



Empowering Galuh Surabayan Contemporary Woven Fabric Artisans in Community Development for Creative Tourism in Surabaya

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Abstract: *The Covid-19 pandemic has huge impact. The negativity of this pandemic has affected all aspects, including the economy, especially in the MSMEs sector. One of the MSMEs affected by the Covid 19 Pandemic in Surabaya is Galuh Surabayan, an MSME that produced contemporary twisted batic (batik ikat). This paper examines the condition of the Galuh Surabayan, which have been affected by the Covid-19 pandemic and the assistance efforts taken to rise and develop tourism in Surabaya. Data collection techniques were carried out using Focus Group Discussion, observation, interviews, and documentation using the stages in the asset-based community development approach.*

There are five activities carried out, firstly, capacity building in media promotion and sales, Second, provide infrastructure facilities to improve the quality and quantity of Galuh Surabayan Woven Fabrics productivity. Third, marketing and sales assistance. Fourth, social media and marketplace training. Fifth, bookkeeping and financial training.

Introduction

The creative industry has now become one of the main pillars of the national economy. It provides ample opportunities for entrepreneurs from various backgrounds, fostering stable and dynamic socio-cultural developments. This consideration leads the government to support and facilitate the

development of creative industries as a means to preserve the noble values found in traditions and customs, reflecting local wisdom.¹²

The development of batik in Indonesia can be observed through its evolving designs. Each region has its own unique characteristics, heavily influenced by the local environment, community traditions, regional culture, religious beliefs, and social strata. Indonesian batik motifs draw inspiration from prehistoric decorative arts, featuring geometric patterns and symbolic designs.³

Contemporary batik motifs, on the other hand, are not bound by traditional rules. The creation of these motifs considers not only geographical aspects but also individual factors, such as the creator's knowledge and artistic insight.⁴

In 1946, fashion took a functional turn, combining both practicality and aesthetics. The fashion industry, supported by industrial and technological advancements, has played a significant role in the progress of creative industries. One such industry is the world of fashion, where "Batik Jumputan" has gained popularity in the contemporary fashion market. This technique involves tightly binding parts of the fabric before dyeing, creating a trending fashion choice for millennials. Also known as "tie-dye," the batik jumputan offers a variety of colorful and beautiful motifs due to the artisans' creativity and dyeing process. The rising popularity of jumputan, or tie-dye, makes it a captivating fashion statement for many.

The GALUH SURABAYAN Ikat Batik emerged and flourished in the slum area of Kapasari Village, located in the outskirts of railway tracks (squatter area) and the city center (slum area). In Kapasari Village, newcomers often build houses that do not meet proper living conditions, resulting in narrow streets and unauthorized constructions that mar the beauty of the area.⁵⁶

Initially, Heppy Kurnia Putri initiated this activity by providing training to PKK RW V members at BKM in 2012, supported by the Cooperative Office of

¹ Nurcahyanti, Desy, and Tiwi Bina Affanti. "Pengembangan Desain Batik Kontemporer Berbasis Potensi Daerah Dan Kearifan Lokal." *Jurnal Sosioteknologi* 17.3 (2018): 391-402.

² Senoprabowo, Abi, and Teddy Prakosa Putra. "Inovasi ornamen masjid Agung Demak untuk motif batik kontemporer khas Demak." *Ars: Jurnal Seni Rupa dan Desain* 23.2 (2020): 118-127.

³ Yudoseputro, Wiyoso. "Pengantar seni rupa Islam di Indonesia". Angkasa, (1986).

⁴ Dofa, Anesia Aryunda. "Batik Indonesia". Jakarta: PT Golden Terayon Press, (1996) 25

⁵ Wardhana, Nizar Harsya, and Haryo Sulistyarso. "Faktor-Faktor Penyebab Kekumuhan Di Kelurahan Kapasari Kecamatan Genteng, Kota Surabaya." *Jurnal Teknik ITS* 4.2 (2016): C150-C154.

⁶ Sari, Agistya Risna Sari, and Mohammad Agung Ridlo. "Studi Literature: Identifikasi Faktor Penyebab Terjadinya Peremukuman Kumuh Di Kawasan Perkotaan." *Jurnal Kajian Ruang* 1.2 (2022): 160-176.

Surabaya. Over time, the business of batik colek or ikat batik dyeing technique thrived. However, Galuh Surabayan artisans encountered several specific challenges in developing their business, concerning production aspects, production facilities, marketing, and business management.

The first problem is the need for more land or space for Galuh Surabayan to increase production. Weather conditions also hinder the batik drying process. Moreover, the main production material, the fabric, is sourced from different cities and needs to be pre-ordered.

The second issue is related to production, including variety/types, raw materials, packaging/presentation, and product quality that need improvement to enhance marketability and competitiveness. Currently, Galuh Surabayan only utilizes simple tools like brushes and fabric. However, production is hampered when there is no sunlight.

The third problem involves relatively inadequate production facilities (small capacity), limiting the production capability to meet consumer demand. Galuh Surabayan currently only provides fabric production as they need sewing machines.

The fourth issue lies in marketing. The artisan group heavily relies on sales through government exhibitions, but since COVID-19, exhibitions have been closed, making it difficult to find buyers. Improving marketing strategies and implementing digital marketing concepts are crucial to expand the market. The artisan group needs training in social media content management, creating a company profile, branding their business, and creating a website or blog for Galuh Surabayan batik to reach the target market.

The fifth problem is related to management and business planning. The artisan group still employs a simple system and needs regular and organized bookkeeping, leading to unclear profit and loss reports. Thus, a management system improvement is necessary.

Based on the background and challenges the Galuh Surabayan artisan group faced, the "Assistance Program for Galuh Surabayan Contemporary Ikat Batik in Tourism Development in Surabaya" was established.

Method

This service and assistance project is carried out at the Galuh Surabayan Contemporary Ikat Weaving Home Industry, located in Kapasari Village, Genteng

District, Surabaya, for six months, from April to December 2022. At the time of writing this paper, the assistance process is actively ongoing.

The approach used is qualitative with the Asset Based Community Development (ABCD) method. This methodology is employed to focus on the humane exploration of information, ensuring that data collection, data quality assessment, data analysis, interpretation, and conclusions stay close to the reality of the community.

The methods employed include Focused Group Discussion, question and answer sessions, demonstrations, group and individual practice, and discussions. Focused Group Discussion and question and answer sessions are utilized to:

1. Explain business management and marketing aspects, such as strengthening business motivation, administration/bookkeeping, and pricing determination.
2. Provide equipment to increase quantity and develop the business.

Demonstrations and practice sessions are used to:

1. Demonstrate work processes to facilitate participants' understanding of practical activities.
2. Allow participants to practice and demonstrate various marketing techniques using different social media platforms optimally.

Discussions are employed in this activity to gain a deeper understanding of the challenges faced by the partners, both related to the activity materials and other supportive or hindering factors. Through discussions, solutions to the identified problems are sought collaboratively.

The target of this assistance is the Galuh Surabayan Contemporary Ikat Weaving Community.

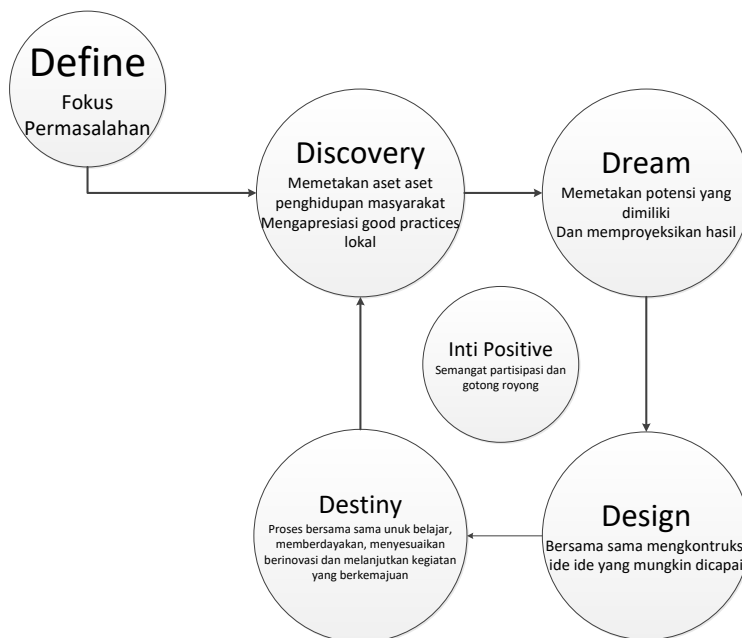


Figure 1, the concept of 4Ds in the mentoring approach

The six key stages in this asset-based approach are as follows:

1. Learning and Setting Scenarios this stage aims to build a good relationship between the community and the mentoring program, starting by getting to know and learn about the community (its people, places, and existing programs) and background information. This stage is intended to find common goals.
2. Discovering the Past This stage aims to find strengths and potential that can be developed, and built through a collective search of the community's past stories to explore cultural roots and historical community empowerment.
3. Dreaming of the Future After mapping problems, potential, and past stories, the next step is to collectively build hopes and dreams for the community based on its potential. Hopes are derived from past achievements, connected with future aspirations.
4. Mapping Assets Mapping of assets is conducted to identify the community's existing wealth and strengths, digging into local skills and abilities. Social assets and wealth within the community, society, or institutions can be harnessed to unearth existing potentials, to achieve common objectives together.
5. Connecting and Mobilizing Assets/Asset Planning During this stage, a work plan is developed, which can be executed collectively through grassroots

rather than external planning. Nonetheless, external support is needed, such as from the trade and industry department with budgetary authority that can maximize community assets. The primary goal of this stage is to make all community elements aware that they have the potential to manage and control existing resources. The planning process involves designing various types of activities that the community can carry out, such as local economic development, enhancing natural resource management, improving government service effectiveness, and enhancing food security for the community's well-being.

6. Monitoring, Learning, and Evaluation This stage also considers the implementation challenges and aims to improve the program to maximize community member involvement and mobilize existing assets productively to achieve the goals.

Result

Brief Profile of the Assisted Object

Kelurahan Kapasari is part of the slum settlement in Surabaya city. It is located at Kapasari 3 No. 27 (Pemerintahan.surabaya.go.id). Kelurahan Kapasari is situated in the Genteng district with an area of 36 hectares, consisting of 12 neighborhood units (RW). The area of the slum settlement in Kelurahan Kapasari is 3.79 hectares, scattered across 3 RWs: RW 4, 5, and 9. The slum settlement in Kelurahan Kapasari is situated in the squatter area near the railway (squatter area) and the city center (slum area).

In Kelurahan Kapasari, newcomers generally build houses that do not comply with proper dwelling conditions, leading to narrow streets and unauthorized construction on small plots of land, damaging the beauty of the area.⁷

⁷ Wardhana, Nizar Harsya, and Haryo Sulistyarso. (2016)



Image 2. Local artisans with Galuh Surabayan patterned fabric.

The driving force behind the Galuh Surabayan batik ikat artisan group, Heppy Kurnia Putri, started with a training proposal for the members of PKK RW V at BKM. The training occurred in 2012, organized by the DINKOP (Cooperative Office) Surabaya. However, due to the lengthy and time-consuming production process, the training failed to attract the community's interest.

Learning from that experience, Bu Heppy began to explore other alternatives and invited batik experts from Solo. In 2013, she attempted to find a solution through a similar endeavor but with a different approach. Eventually, she came up with the idea of combining the colek batik tulis dyeing technique with batik ikat, naming it the brush technique. This new approach yielded optimal results.

The business showed promising developments from three perspectives – business growth, market interest, and the engagement of local employees/workers. Since 2013, the business has employed women from Kelurahan Kapasari, offering a variety of motifs that depict the icons of Surabaya city. Some of the motifs representing Surabaya city's icons include Kipassari, Kerikil Kalimas, Kembang Tetes, Kembang Jepun, Ombak Kenjeran, and Surabayan.



Figure 3. Galuh Surabayan batik ikat motifs.

The activities

One fascinating aspect of our partner, Bu Heppy, the owner or founder of Galuh Surabayan, is her commitment to providing beneficial training for the local women to support their family income. Bu Heppy's intention is not solely focused on making money from batik production, but also on genuinely benefiting the community. Apart from the women, Bu Heppy actively provides batik and dance training every afternoon to children in Kelurahan Kapasari, offering them meaningful leisure time. This further strengthens Surabaya's city branding as a child-friendly city, an acknowledgment it received from Surabaya City Government in July 2019.⁸

During July to November 2020, our partner shared that using high-priced fabric had impacted the product prices, ranging from Rp. 125,000 to Rp. 150,000.

⁸ <https://mediajawatimur.pikiran-rakyat.com/jawatimuran/pr-1692304179/surabaya-dinobatkan-jadi-kota-layak-anak-kategori-utama-2021-dinilai-dari-24-indikator>

While the sales were considerable, they did not meet the target market precisely. Consequently, our partner started using fabric priced below Rp. 125,000, and by December, they experienced increased revenue due to the reduction in production costs to Rp. 100,000. The target market was achieved, and an increase in the number of buyers was supported by participating in the Pahlawan Ekonomi Exhibition, where they won first place in the Best SME category at the sub-district level.



Figure 4. Women creating fabric motifs.

Between February 2019 and 2021, the Galuh Surabayan batik ikat artisans faced a decline in sales due to the impact of the Covid-19 pandemic and the rising cost of living. Currently, the artisans do not have an official store or boutique; thus, they collectively established a simple gallery at their respective homes to sell their products and accommodate visitors interested in observing the production process and results. The process of creating Galuh Surabayan batik ikat is time-consuming; therefore, they are exploring product diversification by adopting a newer production method involving brushes and painting techniques.



Figure 5. Batik Ikat Dyeing Equipment

Interestingly, this method proves to be highly effective and efficient. It not only streamlines the production process but also significantly increases production quantity. The current method takes up to 2 days to obtain results, whereas with the new method, they can produce 7-10 pieces of fabric in just 1 day. This newfound efficiency allows them to be more productive and utilize the extra time for supporting activities like marketing or sourcing materials.



Figure 6. Results of Brush Batik after Drying and Ready for Fire Coloring

Discussion

The assistance provided to the batik ikat artisans of Galuh Surabayan aims to bring economic value to the community while emphasizing creativity and contemporary conditions. The collaboration between the residents of Kapasari with UPN Veteran and UIN Sunan Ampel places housewives as the focus of the program for human asset strengthening, following the Asset Based Community Development (ABCD) method. With the support to drive change, this aligns with Kurt Lewin's theory of change. In his theory, Lewin states that in the initial phase of change, which is Unfreezing, several aspects are considered, including defining the initial state, having driving forces, encountering resistance to change, and setting desired changes.^{9,10} In reality, this theory applies to the cycle of change.¹¹ After two years of social confinement due to Covid-19 and modernizing the production and marketing processes using social media, the batik ikat galuh Surabayaan handicraft business has become more vibrant and smoother.

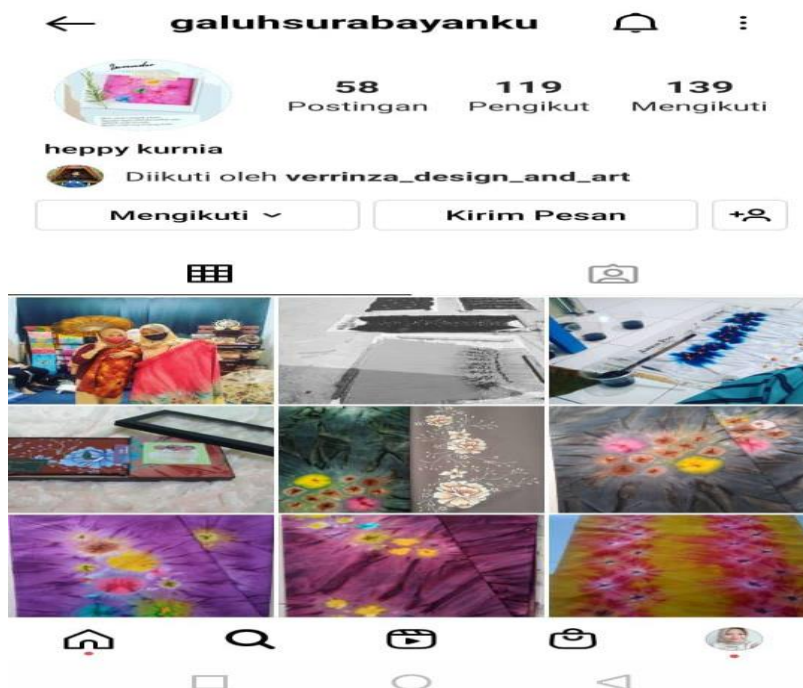


Figure 7. Galuh Surabayan Instagram Account

⁹ Hussain, Syed Talib, et al. "Kurt Lewin's change model: A critical review of the role of leadership and employee involvement in organizational change." *Journal of Innovation & Knowledge* 3.3 (2018): 123-127.

¹⁰ Adelman, Clem. "Kurt Lewin and the origins of action research." *Educational action research* 1.1 (1993): 7-24.

¹¹ Soeparno, Koentjoro, and Lidia Sandra. "Social psychology: The passion of psychology." *Buletin Psikologi* 19.1 (2011): 16-28.

The Central Statistics Agency (BPS) reported a negative 5.32% economic growth in Indonesia in August 2020. Previously, in the first quarter of 2020, BPS reported an economic growth of only 2.97%, much lower than the 5.02% in the same period in 2019. This economic performance also affected Indonesia's workforce. Inhibiting economic activities automatically led entrepreneurs to increase efficiency to reduce losses, resulting in many employees being laid off. According to the Ministry of Manpower data as of April 7, 2020, 39,977 formal sector companies had to implement layoffs. The total number of affected workers was 1,010,579. Specifically, 8,73090 employees from 17,224 companies were laid off, while 137,489 employees from 22,753 companies were terminated. In the informal sector, 34,453 companies and 189,452 workers were impacted.

Due to the Covid-19 pandemic, three sectors in East Java experienced significant declines. The manufacturing industry, which usually grows by 6%-8%, contracted by minus 2.1%. The trade sector, which typically grows by 6%, declined by -4.9% due to the pandemic. Specifically in Surabaya, based on a survey conducted by Nanyang Technological University's (NTU) Social Resilience Lab on 2,895 respondents in Surabaya from June 19 to July 10, 2020, 68% of respondents in Surabaya, East Java, reported a significant decrease in income due to the Covid-19 pandemic.¹² Specifically, the batik ikat artisans of Galuh Surabayan also experienced a decline in sales due to the tourism industry being severely impacted by the Covid-19 pandemic.

The main problem faced by the primary partner is that the environmental conditions around the railway track affect the batik production process. The limited space makes it difficult for Galuh Surabayan to dry their batik products. Before Covid-19, Galuh Surabayan could produce 3 to 5 batik cloths. Initially, Ms. Heppy's income could reach Rp 15,000,000 per month. However, due to the Covid-19 pandemic, her monthly income decreased to Rp 3,000,000.

The collaboration between UPN Veteran East Java and UIN Sunan Ampel Surabaya in the BIMA program can act as a mediator in finding the right approach to address the challenges by providing assistance to the artisans.

¹² Viola, Hasna Anugerah, and Achmad Room Fitrianto. "Perilaku Panic Buying dan Resiliensi dalam Menghadapi Krisis Pandemi Covid-19." *Jurnal Socius: Journal of Sociology Research and Education* 9.1 (2022): 12-21.

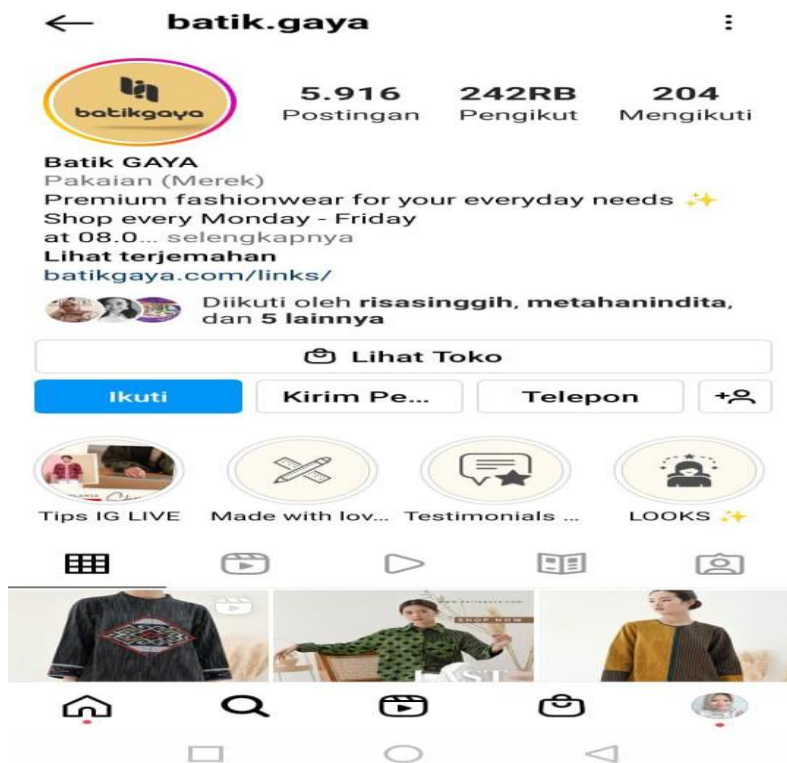


Figure 8. Batik Sales on Instagram

The solution offered by the BIMA program includes providing training in using social media as a marketing tool, financial planning, and modernizing the production tools used. While social media usage, financial planning, and modernized production tools do not directly guarantee improved welfare, they require support from all sides. This situation has made the community of batik artisans apathetic towards the changes. The recurring cycle of problems persists because the community is not fully confident and comfortable with the new solutions offered, making it difficult to implement sustainable transformative actions. According to Kurt Lewin's theory of change, this social change cycle is now entering phase II, the Moving phase, where changes are initiated, and solutions to existing problems are sought.¹³¹⁴

The challenges faced in building community awareness and addressing difficulties are heavily influenced by the availability of resources, assets, and past experiences in dealing with challenges and changes. However, as the community

¹³ Nuryanto, Apri. "Manajemen Perubahan Dalam Peningkatan Mutu Sekolah." *Jakarta: Direktorat Pembinaan Pendidik dan Tenaga Kependidikan Direktorat Jenderal Pendidikan Menengah, Kementerian Pendidikan dan Kebudayaan* (2015).

¹⁴ Hussain, Syed Talib, et al. (2018): 123-127.

becomes more aware of its potential and past problem-solving experiences, it becomes cautious in taking action. This caution aims to reduce potential losses that may arise from the introduced renewal process.

Nonetheless, positive changes resulting from the renewal process should be institutionalized and agreed upon through new regulations. In the case of the BIMA mentoring program, the key to change lies in the strengthening and support from the Surabaya City government. The institutionalization of renewal through regulations that the community must abide by is referred to as the Refreezing process, Phase III of Kurt Lewin's change theory.¹⁵

Currently, the marketing activities of the Galuh Surabayan batik partner are not very effective. The partnership only uses a personal Instagram account, not a business account, and does not regularly post products. Online marketing plays a crucial role in building brand image and attracting customers, especially during the Covid-19 pandemic. Based on the analysis, the partner does not have a business plan and faces difficulties in obtaining funds to improve the batik production facilities. The lack of a business plan also hampers business growth as there are no set targets to achieve.

The designed online marketing activity includes building the Galuh Surabayan website and implementing some innovations to attract buyers. One of them is the Wishes Card, which contains the philosophy of the created motifs and their names, taken from the icons of Surabaya. Besides the wishes card, it also includes the weavers' hopes for the product users.

The BIMA program's modernization of Galuh Surabayan's Contemporary Ikat Cloth offers several advantages. First, it maximizes the community's potential through producing batik ikat celup with unique Surabayan motifs, which can support the tourism industry in Surabaya. The productivity and creativity of the community living in the railway track area can be maximized, providing additional income and reducing unemployment rates, resulting in improved regional harmony and decreased crime rates.

To introduce the community's potential, continuous critical thinking and analysis about the village's situation and challenges are necessary. This approach opens opportunities for broader insights, awareness, sensitivity, and the community's desire to take action and turn problems into solutions. From every action they take, they will evaluate, reflect, and examine themselves to expand

¹⁵ Shaw, M. E., and P. R. Costanzo. "Theories of social comparison, judgment, and perception." *Theories of social psychology* (1982): 259-291.

their perspectives and prevent undesirable actions in the future. This continuous problem-solving thinking is the key to successful change, facilitating the community to share the same understanding and perspective regarding their situation and challenges.¹⁶

Conclusion

The natural, social, and economic conditions shape the creativity of the community. Creative communities not only express their culture and ideas but also strive for economic improvement. Kurt Lewin's theory of change, which involves unfreezing, changing, and refreezing, aptly depicts the transformation process occurring in the Kelurahan Kapasari community in Surabaya. The economic challenges and opportunities provided by the Surabaya City government are utilized to creatively build a community identity that holds artistic value and marketability. Galuh Surabayan batik ikat becomes an alternative dyeing method that showcases beauty and uniqueness.

The mentoring provided by the university is an effort to solidify and support the changes and institutionalize the creativity displayed. Collaborative efforts involving all elements of society, not just the batik weavers of Galuh Surabayan, are essential to join hands in overcoming the economic challenges arising from the Covid-19 pandemic. A strong nation emerges from strong, creative, and innovative communities.

Acknowledgments

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¹⁶ Hann, Tan Jo, and Roem Topatimasang. "Mengorganisir Rakyat: Refleksi Pengalaman Pengorganisasian Rakyat di Asia Tenggara, Yogyakarta." (2004).

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