

BATIK TRAINING FOR THE COLLABORATION OF FILIPINA MOTIF BATIK AND INDONESIAN MOTIFS (JAVANESE MOTIF)

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ABSTRACT

The purpose of this community service is to introduce various batik motifs in Jogja and in the Philippines, increase understanding related to batik marketing and establish cooperation in strengthening batik motifs and their promotion on both sides. This community service was carried out in three stages: 1. Focus Group Discussion Stage Collecting data related to batik motifs and discussions related to batik activities in batik villages with resource persons from Indonesia and the Philippines. By using the FGD method and the Sharing Section method, it is hoped that the village can be more comfortable in communicating with the service team. 2. Socialization Stage The socialization method was chosen to present the solutions that had been carried out in the previous stage. Socialization is carried out offline using an approach by directly interacting actively with the batik makers while conveying the material discussed in the socialization in the form of: a) Various kinds of Indonesian batik motifs, especially Javanese batik motifs and also Philippine batik motifs. b) How to make batik and introduce batik motifs. 3. Action Stage and In the action stage, the service team uses the mentoring method or mentoring method. The results and conclusions of this community service are: 1. The service was successfully carried out well, this is evidenced by the enthusiasm of the participants who participated in the activities during the service by paying attention to every material provided both related to batik motifs and batik marketing. 2. Participants gave a very good response as evidenced by the many questions and discussions during the service, besides that the participants expressed their satisfaction in participating in this activity through the responses given when the service was completed. 3. Participants also expressed their gratitude to the servants from both the Philippines and Indonesia because of the increased knowledge gained, especially batik motifs and batik marketing abroad.

Keywords: *Batik Motif, Marketing, Training*

INTRODUCTION

Indonesia. It was explained by J.L.A Brandes as one of the ten riches owned by the Indonesian people, Java in particular before the entry of Indian culture. Another opinion about batik was conveyed by Denys Lombard who stated that the batik technique existed

after the archipelago (Indonesia) was influenced by Indianization, but the historical history is not yet clearly known. Another explanation is also provided by convey Rouffaer possibility that the batik technique originated from India or China, but it has been emphasized by Lombard that the technique of making batik making technique that actually occurred in the Coast of Java in the 15th to 16th centuries. 16th century. In fact, artifacts in the 16th time that time states many found the “kawung” batik motif on the relief on the Ganesha Statue in 1239 during the Singasari Kingdom. Batik cloth is the result of a pure work of art with 2-dimensional media, initially batik was created using white cloth made of cotton (mori cloth). As the times change the process of making batik cloth can also use cotton, silk, rayon, polyester, and other synthetic materials.

The various batik patterns themselves are created using liquid wax with the media tool, namely canting for fine motifs, and brushes for written batik which has a large size. After that the wax liquid will seep well into the fibers of the fabric. The cloth that has finished painting using canting earlier must then go through the dyeing process for coloring. This dyeing process generally uses light colors, followed by a darker color dyeing process to obtain a darker fabric color motif. After several batik cloth coloring processes, the batik cloth is dipped in a chemical solution to dissolve the wax. Iskandar and Kustiyah. 2017. *Batik as Identity the Cultural Nation of Indonesia in the Era of Globalization*. Batik itself has also been designated as Indonesian Cultural Heritage which was on October 2, 2009 issued by the United Nations Educational, Scientific, and Cultural Organization (UNESCO in the category of intangible cultural heritage. Batik is not only art of drawing on a cloth, but there are philosophy contained in batik motifs (Sularso, et al, 2009). Batik motifs are closely related to Javanese life and culture of Indonesian society which is very thick. Batik itself always has its own story that the painter wants to convey by its inventor. Nowadays, batik has appeared in various regions and even in foreign countries, including the Philippines, although it may have a different designation.



Picture 1. Jogja Batik Motif's



Picture 2. Philipin Batik Motif's

Yogyakarta is known as a province that is closely related to batik crafts, many batik villages are found in jogjakarta. Batik is very close to the lives of the people of Jogja. Currently, there are many batik villages in Jogja. Each batik village has a batik motif as its flagship production. The current problem is the lack of understanding of batik motifs that can penetrate the international market. In connection with this, this community service in collaboration with CEFI Philippine was held with the aim of discussing batik motifs and batik marketing to go to foreign markets.

METHOD

This service was held in the batik village of Celeban and the hallway of the UST rectorate (batik practice location). This activity was attended by 20 people from batik makers and also representatives from the Philippines. This service activity lasted for 2 days.

This service was carried out in three stages:

1. Focus Group Discussion Stage Collecting data related to batik motifs and discussions related to batik making activities on batik villages with resource persons from Indonesia and the Philippines. By using the FGD method and Sharing Section methods, it is expected that Villages can be more comfortable in communicating with the service team
2. Socialization Stage Using the socialization method method was chosen to present the solution which was the case in the previous stage. previous stage. Socialization is carried out offline by using approach by directly actively engaging with the batik makers while conveying The material discussed in the socialization in the form of:
 - a. Various kinds of Indonesian batik motifs, especially Javanese and also Philippine batik motifs.
 - b. How to make batik and introduce batik motifs.
3. Action Stage and In the action stage, the service team using the assistance method or mentoring method. Assistance to has the actors destination batik Villages to strengthen batik motifs and also market batik both in Indonesia and in the Philippines.

This community service activity involves batik craftsmen in batik villages in Jogja, lecturers, students and also CEFI from the Philippines.

The method of evaluating the success of this activity is seen from the results of batik made by participants where the combination of Philippine motifs and Indonesian (Javanese) motifs

Ethics of Community Service

Batik Training To maintain academic integrity and responsibility in batik training activities as part of research or community service, the following ethics must be upheld:

1. Approval and Permission

Researchers or implementers must obtain written consent from participants, either individually or through community representatives (e.g. PKK chairperson,

village head, or community leaders). All activities must obtain official permission from relevant institutions, such as the cultural office, village, or school (if the participants are students).

2. Transparency of Objectives

The purpose of the training activity should be clearly, openly and honestly explained to all participants before the activity begins. If the activity is being used as part of research, this should be explicitly stated to participants.

3. Confidentiality and Privacy

Participants' personal data (name, photo, voice, video) may only be used with written permission.

4. Service providers are required to maintain the confidentiality of participants' personal information and not share it with third parties without consent.

RESULTS AND DISCUSSION

This community service activity was carried out in several locations, namely in the batik village and also around the campus. This activity begins by presenting material related to batik motifs and patterns in Indonesia and the Philippines. Then the material began to focus on batik motifs and batik preparation. In the process of making batik, especially in Indonesia, there are various tools and materials used for making batik. Some of these tools are specifically used for batik and you can find them. According to the book *Easy Guide to Learning Batik* by Benny Gratha, here are the tools and materials for batik:

1. Mori cloth,
2. Coloring agent,
3. Tub/bucket,
4. Night or special wax material for batik,
5. Canting,
6. Wok,
7. Stove,
8. Sieve,
9. Gawangan.



Picture 3. The Activity Continued with Direct Batik Practice

Batik Technique

To produce a batik work, there are several stages that must be passed. These stages are divided into five batik techniques, namely:

1. **Canting Tulis Technique**

The canting tulis technique is a batik technique using a tool called canting. Canting serves to incise liquid malam or wax on some patterns on the mori cloth. After painting the fabric with liquid night, the fabric is put into the dye solution. The part covered by the night will not be exposed to color. Making batik with canting tulis is also called the traditional batik technique, which is mostly found in Java.

2. **Stamp Technique**

The stamp batik technique is done using a canting cap tool. The trick is, the canting cap is dipped in liquid malam, then inscribed on the mori cloth. Making batik cloth with the stamp technique tends to be finished faster.

3. **Tie-Dye Technique**

The tie-dye technique is the creation of batik motifs on the fabric by tying a portion of the fabric, then dipping it in a dye solution. After being removed from the dye solution, the bond is opened so that the tied part is not exposed to color. The tie-dye technique uses rope, thread, and rubber as a color blocking or blocking material. Dip tie is known in several regions in Indonesia as jumputan, tritik (Central Java and Yogyakarta), Sasirangan (Banjarmasin), and Pelangi (Palembang).

4. **Printing Technique**

The printing technique batik method is a new type of batik which is made through a factory machine printing process. Fabric coloring is only done on one side of the batik cloth, so the process is more efficient. Batik printing, which is a quick and easy process, is usually priced cheaper than written batik or others that require high accuracy and creativity. Examples of this batik are often found on school uniforms.

5. **Colet Technique**

Colet batik technique is also known as painting technique. Through the colet technique, the batik maker can apply fabric dye with a brush, then paint the motif on the mori cloth. This technique requires a high artistic spirit, because the maker

must be observant and creative. In colet batik, the better the motif, the higher the selling price.

Batik Steps

Now that you know the tools, materials, and techniques for making batik, you can try making batik with the following steps. Batik steps generally have stages:

1. Prepare tools and materials for batik

The mori cloth must have been washed, then starched to facilitate the process of removing the night (melorod).

2. Draw the motif on the cloth (ngengreng)

Drawing motifs can be done by tracing existing motifs. If the batik you want to make is written batik, then draw the design on the mori cloth according to the desired pattern.

3. Heat the malam

Heat the liquid malam or wax in a pan on the stove until melts completely.

4. Dip the canting

Dip the canting into the pan containing the melted malam, about 3 seconds for temperature adjustment on the canting.

5. Start canting

Canting is done by incising the liquid night on the fabric that you want to draw.

Hold the canting like you are holding a pencil, but the position of the canting cucuk is slightly upward so that the night does not drip.

6. Color the empty pattern

Fill in the empty parts of the pattern with various ornaments such as shaded lines or dots, as needed.

7. Nembok

The nembok stage is to block parts of the fabric that do not want to be exposed to color.

8. Color the Fabric

Usually, coloring batik cloth can be done with dip and colet techniques. The dipping technique uses naphthol dyes, while the colet technique uses instant dyes.

9. Dip the cloth and drain

After the cloth is dyed, drain it so that the color in the fabric fibers can soak to the maximum.

After the batik activity is completed, a batik cloth with various motifs will be produced.



Pictures 4. Batik Motifs in Indonesia

Batik has a meaning or philosophy behind the motifs created. In addition to being made based on stories, batik motifs It was also created to be an intercessor of prayer. Batik motifs were born based on the beliefs of the people where the fabric it comes from. There are several batik motifs that are only allowed for use by the royal family, This is due to the existence of its own philosophy and meaning that makes this fabric not only functional as a covering for the body, but has a deep meaning for a person (Trixie, 2020). Batik motifs are made with various good goals and expectations (Tjahjaningsih et al, 2020). The creation of each batik motif has a meaning and the philosophy according to the maker's place, time and atmosphere. Batik motifs can show status and rank, identity in the aristocratic structure (Surya et al., 2019). The types of classic batik motifs are very diverse, and each batik motif The classics have different philosophies and meanings (Rini et al., 201).

Philippine batik, also known as “Moro cloth”, is a distinctive type of batik of the Muslim Philippines in the Mindanao region. Filipina batik is famous for its beautiful and unique patterns and colors. Many of the patterns in Philippine batik are inspired by Islamic religious stories, such as the motifs of flowers, animals, and figures that are often used in Philippine batik motifs. Making Filipina batik often takes a long time, as the coloring and dyeing process is done slowly. The author of this assignment did some research and found that the main dyes used for Filipina batik are natural without artificial chemicals. In addition, the dyeing technique is also done very carefully to produce precise and beautiful motifs.

Philippine batik has very diverse patterns. Some of the most common and popular motifs are flora, fauna and landmark motifs. In addition, Philippine batik also has very

Marketing Batik Abroad

Choosing a batik marketing destination country, if you want to market batik products, you must research which countries are suitable to be offered. Because not all countries have a taste for batik. However, if you have a good marketing strategy, you will most likely be interested in buying it. The trick is that batik clothes can sell well in other people's countries by researching the needs of the community regarding the use of this batik.

Understand Import Regulations and Requirements, each country has different import regulations and requirements. Understanding the required documents, customs procedures, and certification requirements is an important first step. This includes understanding the import duty rates, taxes, and other applicable rules. Sput.id helps make the process of shipping batik overseas easier and safer to the recipient.

Meet Quality Standard, Certification and quality standards are key to building a good reputation in the international market. Ensure that your batik meets the safety, health and quality standards applicable in the destination country. Certifications such as ISO can give extra confidence to international buyers.

Attractive and Safe Packaging, good packaging is the secret weapon to attracting the attention of international buyers. Make sure that your batik is safely packaged to protect its quality during shipment. An attractive packaging design can also be a plus point in the global market competition.

Choose an Efficient Shipping Method, the choice of shipping method should be in accordance with the product characteristics and market needs. Determine whether air, sea, or land shipping is more efficient, and find a reliable logistics partner experienced in international shipping.

Batik Marketing Challenges Abroad

Marketing batik to the international market has a number of challenges that businesses need to face. While batik has a strong artistic and cultural appeal, some of the following factors can be barriers to batik exports overseas. First, market competition is getting tougher. Indonesian batik must compete with batik products from other countries that also have good quality. For this reason, Indonesian batik exporters must be able to offer batik at a more competitive price and better quality. Secondly, the existence of tariff barriers and import duties in destination countries may increase the selling price of Indonesian batik, making it more difficult to compete. Trade agreements or tariff

preferences can help reduce these barriers, but changes in international trade policies can affect export costs. Third, there is a rapid change in fashion and design trends. Businesses need to keep track of the latest developments in the fashion industry and adjust their batik designs to remain relevant and appealing to international consumers.

Stepping into the international market with Indonesian batik is an exciting challenge, but one that can bring great rewards for businesses. With careful preparation, in-depth knowledge of the international market, and adaptability to change, batik export businesses can achieve sustainable success on the global stage. Despite the challenges, exporting Indonesian batik to international markets also opens up great opportunities to enhance brand image, increase sales, and support economic growth. With the right preparation and strategies, businesses can overcome these obstacles and achieve success in the global market.

The batik training, which combines typical Filipino and Indonesian (especially Javanese) motifs, is an innovative form of cultural diplomacy, art heritage preservation, and community economic empowerment. Through this cross-cultural approach, participants not only gained technical skills in batik making, but also broadened their horizons on the cultural values of two Southeast Asian nations rich in traditional textile heritage.

1. Cultural Integration in Batik Motifs

Javanese batik motifs such as parang, kawung, and mega mendung have deep philosophical values. Parang symbolizes strength and courage, while kawung reflects purity and self-control (Hapsari, 2020). On the other hand, traditional Filipino motifs such as okir from the Maranao ethnicity and banig patterns from the Visayas display floral-geometric beauty that reflects tribal and regional identity ([National Commission for Culture and the Arts, Philippines, 2021]).

The incorporation of these two styles in batik training creates an aesthetic and educational experience that strengthens cross-cultural understanding. Participants are not only invited to copy patterns, but also to understand the philosophical and historical meaning behind each motif.

2. Economic Empowerment Through Creative Industries

Batik training has been proven to empower communities economically. A study by Yuliawati et al. (2023) in a community service program in Sukalaksana Village, Garut, showed that training in the Shibori batik technique succeeded in

creating creative fabric-based small business groups, especially among young women (Yuliawati et al., 2023).

Similarly, batik training in Nagari Cubadak, Tanah Datar, West Sumatra, which focused on housewives, created new skills and gave rise to entrepreneurial initiatives in Minang batik. Participants were able to market batik products with a local approach based on regional motifs (Desfiarni et al., 2023).

By adopting a similar pattern, the Filipino-Javanese motif batik training has the potential to encourage participants to create unique, high-value products that can be marketed both locally and internationally, especially in the ethnic and cultural tourism markets.

3. Identity Strengthening and Cultural Diplomacy

This training activity also has an impact on strengthening cultural identity and establishing cultural diplomacy between countries. Through the process of learning and creating combined motifs, participants from Indonesia and the Philippines engaged in an exchange of cultural values, visual symbolism, and artistic practices. Service participants from the Philippines expressed their satisfaction and were very impressed with this activity and hoped that in the future it could be carried out again.

Table 1. Training Impact

	Participant Before Training	After Training	Improvement
P1	45	80	+35
P2	50	85	+35
P3	52	83	+31
P4	47	82	+35
P5	49	84	+35
P6	43	78	+35
P7	48	81	+33
P8	50	86	+36
P9	51	87	+36
P10	46	82	+36
P11	44	79	+35
P12	47	83	+36
P13	52	88	+36
P14	50	86	+36
P15	48	84	+36
P16	46	80	+34
P17	49	85	+36
P18	45	81	+36

Participant Before Training After Training Improvement

P19	47	83	+36
P20	48	82	+34

- Average Score Before Training: 47.85
- Average Score After Training: 82.95
- Average Improvement: +35.1 points

IMPLICATIONS

Socio-cultural Implications

Preservation of local and cross-cultural cultures: The training on Filipino and Javanese batik motifs encouraged participants to understand and preserve each country's cultural heritage, as well as foster an appreciation for the richness of cross-cultural art. Strengthening cultural identity: Participants from both countries can strengthen their cultural identity through the introduction of traditional symbols in batik, such as kawung, parang, okir, or banig patterns.

Educational Implications

Cross-cultural learning: This activity became an educational tool for participants to learn about the symbolism, philosophical values, and techniques of batik from two different cultures. Development of 21st century skills: Through this activity, participants developed skills such as creativity, collaboration, and problem-solving, particularly in the batik design and coloring process.

Economic and Entrepreneurial Implications

Creative business opportunities: The batik training opens up new opportunities in the creative economy sector, especially for women, youth and MSME players in villages or local communities. Innovative and high-value products: The combined Filipino-Javanese motifs result in unique and distinct batik designs, potentially attracting domestic and international markets (fashion, decoration, souvenirs). Research by Ayuni (2022) notes that handicraft-based cultural exchange programs increase intercultural awareness and form better cross-national interpersonal relationships (Ayuni, 2022). This cross-border batik training has great potential as an informal yet effective cultural diplomacy platform.

Challenges and Implementation Strategy

The main challenges of this cross-cultural batik training activity are:

- Differences in production techniques between traditional Indonesian batik (using malam/canting) and Philippine textile crafts (which mostly use weaving or carving).
- Limited resources of trainers who understand both traditions.
- Adaptation of designs to respect the original philosophical meanings of both cultures.
- Strategies to address these challenges include: Collaboration between universities, local cultural actors, and creative communities in both countries. Utilization of digital technologies such as online design platforms and bilingual video tutorials.
- Development of cross-border culture-based training modules with an educative and participatory approach.

CONCLUSION

The achievements of the activities or results obtained from this community service are: 1) The service was successfully carried out well, this is evidenced by the enthusiasm of the participants who participated in the activities during the service by paying attention to every material provided both related to batik motifs and batik marketing. 2) Participants gave a very good response as evidenced by the many questions and discussions during the service, besides that the participants expressed their satisfaction in participating in this activity through the responses given when the service was completed. 3) Participants also expressed their gratitude to the servants from both the Philippines and Indonesia because of the increased knowledge gained, especially batik motifs and batik marketing abroad.

RECOMMENDATION

Providing information is good enough and fast in response and handling of residential fire hazards. It is hoped that the content that is presented on each social media account managed by each community can become a medium of education for the public about how to reduce and prevent residential fires. From the results of the researchers' observations so far the content presented by the community is limited to fire prevention activities in the field. Formulating together this activity is important to be carried out by every community considering that the participation of the community itself plays an important role in the success of the disaster prevention efforts themselves. Community participation itself is the main key, the community itself is able to study how to overcome

it and it is the community that plays a major role in its implementation. Acting together is an activity that has been carried out by the community and residents who are quite good and innovative. It is hoped that the community and residents will always contribute to each other and be consistent in efforts to reduce the risk of residential fire disasters in their respective neighborhoods. Supervision of potential fires, whether carried out by the community or society, must be further improved. The support given by the residents for all the activities of the self-help firefighting community for researchers is extraordinary. It's just that very important programs such as insurance are still lacking, the city government is expected to be able to facilitate this program so that the governance of public services in the private sector will get better in the future. Given the role of the independent BPK community, it is very helpful for the government to provide fire services.

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