

***Jinshin no hana* as a communication strategy in batik tulis community development**

Penina Inten Maharani*), Pandu Purwandaru,
Andreas Slamet Widodo

*Faculty of Arts and Design, Universitas Sebelas Maret
52/104 Osamaliki Avenue, Surakarta, Indonesia*

Email: peninainten@gmail.com and; Phone Number: +62271-646994

How to Cite This Article: Maharani, P.I. et al. (2024) *Jinshin no hana* as a communication strategy in batik tulis community development. *Jurnal Studi Komunikasi*, 8(1). doi: 10.25139/jsk.v8i1.6868
Received: 30-08-2023, Revision: 20-03-2024, Acceptance: 22-03-2024, Published online: 31-03-2024

Abstract Communication is of utmost importance in community development. Frequently, local community members find themselves marginalised from the communication processes integral to the advancement of their respective regions. As a result, they may fail to derive advantages from developmental initiatives and could fall prey to these transformations' repercussions. Employing the *Jinshin no Hana* approach as a communication strategy, the batik community in Pengilon Village is cultivated with a predominant emphasis on the local populace as the primary agents of change. Researchers serve as supporting components and facilitators for positive change. This approach is implemented through the utilisation of analytic area mapping and stakeholder analysis. Area mapping begins with assessing existing potentials by touring the village alongside local stakeholders to collect valuable initial data to be discussed with the stakeholders to formulate development ideas, followed by prioritisation using the pairwise method to be employed in the implementation phase. The implementation of *Jinshin no Hana* in Pengilon Village provides opportunities for the local community to actively engage in conveying ideas and the community's vision to the target audience. This serves as the groundwork for establishing a sustainable visual communication design process for Pengilon Village. This research can serve as a reference for future studies, emphasising the importance of not side-lining the local community as the primary figures in village development and the necessity to avoid assuming the role of instructors for them.

Keywords: community; design; rural communication

INTRODUCTION

Java, one of the ethnic groups in Indonesia that maintains a strong connection with the tradition of batik craftsmanship (Pamungkas et al., 2020). A notable area renowned for its batik production is Pengilon Village, located within the city of Salatiga, in the Central Java Province (See Figure 1). Situated at the foothills of Mount Merbabu, this village specialises in creating hand-drawn batik using an eco-friendly textile technique known as "Batik sendang Pengilon." Most artisans in Pengilon Village are women who actively participate in the collaborative production of hand-drawn batik, both as a recreational activity and a source of income. The batik-making process adopts an eco-textile approach, which is evident in the selection of materials and dye origins. In the material selection aspect, Batik Sendang Pengilon opts for organic cotton fabric, cultivated without chemical engineering or agricultural chemicals. Given that most artisans are women who depend on batik making for both recreation and sustenance, it becomes crucial to examine the techniques and materials employed. Adopting an eco-textile approach in the batik production process, demonstrated by the preference for organic cotton fabric and locally obtained natural dyes, highlights the significance of research in upholding sustainable practices.

*) Corresponding Author

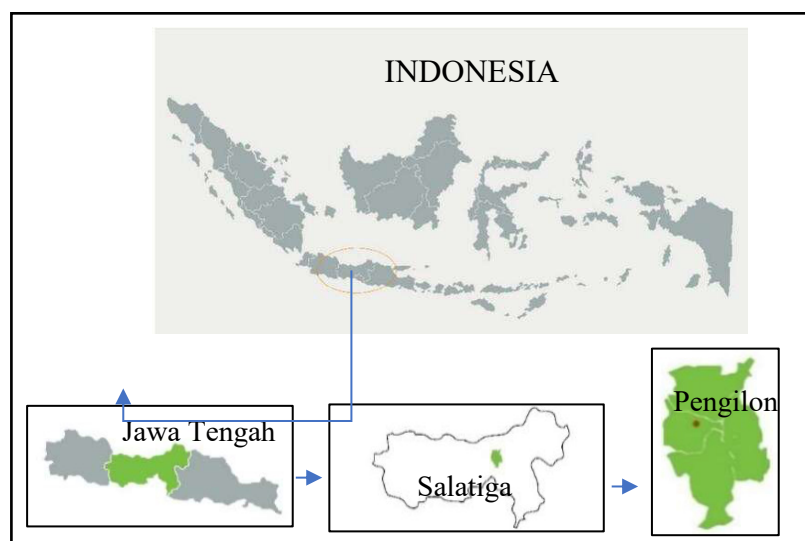


Figure 1 Pengilon Village Location
 Source: Author Processed (2021)

Through an investigation into the effectiveness and sustainability of these methods, researchers can play a role in conserving traditional crafts while simultaneously promoting economic prospects for the community (Utami et al., 2022). Moreover, exploring alternative sources for natural dyes and evaluating their viability can guarantee the perpetuation of batik production, particularly when local resources may become limited. Therefore, research not only facilitates comprehension of the nuances of batik making but also acts as a driver for advocating environmental stewardship and economic resilience within Pengilon Village and its surrounding areas.

During the months following the onset of the COVID-19 pandemic until the conclusion of 2022, batik production activities ceased. However, preceding this period, the production of Batik sendang Pengilon experienced a decline, primarily attributed to various factors. Notably, the initial circumstances of the pandemic made it challenging for them to procure dyes from other regions. Based on Ciptandi & Ramadhan (2021) study, the enforcement of health protocols and restrictions in the new normal era has compelled batik craftsmen to adjust their working methods to prioritise the safety of their workforce. This adaptation involves adhering to physical distancing guidelines, minimising crowded activities and advocating for independent work from home. However, these adjustments have posed challenges to batik production's traditional collaborative and hands-on nature. In response, innovative strategies have been investigated to uphold the batik industry during the pandemic, including the utilisation of design thinking and dissemination of innovative ideas. These methods seek to address obstacles in transferring innovation and alleviate the pandemic's effects on traditional batik production processes. The COVID-19 pandemic has profoundly disrupted batik production, compelling traditional craftsmen to navigate unprecedented challenges and adopt innovative solutions to guarantee the industry's sustainability amidst continuing disruptions.

Moreover, Batik Sendang Pengilon lacked distinctive original motifs that would distinguish them. Instead, artisans had been replicating batik patterns found on the internet, leading to products lacking differentiation from batik produced in other regions. Anggia et al. (2021) states, in the batik industry context, wherein artisans have been replicating designs sourced online owing to the ease of duplication and their limited design expertise, it becomes imperative for companies to distinguish their products. Through prioritising unique narratives and visual storytelling within their designs, artisans can craft distinct batik patterns that differentiate them from products originating elsewhere. This emphasis on creativity and originality serves to uphold the identity of the batik industry and attract customers in search of authentic and culturally significant products (Koeswara, 2015).

The marketing communication strategy for batik fabric solely relied on verbal channels, lacking a proper visual identity and packaging. This inadequacy contributed to a further decline in batik sales. According to (Mansur et al., 2022), the importance of effective marketing

communication is highlighted through the examination of digital marketing strategies for Batik SMEs. Historically, marketing communication for batik fabric relied on verbal methods, lacking visual identity and proper packaging, which negatively affected product sales. The study emphasises the crucial role of digital marketing in addressing these communication shortcomings. Through the implementation of digital marketing strategies, Batik SMEs can improve their visual identity, create compelling content, and augment their overall marketing communication endeavours. Platforms such as social media and online forums provide opportunities for showcasing products, visually engaging with customers, and establishing a strong brand presence (Yanti, Heryadi, Juliana, Negara, & Kadyrov, 2023). Furthermore, the research underscores the potential of digital marketing to expand the reach of Batik SMEs and attract a wider audience. Through targeted advertising, search engine optimization, and online sales platforms, Batik SMEs can surpass traditional market boundaries, tackling challenges in customer outreach and fostering sales growth. Essentially, this study emphasises the transformative impact of digital marketing on the marketing communication of Batik SMEs, providing pathways to overcome traditional limitations, cultivate visual identity, and engage effectively with target markets, thus revitalising sales and ensuring sustained growth (Salsabila, 2023).

Drawing on previous research, which has focused on the creation and sustained planning of visual communication design for Pengilon Village, particularly within the context of batik sendang pengilon, significant gaps and disparities in understanding and addressing key challenges have been highlighted. Previous studies have underscored the detrimental effect of the COVID-19 pandemic on batik production, necessitating adaptations in working methods to ensure safety while simultaneously disrupting traditional collaborative practices (Faustiana, 2022). These studies have also highlighted the absence of distinct original motifs in Batik Sendang Pengilon, with artisans resorting to imitation of online designs, consequently reducing product differentiation. Furthermore, several studies have emphasised deficiencies in marketing communication strategies, particularly the reliance on verbal means and the absence of proper visual identity and packaging, resulting in declining sales. Nonetheless, current research efforts concentrate on rectifying these gaps by exploring innovative solutions such as design thinking, promoting original narratives and visual storytelling, and harnessing digital marketing strategies to bolster visual identity, engage with customers, and invigorate sales efforts. The present research aims to sustain and advance the visual communication design practices for Pengilon Village by bridging these disparities and embracing contemporary approaches. This endeavour seeks to ensure the village's resilience and competitiveness in the evolving market landscape (Juminawati & Harsono, 2024).

Building upon the background provided earlier, the author suggests "Jinshin no Hana" (人心の花) as a communication strategy for the development of the Batik Sendang Pengilon community. This method emphasises activities grounded in the involvement of the local community across all stages, including planning, implementation, and evaluation. Local residents act as the primary agents in the community's development, within the framework of their own transformation (Suzuki & Miyazaki, 2008). The implementation outcomes of "Jinshin no Hana" in Pengilon Village could offer a platform for the local community to actively participate in conveying ideas, as well as the community's vision and mission, to the target audience. This sets the foundation for the establishment and ongoing development of visual communication design for Pengilon Village.

METHODOLOGY

This research employed the Jinshin no Hana approach (人心の花). Collaborating with the local community, a project was designed to revitalise a community with local potential within its area and to position the local community as a crucial component in communicating the project's developmental objectives. Local communities are frequently marginalised from the development processes within their areas. As a result, they cannot enjoy the advantages of development and, instead, become adversely affected by the resulting changes. Hence, authentic regional development can only be attained through communication, active participation, and close collaboration with the local residents (Sukarno & Mutiarin, 2023).

The engagement of third parties, such as researchers and external governmental entities, acts as supportive elements and facilitators for fostering positive change. The local community takes on an active role in communication, steering the development of an area based on local assets and stakeholder interests. The close collaboration and communication between the local community and third parties are anticipated to contribute to sustainability initiatives (Suzuki & Miyazaki, 2008).

Jinshin no Hana would prompt questions such as "what should be" or "how should community life be within the area," encompassing social, environmental, and economic dimensions. These inquiries can be tackled by comprehensively understanding the surrounding environment or "being." Field surveys involving residing within the community for a week or more are essential to gather this information and knowledge. Researchers must integrate into the local community within the area, engaging in thorough communication and exploration. They should observe every corner of the village alongside local residents, identifying the natural and cultural resources. Local inhabitants often perceive their village as unremarkable at the outset of the process. However, as they explore the village using their senses, their perception changes as they discover numerous hidden potentials.

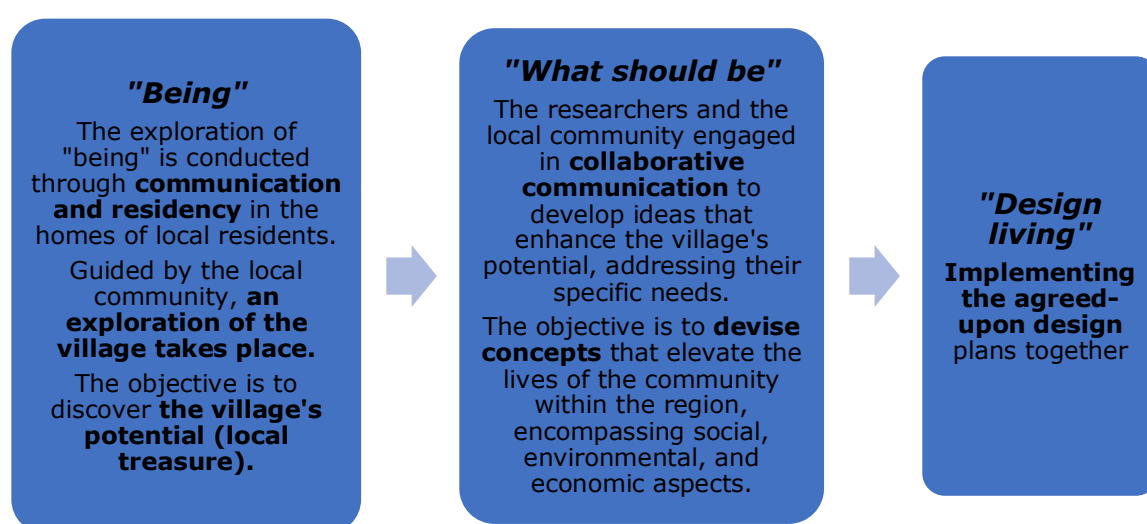


Figure 2. Stages in Jinshin no Hana
 Source:(Purwandaru et al., 2021)

After the exploration of "being," the comprehension of "what should be" becomes clear. The subsequent stage entails communicating with the local community to formulate development ideas that can enhance the village's potential. In the developmental process, it is imperative that the local community assumes a central role, with the designs crafted reverting back to them (Ueda, 2013). External researchers ought to refrain from unilaterally imposing local ideas without engaging in discussion. Such actions have the potential to undermine the decision-making autonomy of the local residents. Following this, the mutually agreed-upon development concepts are collaboratively executed (SUZUKI et al., 2010). When applying the communication strategy employing Jinshin no Hana, researchers serve as facilitators, motivators, and providers of stimuli for the local community.

Engaging in field exploration to observe natural resources, community habits, and activities constitutes an initial phase in mapping the studied area. This preliminary step has the potential to reveal previously unrecognised local resources. Area mapping represents an engaging and enjoyable method for conveying understanding and raising awareness of a region. Furthermore, it can function as a preliminary tool for generating data and can be compelling during discussions (Puryono, 2018).

In FGD, a facilitator gathers data or information from informants assembled in one location. The communication process during FGD differs from interviews, as the facilitator does not always pose questions. The facilitator's responsibility is to introduce discussion topics regarding specific cases or events. While the facilitator does ask questions during FGD, it constitutes just one aspect

of the skill involved in managing the discussion to prevent dominance by specific participants and to maintain smooth conversation flow. The results of Focus Group Discussions (FGD) are translated into spider diagrams. These diagrams are utilised to analyse barriers and contemplate solutions to various emerging issues (Indriani & Rofiah, 2023). The graffiti wall facilitates contributions of comments and suggestions from each individual within the local community. Subsequently, this input undergoes analysis during group discussions to prioritise elements for idea development (Jauhari & others, 2018). These ideas are determined based on the expectations of Batik Sendang Pengilon artisans and stakeholders. The results obtained from the graffiti wall are subsequently translated into pairwise ranking. Pairwise ranking entails constructing a table and comparing each idea against the others, considering determinative variables such as urgent needs and levels of attainment (Burhanuddin, Maulani, & V., 2023).

RESULT AND DISCUSSION

"Being" Phase

During the initial phase, exploration was conducted by residing in the homes of local residents, under the guidance of the local community. The objective was to uncover local potentials, often referred to as local treasures. Various activities were conducted during the initial exploration, including area mapping (also known as treasure mapping or social mapping), stakeholder analysis, and the creation of spider diagrams.

Area mapping

The process of area mapping began with stakeholders touring the village together to identify existing potential. This process entailed local residents acting as guides while students or designers positioned themselves as external support systems observing a new area. This approach concurrently facilitated the local community's understanding of their potential. For residents living in the area, the elements present in their surroundings frequently become ordinary, leading them to overlook these as potential assets for the development of their community. The findings from the mapping of the area unveiled numerous natural potentials, akin to treasures, which could be utilised as sources of natural dyes for batik fabrics. Additionally, the mapping identified specific locations with the potential for batik production, highlighting the social aspect of this endeavour (Figure 3 and Figure 4).



Figure 3 Mapping of Pengilon Village's potential with local stakeholders
Source: Author Processed (2022)

Visually stimulating visualisations were generated during the potential mapping process to facilitate collaborative discussions. After the treasure mapping exercise, the community ceased to rely on external sources for natural dye materials, as they could capitalise on the natural resources available in their vicinity (Figure 5 and Figure 6).



Figure 4. Several natural resources are found in the village: a. papaya leaves (green), b. jackfruit tree bark (brown), c. suji leaves (green), d. kepundung wood (red), e. butterfly pea flowers (purplish-blue).
 Source: Author Processed (2021)



Figure 5. Treasure Mapping in Pengilon Village
 Source: Author Processed (2022)



Figure 6. Social Mapping in Pengilon Village
 Source: Author Processed (2022)

Stakeholder Analysis

Following the completion of treasure mapping and social mapping, the subsequent step entails conducting a stakeholder analysis, which is crucial for mapping both internal and external potentials. The stakeholder analysis is done through a Focus Group Discussion (FGD). This Focus Group Discussion (FGD) is the inaugural face-to-face meeting during the COVID-19 pandemic. The activity took place on 14 January 2022 (See Table 1 and Figure 7).

Table 1. FGD Participant Identity

Name	Age	Highest Education Level	Occupation
Mrs. Maria Roswita	66 years old	Master's degree	Retired lecturer
Mrs. Dewi Kleting K.	57 years old	Master's degree	Civil servant
Mrs. Eny W.	59 years old	High school diploma	Entrepreneur
Mrs. Hogik	59 years old	Bachelor's degree	Homemaker
Mrs. Andreas	52 years old	Bachelor's degree	Homemaker
Mrs. Irvan	56 years old	Bachelor's degree	Homemaker

Source: Author Processed (2022)



Figure 7. First FGD with PKK members of Pengilon Village
Source: Author Processed (2022)

The stakeholder analysis uncovered potential internal and external stakeholder elements crucial for executing the development activities of Batik Sendang Pengilon. The internal stakeholder elements comprise (1) the Batik Sendang Pengilon group, (2) Family Welfare Empowerment (PKK) members, and (3) the Neighbourhood Association (RW) committee.



Figure 8. Internal Stakeholders of Pengilon Village
Source: Author Processed (2022)

In addition to internal stakeholders (Figure 8), there are also external stakeholders (Figure 9), namely (1) water hyacinth farmers in Banyubiru, (2) water hyacinth artisans, (3) students from Universitas Sebelas Maret, and (4) the Visual Communication Design (DKV) program of Satya Wacana Christian University (UKSW). The function of external stakeholders in this context is to supply essential materials, facilitate processes, propose ideas, and offer insights pertaining to the development of packaging, promotional design, and website management.

Spider Diagram

The results obtained from Area Mapping, stakeholder analysis, and Focus Group Discussions (FGD) were subsequently integrated into a spider diagram. This visualisation assists in facilitating communication with the local community, considering central issues, and suggesting diverse aspects or relevant ideas regarding the matter (Figure 10).



Figure 9. External Stakeholders of Pengilon Village
 Source: Author Processed (2022)

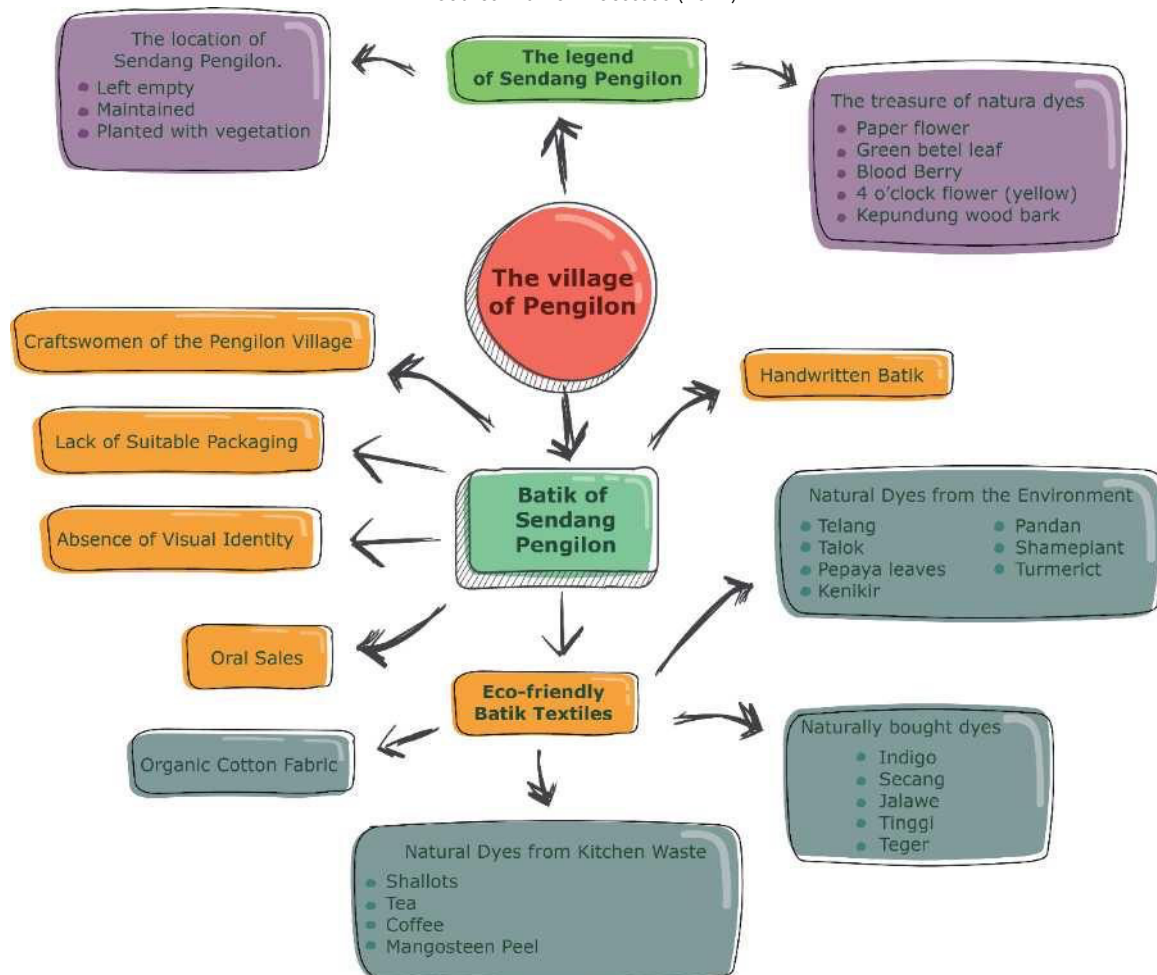


Figure 10. Spider Diagram output
 Source: Author Processed (2022)

"What Should Be" Phase

By utilising the spider diagram, researchers and the local community engaged in collaborative communication to develop ideas to enhance the village's potential and address their specific needs. The aim is to formulate concepts that improve the livelihoods of the community within the area, covering social, environmental, and economic aspects. Several activities were conducted in this regard, including the use of a graffiti wall and pairwise ranking.

Graffiti Wall

During the graffiti wall phase, a discussion was conducted to collect ideas concerning the development of the Batik Sendang Pengilon community. These ideas were derived from the aspirations of the Batik Sendang Pengilon artisans and stakeholders. Ten main ideas emerged, guiding the developmental aspects of Batik Sendang Pengilon. These ideas encompassed creating distinct Batik Sendang Pengilon motifs, establishing a sales store, participating in batik-making training, initiating batik workshops, preparing a batik production schedule, expanding product diversity beyond batik fabric, collaborating with other business entities, organising exhibitions for Micro, Small, and Medium Enterprises (MSMEs), exploring natural dye sources within the local environment, and strengthening Batik Sendang Pengilon sales. The acquired ideas necessitated further analysis to ascertain which could be developed and would constitute the focal point of activities.

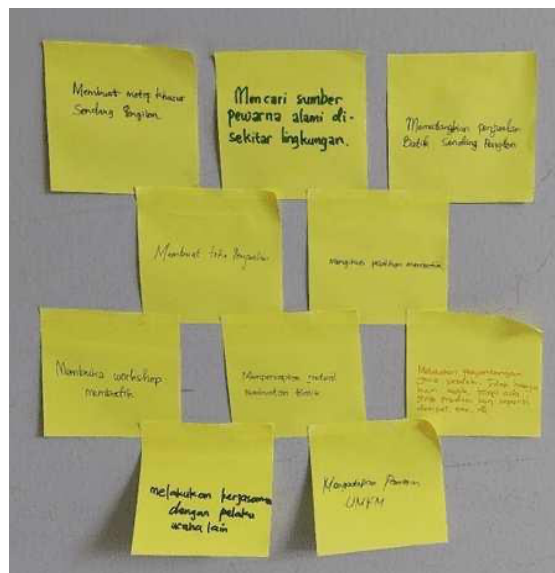


Figure 11. Graffiti wall of Batik Sendang Pengilon Plan
Source: Author Processed (2022)

Pairwise ranking

Pairwise ranking was conducted by constructing a table and comparing each idea based on determinative variables pertaining to the most pressing needs and the degree of attainment (Nugroho et al., 2022). The results of the pairwise ranking analysis indicate that crafting a distinctive motif for Batik Sendang Pengilon is the most crucial action, given their absence of an original batik motif. The design for this new batik motif originated from envisioning the local potential of Pengilon Village. Subsequently, the plan was refined, and preparations for batik sales were made. This entailed the creation of a visual identity, packaging for sales, and implementing promotional media. The envisioned development is anticipated to enhance the character of Batik Sendang Pengilon.

Upon reaching this stage, the spirit of the Pengilon Village community intensified. They grew increasingly optimistic that Batik Sendang Pengilon could be produced again in a more improved manner. This was demonstrated by activities such as cleaning and organising workstations that had been inactive during the COVID-19 pandemic (Figure 12 and Figure 13).



Figure 12. Workstation's condition during the Covid-19 pandemic
 Source: Author Processed (2022)



Figure 13. Resik Gawangan activity
 Source: Author Processed (2022)

The "Design Living" Phase

After engaging in collaborative ideation with the local community, the implementation of the design planning commences in the "Design Living" phase. This entails executing the design plan, which includes creating the distinctive Sendang Pengilon motif, designing the visual identity of Batik Sendang Pengilon, crafting sales packaging, designing the website, and conducting workshops.

Creating Batik Sendang Pengilon's Distinctive Motif







The unique motif for Batik Sendang Pengilon was conceived through discussions and sketches provided by the artisans of Batik Sendang Pengilon. Each artisan had the freedom to creatively generate batik sketches inspired by the legend of Sendang Pengilon and the abundant natural surroundings of the village (Table 2).

The sketches were analysed to identify primary motifs, filler motifs, supplementary elements, and border motifs (Wulandari, 2011). The analysis findings were then deliberated with the artisans and other stakeholders to develop a cohesive motif (Figure 14).



Figure 14. Digital design of batik motif
 Source: Author Processed (2022)

Table 2. Artisans' sketches in Pengilon Village

Creator of Works	Work	Inspiration of Work
 Mrs. Kundarto	 Pengilon Air Batik	Inspired by the cleanliness of Sendang Pengilon. Its water is so clear that even the fish can be seen swimming on the surface. Not only that, but algae can also be seen among the fish. On the surface, fallen flowers from the surrounding plants can be seen, indicating the richness of the place
 Mrs. Nasution	 Rejasa Batik	Inspired by the jasmine flowers in Pengilon Village. In 2021, jasmine flowers were officially designated as the floral emblem of the city of Salatiga. Mrs. Nasution hopes that the batik from Pengilon Village, which will be made later, can also become the identity of the city of Salatiga.
 Mrs. Dewi	 Flora Pengilon Batik	Inspired by the flora and beauty surrounding Sendang Pengilon. The depiction of the sun symbolises hope for the future of Batik Sendang Pengilon. The richness of flora is also portrayed through various colors. Additionally, there is a motif of rocks in the middle, symbolising that Batik Sendang Pengilon is also a part of Salatiga (Batik Watu Plumpungan is currently characteristic of the city of Salatiga).

Source: Author Processed (2022)

The agreed-upon unity of the batik motif was then commenced for production on fabric. Natural dyes sourced from the village's surroundings were utilised, including turmeric, indigo, butterfly pea flowers, suji leaves, mangosteen peel, and tegeran bark (Figure 15).



Figure 15. Produced Batik Sendang Pengilon
Source: Author Processed (2022)

Designing Batik Sendang Pengilon Logo

A logo is a visual differentiator in the form of text, an image, or a combination of both, specially crafted to represent a brand (Rustan, 2021, op. 21). Currently, Batik Sendang Pengilon lacks a logo that can introduce its character, personality, and distinctive attributes. The visual logo encapsulates the essence of Batik Sendang Pengilon through its natural richness, history, and culture. Before creating the logo, observation, interviews, and direct documentation in Pengilon Village are necessary to understand the entity's intricacies, characteristics, and vision comprehensively and profoundly. The logo design process actively involves the local community from start to finish. The designed logo portrays the authenticity of Sendang Pengilon, renowned for its clear water, while simultaneously exhibiting the feminine aspect of the Batik Sendang Pengilon artisans. This logo design will be applied to promotional media, packaging, signage, and other platforms to enhance brand awareness (Stoimenova, 2017).



Figure 16. Batik Sendang Pengilon Logo
Source: Author Processed (2022)

Packaging Development

The base material for the batik sales packaging utilises water hyacinth sourced from the Banyubiru Subdistrict, Semarang Regency, Central Java Province. Water hyacinth is commonly considered an aquatic weed because of its rapid growth rate (Rahayu et al., 2014). Despite its classification as a weed, water hyacinth possesses qualities suitable for packaging, such as its lightweight, elastic, easily moldable, and robust fibre structure. Beyond addressing the adverse effects of unregulated water hyacinth proliferation, this packaging option demonstrates environmental friendliness by readily decomposing, thereby resonating with Batik Sendang Pengilon's ethos of environmental sustainability (Julianti, 2017). Through consultation with stakeholders, a novel packaging design was conceived that was particularly significant for the organisation. The selected packaging design mirrors a water jug (*kendil*), a vessel traditionally utilised by locals for gathering and preserving water from natural springs. This choice acquires heightened significance when batik products, particularly those showcasing shades of blue, are arranged and housed within this packaging. The batik products subsequently create the illusion of water being contained within the jug, appearing to flow outward.



Figure 17. Batik Sendang Pengilon's Packaging
Source: Author Processed (2022)

Designing Batik Sendang Pengilon Website

A website functions as a communication platform capable of enhancing cognitive aspects within the target audience (Sawlani & SE, 2021). Creating a website for Batik Sendang Pengilon is an informative and credible medium (Figure 18). In addition to presenting the location and environment of Pengilon Village, the website encompasses profiles of batik artisans, historical narratives, community engagements, the range of products offered, and the symbolism behind the motifs. The creation of this website is expected to foster communication between the target consumers and Batik Sendang Pengilon.



Figure 18. Sendang Pengilon's Website
Source: Author Processed (2022)

Organising Workshop

The organisation of workshops represents an endeavour for knowledge dissemination, with the specific goal of acquainting the general public, particularly the inhabitants of Pengilon Village, with the intricacies of hand-drawn batik production. The workshop occurred on December 3rd and 4th, 2022, with a total of 10 participants. It commenced with an overview encompassing the history, vision, mission, symbolism of motifs, and the methodology involved in crafting Sendang Pengilon hand-drawn batik. Following this, participants were actively involved in hands-on exercises, practising the creation of hand-drawn batik. The chosen motif for practice was the Sendang Pengilon batik design. Prepared templates facilitated the drawing process for participants. The subsequent step involved "*nyanting*," which entails applying melted wax or plasticine onto the fabric in accordance with the Sendang Pengilon batik motif pattern. Following this, participants engaged in colouring using natural dyes. Attendees of the workshop had the opportunity to first-hand experience the process of creating hand-drawn batik and the subsequent colouring process. Such activities are anticipated to uphold the tradition of batik-making while concurrently introducing Batik Sendang Pengilon to the local community (Figure 19).



Figure 19. Batik Sendang Pengilon Workshop: a. Explanation of Sendang Pengilon, b. Drawing motifs, c. Applying wax, d. Colouring, e. Fixing colours, f. Final batik outcomes.
 Source: Author Processed (2022)

Test and Evaluation

Design and Product Tests

The designed products underwent evaluation by experts in economics and design. Virgiana Nugransih Siwi, a lecturer in Development Economics at Satya Wacana Christian University, carried out the initial evaluation. During this evaluation phase, the expert assessed and provided feedback on the Cost of Goods Sold (COGS) and the selling price. The selling price aligns with consumer affordability, competitor pricing, product quality, and uniqueness. Suggestions were made, indicating that new calculations should be conducted for future products based on the product type and current market conditions. This is because the selling price of products from the same company may evoke varying responses from the public.

The second test was conducted by Sekar Ayu Maharani, a design expert specialising in packaging design, graphic design, and illustration. During this phase, the expert evaluated the packaging materials, design, and production costs. The choice of water hyacinth as a packaging material is commendable due to its environmentally friendly disposal properties. The lightweight, elastic, and robust nature of water hyacinth, when woven, offers efficient product protection during shipping. The form of the packaging adds value, as it carries special significance for the batik-producing community. Moreover, its design facilitates reusability or postpones immediate disposal. The production cost of the packaging is SGD 4, which is reasonable for a product categorised as exclusive, such as Batik Sendang Pengilon. The feedback indicated that if batik production were to be expanded in the future, it would be essential to reassess packaging production.

Workshop Participants Evaluation

Following their participation in the batik workshop, attendees expressed that they had gained new knowledge about the history, motifs' symbolism, batik-making techniques, and natural dyeing associated with Batik Sendang Pengilon.

They also offered feedback for future workshop activities, proposing the incorporation of topics concerning the blending of natural dyes, understanding batik waste, and emphasising the benefits of Batik Sendang Pengilon's utilisation of leftover production materials. The responses, messages, and impressions conveyed by the participants can serve as valuable input for forthcoming Batik Sendang Pengilon workshops.

Stakeholder Evaluation

Upon the completion of research and implementation of ideas, the subsequent phase entails evaluating the outcomes with local stakeholders. The evaluation stage seeks to ascertain the degree of satisfaction with the undertaken activities. The evaluated variables encompass the design of the Batik Sendang Pengilon motifs, as follows: (a.) the batik motif embodies the local character, (b.) natural dye materials are readily accessible in the vicinity of the village, (c.) the batik motif is clearly discernible and suitable for application onto fabric, (d.) the visual identity embodies the essence of Batik Sendang Pengilon's character, (e.) the utilisation of visual identity across diverse media platforms is captivating, (f.) the packaging design efficiently safeguards the product, (g.) the packaging design encapsulates the character of Batik Sendang Pengilon, (h.) the selection of materials for the packaging design aligns with the vision and mission of Batik Sendang Pengilon, (i.) the web design is aesthetically pleasing, (j.) the web design effectively conveys information, (k.) the web layout is organised.

The assessment utilises the Likert scale to gauge the perceptions and viewpoints of stakeholders from Desa Pengilon (Figure 20). According to the satisfaction assessment involving 10 stakeholders, the average satisfaction levels regarding the conducted activities varied from 3 to 5 on the 5-point Likert scale.

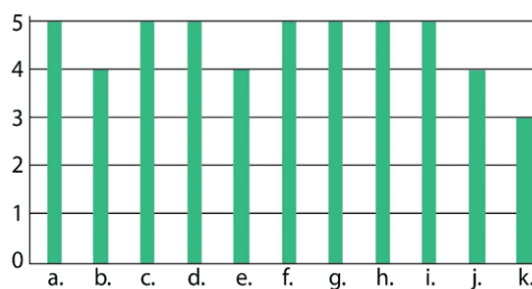


Figure 20. Average stakeholders' satisfaction level
Source: Author Processed (2022)

Derived from the calculations using the Likert scale, it can be inferred that the execution of the concepts falls within the 'good' category. The batik artisans offered supplementary to the aforementioned evaluation findings, direct feedback. They proposed incorporating photographs showcasing the creative outputs of the workshop into the website design. Furthermore, they suggested exploring novel combinations of the existing Batik Sendang Pengilon motifs and collectively learning to utilise newly discovered natural dyes found around the village for future endeavours.

Community development in Desa Pengilon through the Jinshin no Hana approach is grounded in the active involvement of the local community. Applying Jinshin no Hana in Desa Pengilon allows local community members to actively communicate ideas and participate in decision-making during the design planning phases.

CONCLUSION

After conducting research and development processes in collaboration with the local community, positive impacts from the ongoing activities have become apparent, notably the increased involvement of the community in the development of their batik products. This involvement has also enhanced the sense of ownership among every community member towards Batik Sendang Pengilon. The local community is engaged in various activities, from ideation and creation of batik motifs, packaging, and website development to workshop organisation.

Implementing the Jinshin no Hana approach within the local community poses challenges in execution, particularly due to the research and activities carried out during the COVID-19 pandemic. This presents a challenge due to limitations on face-to-face meetings for discussions. To address this issue, online discussions were conducted, and the author, as a facilitator, visited stakeholders' homes individually for data collection purposes to facilitate community development. As COVID-19 social distancing restrictions eased, this data was utilised for focus group discussions (FGDs).

Meanwhile, the author is a supporter, facilitator, and catalyst for the local community. Through this approach, the local community perceives themselves as having a central role and can be encouraged to participate in the sustainable development process for their village actively. The result is that they not only articulate their ideas but also create batik motifs, packaging designs, visual identities, websites, and workshops that embody the local character they possess. In the future, the Batik Sendang Pengilon community plans to expand its range of products, not only limited to fabrics but also including fashion items such as bags, wallets, and more. Once they have sufficient capital, Batik Sendang Pengilon intends to establish an offline store. Potential future research developments could involve designing fashion products made from batik fabrics and optimising the visual merchandising of the offline store. This research can serve as a reference for future studies, ensuring the local community remains central to village development efforts and avoiding the role of merely instructing them.

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