

Basajiwa: Do It Yourself Innovation of Indonesian Batik Education

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Basajiwa: Do It Yourself Innovation of Indonesian Batik Education

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ABSTRACT

Batik as an Indonesian culture has many relations towards Indonesian traditions. Its long production process has created stigma and the youths' disinterest in batik. DIY (Do It Yourself) batik products can be the answer on how to educate and attract youths' interest in Batik Indonesia. DIY batik products are innovative and must be created to pass down batik culture to youths. Through Basajiwa and its batik DIY products, youths will be able to recognize and engage in batik culture. Motifs such as Parang Rusak, Parang Centhung, Semen Ageng Sawat Gurdha, and Kawung Sen/Beton are designed to represent some Indonesian batik motifs. The existence of DIY batik products and Basajiwa are further investigated by means of descriptive qualitative analysis research and SWOT Method. Outputs consist of facts about some Indonesian batik motifs, brand analysis of Basajiwa as DIY batik brand, and effects of DIY batik on youths. It is concluded that Basajiwa and its DIY batik products are able to be the correct solution to generate interest of youths towards batik Indonesia because it becomes a self-healing activity and to de-stress for a while.

KEYWORDS

Batik
DIY
Indonesian culture

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1. Introduction

Batik is one of many Indonesian cultures. The name 'batik' is a great example of abbreviation in Javanese language. It is diminutive of *rambating thithik-thithik* which means the making of intersecting points (Paguyuban Pecinta Batik Indonesia Sekar Jagad 2015, 6). Batik on the matter of fact is a pattern of lines and motifs made by *canting* started from a single point (Ramadhan 2013, 14). Its meaning is represented by batik making techniques, a resist-dyeing method using wax substance to make parts of a cloth impervious to dye. Batik making techniques in Indonesia are unique and different. No other cloth embodies symbolism as much as Indonesian batik (Kerlogue 2004, 11), as it develops in accordance with Indonesian culture. The techniques, symbolism, and culture of Indonesian batik permeates the lives of Indonesian people from beginning to end ("Indonesian Batik - intangible heritage - Culture Sector - UNESCO", n.d.). Therefore UNESCO (United Nations Educational, Scientific and Cultural Organization) inscribed batik as an intangible cultural heritage of humanity. Batik motifs such as Kawung and Wahyu Tumurun can be worn by newborn babies, Truntum worn by families in marriage ceremonies, Babon Angrem can be worn during pregnancies, and Slobog can be worn by the deceased in burial ceremonies. Batik motifs that are diverse, each with its own philosophical symbolism consequently created Indonesian batik that is unique and deserves to be maintained.

Such philosophical culture surrounding batik Indonesia drives the market's demand on batik cloth. Keraton Kasultanan Yogyakarta and Kasunanan Surakarta become the center of Indonesian batik heritage (Paguyuban Pecinta Batik Indonesia Sekar Jagad 2015, 52). Whereas batik makers outside of Keraton freely express themselves through diverse batik motifs, vary from those batik makers within Keraton which follow a set of strict rules (Sumarsono 2019, 31). Batik stamps were then introduced to reduce the time needed to finish a cloth. Nowadays, batik motifs printed on clothes have similar benefits although they fail to meet the standard of resist-dyeing method in batik making (Ramelan 2010, 28). Thus, acknowledging only hand-written batik, batik stamp, and a combination of both.



Long and sacred process in making batik cloth results in uncertain profit for batik artists. It also creates a stigma that expertise and craftsmanship are necessities of batik artists (Suliyanto, Novandari, and Setyawati 2016, 143). The process is started with *ngetel* and *ngemplong* which mean wash and iron, these are phases of getting the cloth ready for batik wax. The next steps are *njiplak*, *nglowong*, *nembok*, and *ngerok* that are related to marking the cloth with batik wax. The final step is *nglorod* or removing the wax after dyeing. These steps may be repeated several times depending on the quality of batik and the variety of colors that are desired. Effects such as youths' disinterest in batik making can be seen, where their interest shifted to batik clothing put on as formal wear and a form of cultural preservation (Elmiani 2021, 50). Some batik clothing such as shirts, skirts, and dresses become merely formal attire. The outcome of such a situation is youths' incomprehension of batik culture, its crafting techniques, its motifs, and philosophies regarding each batik motif. Incomprehension is a major problem despite the fact that youths are responsible for cultural preservation of Indonesian batik eventually (Fundrika 2021).

Therefore quality improvement of batik products must be made, particularly innovative and attractive to gain youths' interest (Priskila 2018, 36). DIY (do-it-yourself) batik can be an innovation to educate youths in batik crafting techniques, its motifs, and philosophies regarding its motif. The term DIY refers to the activity of making something oneself. DIY activity is one of consumer behavior for certain benefits (Wolf and McQuitty 2011, 154). Benefits aforementioned are customizable, personalized products, and productive activity in spare time. DIY batik products also support collaboration between producers and youths in crafting batik. It can also be an innovative approach on educating Indonesia batik, differ from textbooks, classes, and workshops. One distinct feature of DIY batik is its interaction with youths as the craftsman. Its benefits and features are valuable in creating youths' interest. It also has a huge opportunity as there are not many competitors participating in the DIY batik market.

2. Method

This paper used a qualitative research method to gain a better understanding of DIY batik products' effectiveness. It is stated by Wibisono (2019) that qualitative research methods help to attain a comprehensive description of the phenomenon, in which case is the youth's usage of DIY batik products. Effects of DIY batik are observed and analyzed to summarize a clear and concise conclusion. The conclusion then used to decide whether DIY batik products are innovative, educative, and interesting to the youths.

Literature review is done to fulfill educational purposes of DIY batik products. Literature review is a step in examining theories and facts relating to the topic of discussion (Nasir 1998, 112). Theories and facts mentioned are correlating the topic of Indonesian batik. Characteristics and elements that make up each batik motif are also visually observed. Visual observation purpose is to understand distinctive details that differentiate one batik motif from another. Expected result is accurate education in accordance with Indonesian batik culture to be shared with youths.

Youths as the target audience of DIY batik have been interviewed. Youths were asked to craft and create a DIY batik product. Youths are defined as a generation in a period of growth and development ("UU Kepemudaan", n.d.). Undang-Undang Republik Indonesia No. 40 tahun 2009 tentang Kepemudaan mentioned this generation of people in the age group of 16-30 years old. Youths are the generation in period of physical and emotional development (Munasya 2017). Secure and reliable video platforms power the communication needs during the interview with the respondents. Questions proposed are questions regarding DIY batik products related to its durability, education aspect, practical features, quality and cost of the products. Respondents are allowed a moment to give commentary, criticism, and evaluation as to their experience in crafting DIY batik. Information obtained from the interview then analyzed through a qualitative descriptive method. The output of qualitative descriptive analysis is organized to find accurate data. The data will be the answer to facts about the analyzed phenomenon (Sejuta 2016), in which case the effectiveness of DIY batik as innovation in educating batik Indonesia to youths. The SWOT



(Strength, Weakness, Opportunity, and Threat) method is also done to analyze and generate structured data about the advantages and disadvantages of a product (Priharto 2020), in this case it is regarding DIY batik products. The benefits and downsides of DIY batik products become apparent, internally and externally. Final result of such analysis is the conclusion of how innovation of DIY batik products affect youths.

3. Results and Discussion

3.1. DIY Batik Brand 'Basajiwa'

A brand that sells DIY batik products is arranged with the intention to put a name to DIY batik products and make it easily recognized by target audiences. The existence of a well-developed brand with a unique and distinct personality can create emotional bonds, affect consumer behavior, and their interest (Permata, Ramil, and Utama 2019, 36). Therefore a well-developed brand will maintain consumer loyalty in the DIY batik brand and its products. The DIY batik brand is named Basajiwa, from the words 'basa' and 'jiwa' that communicate the message of language of the soul. The name Basajiwa is inspired by the action of batik making, where such action is similar to an artist writing messages by inscribing symbols and patterns to the cloth. The message is then decorated with elaborate ornaments, colored, and finished as batik cloth that can be worn by the wearer. Examples of such a message can be found in the batik with Parang Rusak Barong motif. Parang Rusak Barong motif is a symbol of nobility of the sultan as the supreme ruler of the former Mataram Islam Kingdom, Sultanate of Keraton Yogyakarta, and Keraton Kasunanan Surakarta (Hasan 2012, 75). Therefore, batik with Parang Rusak Barong motif should only be worn by the sultan and other people are not allowed to wear it. The design and brand concept of Basajiwa brand can be seen in figure one.



Figure 1. Brand concept of Basajiwa.

Brand concept that is proposed is genuine and authentic, represented by simple logotypes that convey the name Basajiwa to be easily identified by youths. Basajiwa is a brand to inspire youths to express themselves in batik cloth, therefore the logotype of Basajiwa is handwritten to represent self-expression and authenticity. Basajiwa is also a brand in educating Indonesian batik, for that



reason some characteristics of Indonesian batik is implemented in media design of Basajiwa. The design is minimalistic with a considerable amount of dark shade of yellow to resemble the process of 'nyanting' or putting wax to white cloth. Instruction and educational brochure, thank you card, Instagram account, and online store visuals in Tokopedia applied this concept design. The minimalist design is decorated with secondary elements to further show the characteristics of Indonesian batik. These secondary elements are some motifs that can be found in Indonesian batik, which is a simplified Parang pattern, Kawung, and Cecek Pitu that is *isen-isen* or pattern often found to fill batik cloth. All of the concepts mentioned above generate Basajiwa as a brand that sells Indonesian cultural products, that is DIY batik. The concepts become the characteristics of Basajiwa and its DIY batik products, this must be consistently and continuously followed in visualization and marketing of Basajiwa.



Figure 2. Batik motifs that are sold by Basajiwa. From left to right, Parang Rusak, Parang Centhung, Semen Ageng Sawat Gurdha, and Kawung Sen/Beton.

Basajiwa sells DIY batik products of Indonesian batik motifs. Motifs such as Parang Rusak, Parang Centhung, Semen Ageng Sawat Gurdha, and Kawung Sen/Beton are considered some inland batik motifs or 'vorstenlanden' with distinct features that differ from batik of coastal cities in Indonesia. These motifs have historically been part of Keraton, with deep philosophical symbolism and customs regarding who is allowed to wear it. These motifs happen to develop in the vicinity of the Sultanate Keraton of Yogyakarta and Keraton Kasunanan Surakarta. These four motifs are chosen as the first batch of DIY batik products. While other batik motifs can be made as DIY batik products in the time ahead. This became a sustainability value of Basajiwa, as there are hundreds or maybe thousands of batik motifs in Indonesia.



Figure 3. DIY batik products of Basajiwa. From upper left to down right, Parang Rusak, Parang Centhung, Semen Ageng Sawat Gurdha, and Kawung Sen/Beton.

The four motifs are then transcribed into batik cloths of DIY batik products. The DIY batik products consist of a primatex fabric as the batik cloth. The batik cloth is put on bamboo hoops of 20 centimeters in diameter. These bamboo hoops function as holders to maintain batik cloths smooth and stay in its place. The steps of '*nyanting*' are done by Basajiwa to help ease consumers in the DIY process of crafting DIY batik. Canting is used as a tool to '*nyanting*' or putting the wax on the batik cloths. The DIY batik Products also include remazol dye powder that is chemical substances used in batik dyeing, brochure of instruction and educational purposes, palette, and two brushes. This way, consumers can easily craft DIY batik whenever they are ready.

3.2. Brand Analysis

The brand analysis written in this paper is brand essence, consumer proposition, and competitor analysis. Brand analysis helps to understand and plan a better Basajiwa as a DIY batik brand. Firstly, brand essence is a brief summary that represents the core of a brand (Joachimsthaler and Aaker 2022, 40). Brand essence sums up a whole brand in a quick explanation without removing any part of the brand. In these circumstances, the brand essence of Basajiwa is a conceptual characteristic that is able to generate emotional bonds with youths. This characteristic eventually led to the consumer proposition that Basajiwa can offer to youths. The brand essence of Basajiwa is categorized into four different categories: function, differentiation, personality, and credibility. Functionally, Basajiwa creates emotional attachment with the youths through collaboration in crafting a DIY batik product. Basajiwa differentiates itself by becoming inspiring and educating in Indonesian batik. This makes Basajiwa authentic and can be effortlessly distinguished from other competitors. With the personality of genuine and authentic, Basajiwa is able to be a friend that encourages positive changes and inspires the creation of Indonesian batik. As a new brand, Basajiwa expects to gain credibility and trust of youths through testimonials and their experiences during crafting DIY batik. In conclusion, the essence of Basajiwa is the collaboration and education of Indonesian batik as it is the main and dominant aspect of what Basajiwa does.

Consumer proposition is the benefit that a brand can provide to the consumer, either functionally and emotionally (Joachimsthaler and Aaker 2002, 89). Consumer proposition is the advantages that youths can gain through Basajiwa and its DIY batik products. It is relevant, meaningful, and provokes interest of the target audience, which is the youths. This proposition can also be a source of trust and to gain brand loyalty as it must be motivating and gives positive outcomes. As in Basajiwa, it proposes itself as a source of inspiration and motivation that drives the youths to achieve knowledge in an innovative way. Its DIY batik products inspire an educative way of crafting.

Competition in the DIY batik market is also analyzed, whereas one direct competitor and two indirect competitors can be found. Direct competitor of Basajiwa is Kura Pupa, a brand developed by Batik Semar. Indirect competitors of Basajiwa are Novak Batik and Batik Boutique Malaysia,



both of which compete in the Malaysian and Singaporean market. They targeted Malaysian and Singaporean youths, target audiences that differ from Basajiwa geographically. The competitor analysis then organized into table 1 to describe the differences and similarities of Basajiwa to the competitors.

Table 1. Competitor analysis in DIY batik market

	Basajiwa	Kura Pupa	Novak Batik	Batik Boutique Malaysia
Brand				
Strength	1. DIY batik products that give education in Indonesian batik. 2. DIY batik products went through the 'nyanting' phase to make it easier.	1. DIY batik products with universal illustration, suitable for all ages. 2. Batik wax and glue as options of substance to resist the dye. 3. DIY batik products are usable as tote bags.	1. Modern and contemporary DIY batik products. 2. Batik wax has already been applied. 3. Batik workshop available. 4. Open commission for personalized DIY batik illustration.	1. Sells batik clothes and accessories too. 2. Supports marginalized communities by giving jobs and income. 3. Boutiques are open for offline shopping experience.
Weakness	1. A new brand that tries to introduce its DIY batik products. 2. Small variation of DIY batik products. 3. Open for online transactions only.	1. The brand has been inactive for a few years. 2. There is no new product development. 3. Open for online transactions only.	1. Product development consists of illustration variation. 2. Open for online transactions only.	1. Product development consists of illustration variation. 2. Focus of promotion not on DIY batik products.
Opportunity	1. Youths need for self-expression and productive activity. 2. Indonesian batik is rich in history, philosophy, variety, and cultural diversity. 3. A few competitors in	1. Entertaining for families who need different activities. 2. A few competitors in the DIY batik market of Indonesia.	1. Decent self-branding of Farah Mohan as the owner. 2. Known well by youths of Malaysia.	1. Target audiences' compassion to contribute to the marginalized communities.



	the DIY batik market of Indonesia.			
Threat	1. Trend change. 2. Youths nonrecognition in Basajiwa	1. Trend change. 2. Families nonrecognition in Kura Pupa	1. Trend change.	1. Trend change.

3.3. Interview Analysis

Interviews are done to some youths who have bought DIY batik products and crafted them. There are three respondents who fulfill that criteria. The respondents are Timothy aged 20 years old, Regina aged 24 years old, and Sesilia aged 21 years old. All respondents reside in big cities in Java. Regina is the only one identified as an employee, while Timothy and Sesilia both are college students and freelance workers. The three respondents have crafted DIY batik products during the time range of March 26, 2022 to April 10, 2022.



Figure 4. DIY Batik Products crafted by Timothy, Regina, and Sesilia.

The conclusions of the interviews were similarities of understanding between respondents, they understand that preservation of Indonesian batik is a must. As Indonesians, the responsibility of preserving Indonesian culture is in the hands of youths. DIY batik products are seen by respondents as an innovative and interactive way to engage in Indonesian culture, especially batik. They were pleased with DIY batik products, it is outlined from their reactions which are happy, content, and proud of their craftsmanship. They were interested in crafting another DIY batik. Therefore it is concluded that DIY batik products have become a great solution for an interactive way in educating Indonesian batik.

One respondent, Regina stated the similarities between DIY batik products and self-healing activities. Self-healing activity is a process of mending oneself (Fajri 2021). Its process is associated with mending psychological wounds and restoring emotional energy. DIY batik products have fulfilled some forms of self-healing activities stated by Fajri such as doing positive activities and putting some time alone undisturbed by anything else. DIY batik products that are identified by Regina as self-healing activity since she is an employee. DIY batik products helped her to de-stress and have an enjoyable activity afterwork. Similar statements stated by Timothy and Sesilia who were just enjoying the time spent crafting DIY batik products, it made them have some time alone undisturbed for themselves.

All respondents agree that educational value proposed via brochure generates more interest. It became a unique selling point of Basajiwa and its DIY batik products. This education value containing Indonesian batik with its historical and cultural background is then explained briefly, clearly and also illustrated. The respondents felt like they are educated with their ethnic culture



without feeling overwhelmed nor disinterested. The brochure also gives a brief instruction on how to make the dye substance and craft DIY batik. Timothy pointed out that his unfamiliarity with remazol dye powder became his personal experiment and experience in crafting DIY batik. He said that his experience was quite similar to that of batik artists making batik. The clear and concise instructions written in brochures helped all respondents to understand the method in crafting DIY batik without needing any further explanation.

From the interviews, it is clear that there is some advice given by the respondents. Suggestion such as a more detailed instruction in mixing remazol dye powder. Remazol is a dye powder specifically used in batik making and the respondents have never colored any cloth before. Therefore some guidance in the ratio of dye powder to water is needed. Post activities are also needed to give more value to DIY batik products after its crafting process is done. Timothy suggested post activities such as posting and sharing their creation in social media, discount coupons for second transaction, workshops, and exhibitions can be a great way in creating brand loyalty to Basajiwa and its DIY batik products.

4. Conclusion

DIY batik is designed as a means of interactive and innovative media in educating Indonesian Batik. The product consists of a cloth already waxed and put in a bamboo hoop, remazol dye powder, palette, two brushes, and a brochure for instructional and educational purposes. It generates interest among youths by its interactive and fun way to spend time. The educational value about Indonesian batik then is given as youths crafted their own DIY batik. DIY batik brand is planned with a vision to preserve Indonesian batik in an innovative way. Basajiwa helps DIY batik products to be easily identified and remembered because its marketing strategy focuses solely on promoting DIY batik products. This way DIY batik products can reach a larger audience and attract more interest from youths.

Interviews were conducted to find relevant information regarding the existence of DIY batik products that also educate about Indonesian batik. Youths who have crafted DIY batik are the respondents. It is concluded that DIY batik products can be a self-healing activity and a unique way to gain knowledge about Indonesian batik. The brochure is clear and concise, respondents have zero to little problem in understanding the instructions. Nonetheless some things must be done to further develop the DIY batik products, such as more detailed information in composing remazol dye powder and post activities. Overall, DIY batik products are successful as interactive and innovative media in educating Indonesian batik and as a unique self-healing activity that is needed by youths.

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