This provides a framework for understanding the cultural significance of Nokanibira as part of Indonesia's broader batik tradition.

This research employs the Most Similar System Design method, a comparative research approach that examines systems sharing many similarities but differing in specific key variables [7]. Both Nokanibira and Garot share fundamental similarities: they are island-based textile traditions, associated with specific cultural rituals or practices, face globalization pressures, and represent important markers of local identity. However, they differ significantly in terms of state support, institutionalization, and preservation strategies that is making them ideal cases for MSSD analysis.

This research utilizes a qualitative approach with comparative analysis through the Most Similar System Design (MSSD) method. Data collection involved extensive literature review of academic journals, government reports, cultural policy documents, and media coverage related to both textile traditions. Secondary data sources included documentation from Indonesian Ministry of Social Affairs, Jeju Special Self-Governing Province cultural departments, UNESCO heritage listings, and scholarly publications on textile preservation and cultural policy.

The analytical framework compared five key dimensions: (1) historical and cultural context; (2) institutional and policy framework; (3) preservation strategies and actors; (4) economic integration and creative industry development; and (5) challenges and resilience mechanisms. This multidimensional analysis enables comprehensive understanding of how different policy approaches influence textile heritage preservation outcomes.

RESULTS AND DISCUSSION

I. HISTORICAL AND CULTURAL SIGNIFICANCE

Nokanibira in Hombo Batu Tradition

The Hombo Batu tradition emerged from the historical context of inter-village warfare on Nias Island, where warriors needed to jump over 2-meter stone fortifications during raids. This practice evolved into a ceremonial rite of passage marking the transition from youth to warrior status. Nokanibira batik worn during this ceremony features traditional Nias ornamental motifs, with the Ni'ohulayo pattern (row of triangles resembling spear tips) being particularly prominent,

symbolizing the heroic spirit and warrior identity of the Nias people [8].

The batik-making process incorporates traditional Nias motifs through hand-drawn (tulis) technique, making Nokanibira the only traditional batik unique to Nias Island. As part of the broader Indonesian batik tradition, hand-drawn batik requires significantly more time and skill than stamped batik (cap), which was introduced in the 1840s to increase production rates [1]. The garment traditionally uses combinations of red or yellow with black and gold colors that carry specific social and spiritual significance. Historically, cotton fabrics were rare on Nias, and traditional clothing was made from tree bark (oholu) or woven bast fibers (isitö), with the latter believed to imbue wearers with supernatural strength.

Garot in Jeju Cultural Context

Garot originated approximately 700 years ago when Jeju fishermen discovered that fishing lines dyed with unripe persimmon juice became significantly stronger than undyed ones. This functional discovery led to the application of persimmon dyeing to cotton fabrics for clothing. The tradition is deeply rooted in Jeju's geographical and climatic conditions: the island's volcanic soil supports abundant persimmon trees, and the hot, humid summers made the antimicrobial, non-clinging properties of persimmon-dyed fabric ideal for agricultural and fishing work. Nearly every household with a yard had at least one persimmon tree, ensuring material accessibility for this traditional practice.

Unlike decorative textiles, Garot was fundamentally practical clothing that evolved to represent Jeju's distinct cultural identity separate from mainland Korean hanbok traditions. The dyeing process itself embodies Jeju's relationship with nature, unripe persimmons (potgam) are harvested in July-August, crushed into juice, mixed with water, and applied to cotton fabric. The fabric is then repeatedly dried in the sun and soaked in water over 7-10 days, with the final color depending on sunshine exposure, catalyzers used (limewater, iron oxide, or vinegar), and the artisan's individual technique. This labor-intensive process reflects the island's culture of self-sufficiency and harmony with natural cycles.

II. INSTITUTIONAL FRAMEWORK AND STATE POLICY

Nokanibira: Community-Based Preservation with Limited State Support

The preservation of Nokanibira operates primarily through grassroots community initiatives with limited formal institutionalization. Notable efforts include a unique program at Gunungsitoli Prison where inmates (Warga Binaan Pemasyarakatan) produce Nokanibira batik, making it one of the prison's flagship products [9]. This represents an innovative approach to cultural preservation through vocational training and rehabilitation. However, this isolated initiative highlights the lack of comprehensive institutional support compared to major batik centers.

Academic institutions, particularly the Fine Arts Department at Universitas Negeri Medan (UNIMED), have conducted research and development projects to document Nias ornamental motifs and apply them to batik textiles [3]. However, these remain isolated initiatives rather than components

of a comprehensive national or provincial cultural policy. The broader Indonesian batik industry faces significant challenges, approximately 90% of raw materials (primarily cotton and dyes) are imported, creating supply chain vulnerabilities [10]. Additionally, the number of batik painters has declined due to younger generations preferring factory employment over artisanal work, reflecting a workforce crisis affecting Nokanibira preservation.

While Indonesian batik broadly received UNESCO recognition in 2009, specific regional batik traditions like Nokanibira lack dedicated protection mechanisms. The Indonesian government's Total Early-Stage Entrepreneurial Activity (TEA) decreased from 14.09% in 2018 to 9.60% in 2020 [2], reflecting reduced support for small-scale traditional enterprises. The Ministry of Social Affairs has documented the Hombo Batu tradition as a global cultural heritage worthy of preservation, but textile elements remain secondary to the stone-jumping practice itself. This creates a preservation framework where Nokanibira exists within collective memory and customary practice rather than as a formally protected cultural asset.

Garot: State-Led Comprehensive Preservation Policy

In stark contrast, Garot benefits from active state intervention at multiple governmental levels. The Jeju Special Self-Governing Province has established formal preservation programs including annual Natural Dyeing Festivals organized by the Seogwipo Agricultural Technology Center. In 2023, the festival attracted hundreds of participants who engaged in hands-on workshops learning traditional persimmon dyeing techniques, with 100 people accepted per day on a first-come-first-served basis during the three-day event [11].

Multiple cultural institutions operate regular educational programs: the Jeju Folklore and Natural History Museum offers free dyeing classes for elementary students (2-hour sessions focusing on scarf-making) and paid workshops for adults (3-hour programs costing 10,000 KRW for hat-making); the Jeju National Museum hosts seminars on traditional dyeing techniques; and the Jeju Folk Village Museum integrates Garot into broader cultural heritage education. These initiatives are coordinated through provincial cultural policy frameworks that position traditional textile heritage as integral to Jeju's regional identity.

The South Korean government has integrated Garot preservation into broader cultural heritage protection legislation and regional development strategies. Jeju's designation as a Special Self-Governing Province provides enhanced autonomy to develop targeted cultural policies, including support for master artisans like Yang Soon Ja of Mongsaengi workshop, who has operated since 1996 and regularly hosts workshops with more than 100 students. The integration of Garot into Jeju's tourism strategy, including hanbok rental experiences for visitors at 4,000 KRW for handkerchiefs and up to 70,000 KRW for larger items, which demonstrates how state policy leverages cultural heritage for economic development while ensuring transmission of traditional knowledge.

III. PRESERVATION STRATEGIES AND KEY ACTORS

Nokanibira Preservation Actors

The preservation of Nokanibira relies on a limited network of actors operating with minimal coordination. Research on batik artisan demographics reveals that most workers are women aged 20-50 who perform initial batik processes at home, often with more than 10 years of experience passed down through informal generational transmission [12]. However, ergonomic studies show that 60.2% of batik workers suffer from musculoskeletal disorders involving pain at the shoulder, lower back, and ankle due to prolonged standing and repetitive movements [1], highlighting inadequate workplace conditions that discourage youth participation.

Key stakeholders include, (1) Local Community Elders and Cultural Practitioners who maintain ceremonial practices through informal apprenticeship; (2) Correctional Facilities, particularly Gunungsitoli Prison's vocational program, though market access and post-release continuity remain challenges; (3) Academic Researchers at universities conducting documentation and experimental design projects; and (4) Tourism Operators with limited integration into Nias tourism packages, primarily using Nokanibira as photographic props rather than marketable cultural products. The preservation strategy is primarily reactive rather than proactive, responding to immediate threats to Hombo Batu tradition rather than systematically developing Nokanibira as an independent cultural asset.

Garot Preservation Ecosystem

Garot preservation involves a sophisticated multi-stakeholder ecosystem with clearly defined roles and coordination mechanisms. Master Artisans and Workshops, such as Yang Soon Ja's Mongsaengi in Jeoji-ri artist village, operate dedicated facilities serving multiple functions: production, education, tourism experience, and technical innovation. Products range from 50,000 to 300,000 KRW per piece, with a steady stream of regular customers including performers and young Jejuians purchasing gifts for parents. These artisans receive formal recognition and support from provincial government, legitimizing their expertise.

Educational Institutions operate year-round programming with structured curricula, certified instructors, and materials provided through public funding. The Seogwipo Agricultural Technology Center alone processes 100 participants daily during festival periods. Tourism Industry Integration includes professional hanbok rental shops in Jeju City offering Garot alongside colorful traditional hanbok, with photography services and guided cultural experiences generating revenue that supports traditional artisans. Government Cultural Agencies provide funding, organize festivals, conduct research, and integrate Garot into broader Korean Wave (Hallyu) cultural promotion strategies.

Contemporary Designers collaborate with traditional artisans to create modern interpretations of Garot, expanding market appeal while maintaining traditional techniques. Artisans have innovated production methods including frozen persimmon juice storage for year-round

production and UV-assisted dyeing to accelerate the traditional sun-drying process. The preservation strategy is proactive and market-integrated, treating Garot simultaneously as intangible cultural heritage requiring protection and as a living tradition capable of adaptation and commercial viability.

IV. ECONOMIC INTEGRATION AND CREATIVE INDUSTRY DEVELOPMENT

Nokanibira: Limited Market Integration

The economic ecosystem for Nokanibira remains underdeveloped despite broader Indonesian batik industry growth. While overall Indonesian batik exports increased from US$22 million in 2010 to US$340 million in 2014, with craft industry exports reaching US$916 million in 2021 [13], regional traditions like Nokanibira have not benefited proportionally from this expansion. The industry's dependence on imports (90% of raw materials) creates significant cost barriers for small-scale producers. Production is small-scale and irregular, with limited access to broader textile markets.

The prison-based production at Gunungsitoli faces particular challenges in distribution networks and brand development. Educational attainment among Indonesian craft workers is predominantly low, with 24.30% having completed only lower secondary school or below [13], limiting business management capabilities and innovation potential. Tourism linkage remains weak despite Hombo Batu being identified as globally significant cultural heritage. Visitors primarily encounter Nokanibira as a visual element in cultural demonstrations rather than as purchasable souvenirs or wearable art.

The lack of quality standards, certification systems, or intellectual property protection makes it difficult for authentic Nokanibira to compete with mass-produced textiles. Research reveals low understanding of copyright law among batik craftsmen, with many viewing copyright as a Western concept conflicting with communal cultural values [1]. Research and development investment is minimal, limiting innovation in design, production efficiency, or market expansion. Without formal creative industry development programs, Nokanibira artisans lack access to business development training, capital investment, or marketing support.

Garot: Successful Creative Economy Integration

Garot exemplifies successful integration of traditional textile craft into modern creative economy. Individual artisan workshops like Mongsaengi operate profitable businesses with diverse revenue streams: custom-made clothing (50,000-300,000 KRW per piece), workshops and classes, raw materials sales, and tourism experiences. Workshop sessions regularly accommodate over 100 students, providing both educational value and commercial income. The Natural Dyeing Festival serves as both cultural preservation event and commercial marketplace, with materials available at 20-30% below market price during events.

Tourism integration is sophisticated and multi-channel. According to Statistics Korea, 15.28 million tourists visited Jeju in

2019 (pre-COVID-19), of which 1.72 million were international visitors [14]. Visitors can rent Garot for photoshoots at historic sites (starting at 4,000 KRW), purchase contemporary fashion items incorporating persimmon-dyed fabrics, participate in hands-on dyeing workshops (3-hour programs at 10,000 KRW), or commission custom pieces from recognized artisans. This creates economic value across the cultural production chain from persimmon farmers to fashion designers.

Contemporary design innovation is actively encouraged through government support. Artisans experiment with new techniques including frozen persimmon juice storage enabling year-round production rather than limiting work to July-August harvest season, and UV-assisted dyeing to accelerate the traditional 7-10 day sun-drying process. Fashion designers create modern lifestyle products—scarves, accessories, home textiles, bedding, and interior décor items, that appeal to younger consumers and international markets while preserving core dyeing techniques.

The Jeju government actively supports creative industry development through infrastructure (workshop spaces in artist villages like Jeoji-ri, tourist facilities), marketing (provincial branding campaigns), and international cultural exchange programs. Garot is positioned within broader Korean cultural exports, benefiting from Hallyu's global popularity while maintaining authentic Jeju identity distinct from mainland Korean hanbok. The functional properties, like antimicrobial, UV-blocking, waterproofing—align with contemporary environmental consciousness and wellness trends, providing new markets beyond cultural heritage appreciation.

V. CHALLENGES AND RESILIENCE MECHANISM

Common Challenges

Both textile traditions face similar globalization pressures documented across Southeast Asian craft industries. Studies reveal that both Indonesia and South Korea find it increasingly difficult to attract youth to traditional batik and textile industries due to low wages, decreasing product demand, unstable income, and competition from other industrial sectors [1]. The number of traditional artisans has dwindled in recent years as younger generations prefer factory employment perceived as more remunerative and stable. Climate change affects both traditions—altering persimmon growing seasons in Jeju and impacting natural dye materials availability in Nias.

Nokanibira Vulnerability Factors

Nokanibira faces acute vulnerability due to lack of formal recognition and protection mechanisms. While the broader Indonesian batik industry comprises approximately 50,000 enterprises concentrated in Java [2], peripheral regions like Nias receive minimal attention in national cultural policy. The tradition exists primarily in collective memory rather than institutional documentation. Limited economic viability makes it difficult to attract young artisans, creating succession crisis particularly severe given that batik work is labor-intensive and physically

demanding, with 60% of workers experiencing occupational health issues.

Geographic isolation of Nias Island and weak transportation infrastructure limit market access and cultural exchange opportunities. The association with Hombo Batu creates both opportunity and constraint, while providing cultural context and symbolic meaning, it limits perception of Nokanibira as independent artistic tradition suitable for contemporary application. Absence of quality standards or certification allows market dilution through imitation products and machine-printed textiles sold as authentic batik, undermining authentic artisan livelihoods. Recent batik motifs have been reproduced via ink printing for mass production, causing economic losses for traditional artisans [1].

Garot Resilience Mechanisms

Garot demonstrates remarkable resilience through multiple adaptive mechanisms supported by coordinated institutional frameworks. State recognition and support provide stable foundation with annual programming reaching hundreds of participants. The 2023 Natural Dyeing Festival alone processed 300 participants over three days (100 per day capacity). Economic viability through creative industry integration ensures continuous production and knowledge transmission, with master artisans maintaining profitable workshops that attract regular customers and students.

The Natural Dyeing Festival and museum programs create regular community engagement, maintaining social relevance across generations. Educational integration into school curricula ensures youth exposure to traditional practices. Functional properties, which antimicrobial (tannin content up to 95%), UV-blocking, waterproofing, moth resistance that align with contemporary environmental consciousness and wellness trends, providing new markets beyond cultural heritage appreciation.

Modern adaptations like contemporary fashion designs and lifestyle products expand appeal while preserving traditional techniques. Products now include not only traditional work clothing but also bedding, household items, and interior décor targeting urban consumers. Recognition of individual master artisans like Yang Soon Ja provides prestige incentives for maintaining high-quality traditional practice. Documentation through academic research, museum collections, and digital archives ensures knowledge preservation even as traditional transmission faces challenges.

International cultural exchange programs position Garot within global sustainable fashion movements, generating foreign interest and validating traditional knowledge. The tradition has been featured in international media and tourism materials, with Jeju hosting 15.28 million visitors in 2019 providing substantial market for cultural products. Technical innovations like frozen juice storage and UV-assisted dyeing address seasonal production limitations while maintaining traditional quality standards.

VI. DISCUSSION

The comparative analysis reveals that successful textile heritage preservation in the globalization era requires more than cultural significance or traditional knowledge, it demands comprehensive

institutional frameworks, economic viability, and active state support. The stark contrast between Nokanibira and Garot preservation outcomes demonstrates how policy choices fundamentally shape cultural resilience. While Indonesia's batik industry achieved remarkable export growth from US$22 million in 2010 to US$340 million in 2014 [1], this success concentrated in Java's major batik centers, leaving peripheral regional traditions like Nokanibira marginalized.

Garot's success illustrates a key principle, traditional culture can thrive in modern contexts when preservation is integrated into broader development strategies rather than treated as isolated heritage protection. The Jeju government's approach transforms Garot from vulnerable traditional practice into dynamic cultural asset by simultaneously protecting traditional techniques, enabling creative innovation, developing economic opportunities, and building institutional capacity. The statistical evidence is compelling, annual festivals attract 300 participants over three days, master artisan workshops regularly accommodate over 100 students, and Jeju's 15.28 million annual visitors (2019) provide substantial market for cultural products.

Several critical factors distinguish successful from vulnerable textile heritage preservation, like;

1. *State Recognition and Legal Framework*: Formal designation provides legitimacy, unlocks funding, enables intellectual property protection, and creates accountability for preservation efforts. While UNESCO recognized Indonesian batik in 2009, leading 27 out of 34 provinces to develop local batik motifs by 2021 [6], Nokanibira's absence from specific heritage protection mechanisms leaves it vulnerable to market forces and cultural marginalization. The decline in Indonesia's Total Early-Stage Entrepreneurial Activity from 14.09% in 2018 to 9.60% in 2020 [2] reflects reduced support for small-scale traditional enterprises.
2. *Economic Sustainability*: Cultural practices cannot survive solely on nostalgia or government subsidy. Garot's integration into creative economy through tourism, contemporary fashion, and lifestyle products generating 50,000–300,000 KRW per piece, generates income that attracts young artisans and justifies investment in knowledge transmission. Nokanibira's limited market access, compounded by Indonesia's 90% dependence on imported raw materials [10], creates dependency on isolated community initiatives unable to provide sustainable livelihoods.
3. *Multi-stakeholder Coordination*: Effective preservation requires collaboration between government agencies, educational institutions, master artisans, tourism operators, and contemporary designers. Garot benefits from coordinated ecosystem evidenced by multiple museums offering structured programs (Jeju Folklore and Natural History Museum provides free

classes for children and 10,000 KRW workshops for adults), while Nokanibira preservation remains fragmented across unconnected actors. The broader Indonesian batik workforce, with 24.30% having completed only lower secondary education or below [13], lacks business management skills necessary for effective coordination.

4. *Balance Between Tradition and Innovation*: Successful preservation maintains core traditional techniques while enabling creative adaptation to contemporary contexts. Garot artisans innovate in product design (expanding from traditional work clothing to bedding, household items, and interior décor) and production methods (frozen juice storage for year-round production, UV-assisted dyeing) without compromising traditional persimmon-dyeing knowledge that produces fabrics with up to 95% tannin concentration. Nokanibira's preservation focuses primarily on motif documentation rather than functional innovation.
5. *Educational Infrastructure*: Systematic knowledge transmission through formal programs, workshops, certifications, and museum education ensures continuity across generations. Garot benefits from structured educational infrastructure processing hundreds of participants annually through various programs, while Nokanibira's reliance on informal apprenticeship makes it vulnerable to knowledge loss. Research shows that 60.2% of Indonesian batik workers suffer from musculoskeletal disorders[1], creating additional disincentives for youth participation in traditional production methods.

The Indonesian government can learn important lessons from Garot's preservation model. First, regional cultural treasures like Nokanibira should receive specific legal recognition beyond general batik heritage protection. Second, cultural preservation policy should integrate economic development, providing market access, business development support, and tourism linkages for traditional artisans. Third, coordinated multi-stakeholder programs involving universities, cultural agencies, tourism boards, and fashion industries can create comprehensive preservation ecosystems. Fourth, investment in educational infrastructure, workshops, training centers, certification programs that ensures sustainable knowledge transmission. Fifth, attention to artisan welfare, including ergonomic improvements and health support, addresses the occupational hazards that discourage youth participation.

CONCLUSION

A multidimensional analysis of Nokanibira and Garot shows that differences in cultural policy approaches significantly influence the success of textile heritage preservation amidst the pressures of globalization. Although both possess strong symbolic value and cultural

identity—Nokanibira as a representation of Nias warrior identity and ceremonial traditions, and Garot as a symbol of the practical resilience of the Jeju people, their preservation outcomes are highly dependent on the level of institutionalization, the role of the state, and economic integration. This study confirms that globalization does not inherently threaten local cultures but rather magnifies the impact of policy choices made by the state and local governments.

Garot demonstrates more sustainable preservation success through a structured top-down policy framework, active support from the provincial government, and integration into Jeju's creative economy and tourism strategies. This approach produces measurable outcomes, ranging from the participation of hundreds of participants in festivals and workshops, stable incomes for artisans, and broad market access through millions of annual tourists. In contrast, Nokanibira still relies on community-based preservation efforts with limited institutional support, a narrow market, and informal knowledge transmission, making it vulnerable to a regeneration crisis, economic marginalization, and weak formal protection.

These findings confirm that the success of textile heritage preservation is determined not only by the richness of tradition, but also by policies that connect cultural protection with innovation, artisan welfare, and economic sustainability. Thus, this study contributes to a comprehensive understanding of how cultural policy frameworks shape textile heritage preservation outcomes and demonstrates that consistent institutional support can transform local traditions into adaptive, competitive, and sustainable cultural assets in the era of globalization.

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