

The Iconic Brand Love of Batik through Creativity Incubation to Nurul Islami Semarang High School Students

Rif' ah Dwi Astuti¹, Andi Setiawan^{2*}, Bagus Yuniarto Wibowo³, Sri Wahyuni⁴, Saptianing Saptianing⁵, Endang Sulistiyani⁶, Destine Fajar Wiedayanti⁷, Norhaslinda bt Muhamadin⁸

^{1,2,3,4,5,6,7}Administrasi Bisnis, Politeknik Negeri Semarang

⁸Diploma Pengajian Perniagaan, Politeknik Malaysia Mersing

Corresponding Author: Andi Setiawan andisetiawan@polines.ac.id

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ABSTRACT

The potential of Indonesian batik is at risk of being eroded without any preservation and development efforts being made by Indonesian batik craftsmen. This service program identifies a gap in the curriculum and extracurricular content, namely elements of local wisdom and culture that have not been fully adopted by Nurul Islami Unggulan High School. The program implements a creativity incubation approach for Nurul Islami Unggulan High School students so as to strengthen the love of batik as a beloved iconic brand. Furthermore, the objective of this service program is to reinforce character education, which aims to enhance students' knowledge, appreciation, and love for batik. The outcomes of community service are anticipated to serve as a foundation for future service activities.

INTRODUCTION

Batik is a cultural heritage that has been integrated with Indonesian society for several centuries. It is one of the most recognized types of craft art as an Indonesian tradition (Setyawan et al., 2021). In fact, batik in Indonesia has developed a lot along with the development of culture. Batik is not only recognized domestically, but also attracts people abroad. It is feared that the potential of Indonesian batik may be eroded without any preservation and development efforts made by Indonesian batik craftsmen (Stavrianea & Kamenidou, 2022). The existence of Indonesian batik is strongly supported by the development of batik itself, both in terms of the uniqueness of the motif, coloring, symbolic meaning contained, and the price of batik on the market (Ekawati et al., 2019; Untari, 2021). It seems that the advent of cultural globalization may be contributing to a decline in the appreciation of batik, which has cultural value and a deep philosophical meaning (Basiroen, 2021; Hidayat et al., 2021).

Generation Z or Gen Z is also considered to lack respect for culture and local wisdom values. On the other hand, culture and wisdom values shape the character of a superior and cultured generation (Saihu, 2019). Culture and local wisdom aim to create a strong character in a generation, in this case Gen Z, where they are expected to have and be able to develop all elements of their personal potential, such as elements of spirituality, morality, intellect, and rationality. In addition, the use of digital devices has experienced an unprecedented increase since the COVID-19 pandemic (Patricia Aguilera-Hermida, 2020), which has largely forced children to stay at home, receive online education, and interact with friends digitally. While the impact of these policies varies by country, increased levels of academic stress and pressure continue to be a serious concern for Gen (Basri et al., 2022).

SMA Unggulan Nurul Islami Mijen Semarang, representing the current generation Z, is striving to maintain cultural heritage and produce superior and quality students upon graduation. This service program identifies a deficiency in the curriculum and extracurricular content, specifically the lack of comprehensive incorporation of local wisdom and culture into the curriculum at Nurul Islami Unggulan High School. The aforementioned conditions and circumstances can be utilized by the Community Service Team of the Business Administration Department of Politeknik Negeri Semarang in collaboration with Nurul Islami Mijen Semarang Unggulan High School to address the identified gaps. In general, the priority issues of this service can be summarized as follows: firstly, the low appreciation and love of Generation Z for Indonesian culture, especially batik; secondly, the facilitation of increased creativity among Generation Z through the art of batik; and thirdly, the incorporation of a greater local culture component within the high school education curriculum; and fourthly, the marketing of Brand Love Building.

Building brand love is a long process that requires marketers to consider incorporating elements of extraordinary experiences into their marketing design. Brand experience is thought to consist of a number of different responses, including those that are "affective, sensory, intellectual, and behavioral," which are triggered by brand-related stimuli (Bagozzi et al., 2017; Hegner et al., 2017; Khan et al., 2020). It could be said that an affective response is a set of emotions, feelings or sentiments generated by the brand, which may help the brand in forming a strong emotional bond with consumers. This is based on the findings of Platania et al. (2019); Rosita and Ratnandika (2019); Wang et al. (2019). It might be said that sensory responses consist of five senses, which include olfactory, visual, tactile, gustatory, and auditory stimuli provided by the brand. It could be said that the intellectual response created by the brand generates curiosity and reasoning (Ghorbanzadeh & Rahehagh, 2021; Khan et al., 2020; Le, 2021).

The brand's behavioral response is shaped by the body experience, lifestyle, and interaction with the brand. Ultimately, consumers' previous experiences with the brand influence their perceptions, potentially leading to greater satisfaction and loyalty (Rahman et al., 2021). Those in Generation Z who have had a positive experience with a brand tend to value that brand emotionally and logically. As a result, they also develop a strong bond with the brand. It might be said that consumer delight can be a precursor to brand love. Consumer delight, which is primarily experiential and effective, can be defined as the consumer's state of excitement and surprise. As the emotional aspect of consumer delight grows over time, it may also drive brand love. It is anticipated that Generation Z will develop a fondness for and commitment to batik as Indonesia's brand. This is in line with the findings of Ferreira et al. (2022); Hemonnet-Goujot and Valette-Florence (2022); Izquierdo-Yusta et al. (2022). This community service program aims to foster the growth of batik as an iconic brand that is loved and appreciated by all. It would be beneficial to consider ways to preserve batik for future generations. This could help ensure the continued existence of batik in Indonesia, including among Gen Z (Faiz & Soleh, 2021; Untari, 2021).

IMPLEMENTATION AND METHODS

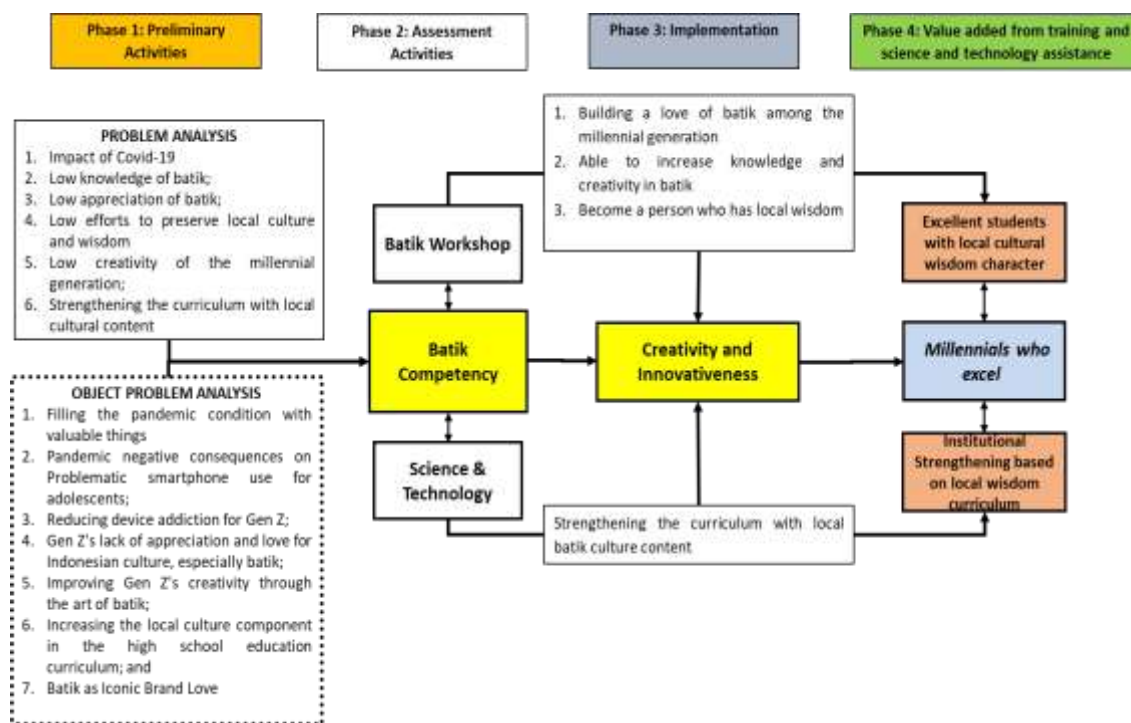
The service program is conducted over a period of four months. During this time, the program is implemented in several phases, beginning with Phase 1: Preliminary Activities. In this phase, potential service partners of SMA Unggulan Nurul Islami Mijen Semarang are identified, and data is collected regarding potential problems and solutions to problems related to creativity development and character education. Once this phase is complete, the service activity progresses to Phase 2: Subsequently, the service team assesses the human resources competencies and calculates the requisite science and technology needs to prepare for the implementation of the service in accordance with the expectations of all parties. Upon completion of Phase 2, the service activity progresses to Phase 3: Implementation. This phase entails the selection of the optimal form and the identification of the most efficacious service material. Education, discussion, and practice are identified as the most effective knowledge transformations for the object of this service.

Program pengabdian menawarkan metode pelatihan dalam membangun kecintaan pada batik dan pendidikan karakter melalui budaya dan kearifan lokal serta kreativitas yang terkandung dalam batik. Berikut ini penjabaran metode dan rangkaian tahapan Program Pengabdian Kepada Masyarakat. Pertama, program ini memberikan materi pengetahuan dan diskusi tentang Batik sebagai Iconic Brand Love; Kedua, program ini memberikan materi seputar cara dan filosofi membatik; ketiga, Pembagian peralatan dan bahan habis pakai untuk praktik membatik melalui Creativity Incubation; dan keempat, Manajemen umum, yaitu penguatan karakter (organisasi) SMA Unggulan Nurul Islami Mijen Semarang dalam pendidikan karakter.

The community service program provides training in the techniques of batik, coupled with an exploration of character education through an examination of cultural and local wisdom, and an investigation of the creative potential inherent in batik. The following section provides a detailed account of the methods and stages involved in the Community Service Program. Firstly, the program provides knowledge and discussion material about Batik as an Iconic Brand. Secondly, the program provides material about the philosophy of batik. Thirdly, the program distributes equipment and consumables for batik practice through Creativity Incubation. Fourthly, the program provides general management, namely strengthening the character (organization) of SMA Unggulan Nurul Islami Mijen Semarang in character education.

Selain itu, program pengabdian ini memberikan bantuan pengadaan bahan pewarnaan dan mori untuk membatik dan malam/ lilin dan pemberian IPTEK (Peralatan membatik baik berupa canting, cap, kompor maupun perlengkapan lainnya). Nilai tambah pelatihan dan bantuan IPTEK adalah fase terakhir dari metode pelaksanaan pengabdian masyarakat. Fase terakhir kegiatan pengabdian ini dalam periode waktu 3 bulan adalah melakukan serangkaian proses pendampingan, monitoring dan evaluasi menjadi rangkaian terakhir dari kegiatan pengabdian ini. Model kegiatan pengabdian ini menekankan Batik sebagai Iconic Brand Love sebagai faktor pengungkit pengembangan generasi yang unggul dengan berkarakter mengakar pada kearifan dan budaya. Berikut ini gambar bagan alur yang dikembangkan pada kegiatan pengabdian ini:

Furthermore, this community service program offers assistance in procuring coloring materials and mori for batik, as well as providing science and technology, including batik equipment such as canting, stamps, stoves, and other equipment. The final phase of the community service implementation method is value-added training and science and technology assistance. The final phase of this community service initiative, spanning a period of three months, entails the implementation of a series of mentoring processes, monitoring, and evaluation. This service activity model places particular emphasis on the concept of Batik as an Iconic Brand, which is seen as a key factor in the development of a superior generation with character rooted in wisdom and culture. The following diagram illustrates the flow of this service activity.



Picture1. The Concept of Batik as an Iconic Brand

RESULTS AND DISCUSSION

The results of the implementation of the training program on the concept of Batik as an Iconic Brand, which was attended by high school students at SMA Unggulan Nurul Islami Semarang, are presented herewith. The success of this program can be gauged by several key indicators. The first, it has succeeded in developing and strengthening the role of SMA Unggulan Nurul Islami Mijen Semarang in the construction of Brand Love Building. The implementation of the program involved 30 students of SMA Unggulan Nurul Islami Mijen Semarang, providing them with knowledge about batik and batik making techniques through a seminar, discussion, and practice approach. The material was delivered in the form of lectures, which covered a range of topics related to the creation of batik, from the initial process of pattern design and pencanting with malam or cap to the final stages of removing the existing malam or wax, and the subsequent finishing of the batik cloth. In this approach, the instructor facilitates a discussion with the students, incorporating questions and answers.

Secondly, the distribution of tools and materials, as well as batik coloring, serves as the second indicator of the success of this program. Following the delivery of the material, the subsequent activity is the batik practice session. The series of batik processes, culminating in the creation of a batik cloth, is as follows: firstly, students engage in the practice of drawing with a pencil, or the creation of patterns on the cloth to be transformed into batik. Students are permitted to draw batik patterns freely.



Picture 2. Presentation on Batik Knowledge

The characterization is based on the attitude and mentality of creativity, as manifested in the batik pattern of their creation. The theme of the batik pattern proposed by the service program team is the festive commemoration of the Republic of Indonesia's birthday, which is always celebrated on August 17. Subsequently, the students proceed to apply malam or wax to the cloth that has been patterned, utilizing either canting or stamping techniques. This is the second step in the process, following the completion of the initial drawing.



Picture 3. Process of Creating a Batik Pattern

Subsequently, the fabric is subjected to a coloring process, according to the student's preferences. In the event that the desired color is comprised of multiple hues, the color is dipped, commencing with the lightest shade. Subsequently, students engage in the process of removing the fabric with TRO and soda ash, thereby facilitating the loss of wax that adheres to the fabric.



Picture 4. A demonstration of the Batik Washing And Color Application Process

The subsequent phase of the procedure entails the students washing and drying the batik cloth. The batik cloth is then prepared according to the style desired by each student.



Picture.5 Displays a Batik Created By Students

CONCLUSIONS AND RECOMMENDATIONS

There were no significant obstacles in the implementation. The participants looked very enthusiastic and attentive and actively asked questions until the training event was over. Students and teachers of SMA Unggulan Nurul Islami Semarang are very happy to get knowledge on how to improve batik skills in the context of diversifying extracurricular activities in the school, especially in the ability to make written and stamped batik using naptol dyes. The existence of technology and practice of batik preservation and development of batik with written and stamped techniques is one of the right alternative solutions to realize a school that is aware of the preservation of Indonesian culture.

The program has provided a solution to the problem of low cultural and local wisdom awareness among high school students at SMA Unggulan Nurul Islami Semarang through the transfer of marketing and brand knowledge, the application of creativity and innovation incubation, and the practice of batik. The recommendations for service activities at Nurul Islami Semarang Unggulan High School will continue to be developed initially. The school does not cease to cultivate the creativity of its students, including through batik. It is anticipated that they will be able to conduct similar training programs independently in the future. It is similarly anticipated that they will serve as a driving force for creativity and program the concept of Batik as an iconic brand within the surrounding educational environment. Secondly, the programme can be integrated into the existing curriculum. The long-term outcome of implementing the Batik as an Iconic Brand concept will be an enhanced sense of loyalty to Indonesia's cultural heritage.

This program demonstrates the constraints of this service activity, wherein the restricted number of fostered partners and the narrow scope of objects, limited to SMA Unggulan Nurul Islami Semarang and batik materials, impose limitations. It would be beneficial for future service activities to consider two key areas: firstly, increasing the number of fostered partners; and secondly, selecting objects of service, such as competency training in batik preservation using alternative methods, such as "sibori or ecoprint". Secondly, the service material can be developed to include the provision of equipment assistance according to the method or technique utilized for the Polines fostered products situated within the Nurul Islami Semarang Featured High School area.

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