

The Role of Visual Media to Improve the Quality of Publication and Promotion of Batik Training

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ABSTRACT

Batik as Indonesia's cultural heritage is sometimes understood as a patterned cloth by ignoring its process. Therefore, batik training center has the aim to educate society what is called batik is a process by giving certain patterns to plain cloth with certain techniques that use wax. Batik training centers such as the Rumah Batik Palbatu (RBP) in Jakarta, provide training verbally or by demonstration. This method application is limited to trainees, so visual media is needed which can be reproduced and disseminated. The preparation of the batik process training module as a visual media is intended to help educating society broadly about understanding batik as a process, not as a final product. Research preparation begins with interviews to the batik training instructor and field observations where the batik training is conducted, followed by systematic writing and the final sample module is consulted to Rumah Batik Palbatu to get feedback. The resulting modules were then reproduced to help training and to educate society

Index Terms

Batik, education, training module, visual media

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Introduction

The awareness to appreciate batik as the nation's cultural wealth can be seen from the determination of October 2 as National Batik Day. This date is the day of the determination of batik as Masterpieces of the Oral and Intangible Heritage of Humanity from Indonesia, by UNESCO in Abu Dhabi, United Arab Emirates. As reported in a report by Tiara (Tiara, 2018) that the consideration of this designation by UNESCO is because of the many symbols that are closely related to local culture, social status, nature and history.

Therefore, every October 2, all levels of Indonesian society are advised to wear batik. Batik was first introduced to the international community by President Soeharto while attending the UN conference (Tiara, 2018).

RBP is located in Kampoeng Batik Palbatu which previously had no productive activities for its residents. The theme of Kampoeng Batik Palbatu (Palbatu batik village) was initiated by the owner of the RBP to provide skills for young people in the neighborhood with the ability to make batik. Thus it is hoped that the community can independently improve their standard of living.

However, according to Haris (Haris, 2018) the reality is that when it gets appreciation as a high value of the art from abroad, the interest of the Indonesian people themselves is lacking, especially in the current milenial generation.

According to this coverage (Haris, 2018), the reason for the lack of interest in young people is not that batik is considered ancient. Batik is considered an expensive thing. Quoting Iwet Ramadhan, a batik designer, that the reason is price conscious. Batik is considered too expensive while sneakers with a much higher price are considered appropriate. Another thing is the design, how the colors and batik motifs are.

According to Harry (Haryanto, 2019) most people recognize batik as a cloth with a batik motif. The notion of batik as a process of making motifs and colors on fabrics is not widely understood. Therefore, RBP has a vision to foster the interest of Indonesia's young generation in the batik process. Harry, who visited many batik industrial centers in Yogyakarta, Pekalongan and others, saw the tendency that the batik cloth industry had been abandoned by young people. Nobody was interested in continuing with their parents' batik business, because the children of batik business owners tended to look for jobs that were considered more prestigious.

The community service activities carried out by Avipfah (Avipfah, Kulsum, Widyastuti, Andira, & Astuti, 2018) are batik training held specifically for street children. This activity is held as a form of concern for the academic aspect for street children. The result of this activity is to provide positive activities for street children, so that they learn to manage emotions and learn to work together.

The batik training offered by RBP is also an effort to bring batik closer to young people. At each batik process training, the participants not only learn about the tools and materials for making batik-patterned fabrics, about the step-by-step process of making batik, but also gain knowledge about the history of batik.

The problem of this research is the need of supporting training media. The training process takes place orally, so the trainees must make their own notes so that they can repeat the process after completing the training.

The batik module that had been carried out by Laksmi (Laksmi, 2014) was a module for training in making batik motive. This is different from the needs of RBP. Suparmanto (Suparmanto & Astoetik, 2019) has prepared a module that is like the needs of the RBP which has sufficiently complete content to provide information about batik. However, the writing method is more suitable for

school teaching media because it is intended for batik training at SMAN 01 Srandakan, Yogyakarta. This module is not in accordance with RBP's mission to encourage general young people to preserve batik as a national culture. This research aims to determine the form of visual media that can assist batik training participants in participating in training activities. Visual media can help participants to focus more because they are not left behind in taking notes, everything that needs to be noted has been included in the training media. In addition, public can get good and complete information about the batik process.

Research Method

The method used for this research is qualitative, by considering related theories such as visual media, batik making standards, and previous research on visual media of batik training.



Fig. 1. Students Joined the Batik Training

To obtain field data, the research team not only conducted interviews with RBP owners and training instructors, but also included students as participants in batik training. The training process is monitored from stage to stage so that in addition to written notes, documentation is also obtained in the form of photographs during the batik making process.

Discussion

The theory that discusses visual media to support the learning process according to Mahmud and Idam (Mahmud & Idham, 2017), visual teaching materials include handouts, books, modules, student worksheets, brochures, leaflets, wallcharts, and pictures.

Meanwhile, UF E-Learning (e-Learning, 2020) states that the Learning Module is a tool that provides course materials in a logical, sequential, order, guiding students through the content and assessments in the order specified by the instructor. Instructors can insert formatted text, files, weblinks, Discussion Topics, Assignments, Tests & Quizzes, and soon, Assessments.

Based on the data above, the appropriate visual media to assist batik training at RBP is a module. Furthermore, after conducting a search of the RBP website, interviews, and discussions with RBP owners, it was determined that the framework for the preparation of the batik training module was as follows:

1. Definition of Batik
2. Kampoeng Batik Palbatu
3. Typical Betawi Batik Motifs
4. Batik Learning Package
5. Tools and Materials
6. Batik Process

The module is designed by considering the target market that the RBP is targeting, the younger generation. As stated by Thorpe (Thorpe, 1996) that visual data is processed faster by the brain than text, so the batik training module must include pictures that can help trainees process the information contained in the module.



Fig. 2. Cover Designed with Colours



Fig. 2. Illustration of Tools and Materials

In addition, Dzulkifli and Mustafar (Dzulkifli & Mustafar, 2013) said that the application of color will improve the ability to remember information. Based on this research, the application of color to the module, which is a batik training medium, can increase interest because it is easy to remember.

An example of the printed Batik Training Module has been submitted to the RBP, as well as the file (soft copy). Furthermore, RBP can reproduce printed modules to be used as batik training media, as well as complementary media besides the websites that RBP already owns

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