

## Batik Training as an Effort to Preserve Cultural Heritage at Molokiyah Arts and Culture Institutions

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### ABSTRAK

Tujuan kegiatan ini untuk meningkatkan kapasitas SDM Lembaga Seni Budaya Molokiyah melalui pelatihan membatik kreatif, metode yang digunakan meliputi pendekatan dan pendampingan yang melibatkan keterlibatan aktif mitra / Lembaga Seni dan Budaya Molokiyah dalam setiap kegiatan mulai dari perencanaan hingga evaluasi. Hasil dari kegiatan pengabdian kepada masyarakat ini menunjukkan dampak yang positif bagi peserta. Dimulai dari tahapan pengenalan sejarah, filosofi, bahan baku, alat yang digunakan hingga teknik dasar dalam batik tulis, peserta memperoleh pemahaman yang lebih mendalam tentang budaya membatik. Pelatihan teknik seperti mencanting, mewarnai/ mecolet, melorod hingga penguasaan teknik pencampuran warna terlihat dari peningkatan kreativitas, kerapian, serta kepercayaan diri peserta dalam berkarya seni. Kegiatan membatik ini tidak hanya melestarikan warisan budaya, tetapi juga membuka peluang pengembangan ekonomi dan kreatif di masa depan.

**Kata Kunci :** Seni Budaya, Membatik, Lembaga Budaya

### ABSTRACT

The purpose of this activity was to enhance the capacity of human resources at the Molokiyah Arts and Culture Institute through creative batik training. The methods used included an approach and mentoring process that actively involved the partner institution the Molokiyah Arts and Culture Institute in every stage of the program, from planning to evaluation. The results of this community service activity showed a positive impact on the participants. Beginning with the introduction to the history, philosophy, raw materials, and tools used, as well as the basic techniques of hand-drawn batik, participants gained a deeper understanding of the batik-making culture. Training in techniques such as mencanting, coloring (mecolet), wax removal (melorod), and mastery of color-mixing skills contributed to increased creativity, precision, and self-confidence in their artistic creations. This batik-making activity not only preserves cultural heritage but also opens opportunities for economic and creative development in the future

**Keywords:** Cultural Arts, Batik Making, Culture Institutions

### INTRODUCTION

Indonesia has an extraordinary wealth of art and culture, one of which is the art of batik. There are four communities that are studied, the community of preserving puppets, keris, angklung, and also batik. Puppets, keris, batik, and angklung are intangible cultural heritage recognized by the world as intangible cultural heritage (Ulumuddin. 2018). Batik is not only a technique for decorating fabrics, but also a cultural heritage that contains historical values, philosophy, and local wisdom (Yudhi, L. 2019). Batik motifs in the archipelago do not stand alone as visual ornaments, they are born from cultural narratives that live in oral literature, legends, and folklore, and even often resonate with local classical poetry. Therefore, batik works as a visual storytelling medium encoding figures, symbols, and moral values that are generally spoken in



folklore, then translated into the configuration of motifs, isen, and color compositions on the fabric. A number of studies show this practice: the development of batik motifs that explicitly take folklore sources from the coast of Java to Kalimantan demonstrates how oral stories are processed into a visual language in written batik (Damayanti, 2020; Maknun, 2018). At the same time, the study of art-culture affirms that batik is a sign and a discourse, not just a garment; he affirms the collective way of thinking and cultural identity that are often intertwined with the tradition of speech and literary works (Yunus, 2012). In the contemporary context, the involvement of the younger generation and cultural literacy through batik festivals/education has also proven to be effective in reviving local narratives that are the source of motives (Takdir & Hosnan, 2021). Thus, associating batik training with oral literature and folklore not only enriches the creativity of motifs, but also strengthens the function of batik as a vehicle for preserving cultural memory and imagination. Semarang developed as a multicultural city, where its people created a 'Semarang culture' through acculturation. This cultural preservation effort is carried out in order to strengthen the city's cultural identity, although it has not had a major impact on the urban and national cultural stage (Puguh. 2017)

In an effort to maintain the sustainability of batik art in North Maluku, the Molokiyah Cultural Arts Institute plays an important role as a center for the preservation and development of art in the city of Ternate, North Maluku. "This training activity is a solution in the context of job creation and improving community welfare, especially youth members of Karang Taruna (Dahmiri, D., Zamzami, Z., & Indrawijaya, S. 2019). However, challenges such as lack of technical skills, innovation, and regeneration of batik art actors are often obstacles in increasing capacity at the Molokiyah Art Institute, so this art institution opens its hands to receive various trainings offered from both the government and academics. Training is an organized process that aims to improve the work skills of the workforce, both in the form of attitudes, knowledge, and skills (Gustiana et al., 2022).

Starting from a great concern for cultural arts that is almost forgotten because of the increasing culture of modernization which is starting to slowly erode the cultural culture of the ancestors. Cultural institutions are public institutions that play a role in developing and preserving art, culture, science, the environment, and education in society. The form can include government agencies, museums, libraries, art galleries, cultural research centers, as well as NGOs, studios, and associations that focus on cultural preservation (Liputan6 .com 2023). In 2018, the Molokiyah Cultural Arts Institute was established with the intention of elevating, maintaining and preserving culture in the city of Ternate, North Maluku. Ternate City is one of the areas known for its rich culture including music, dance, fine arts, batik art, oral traditions and traditional games in North Maluku Province in general and Ternate City in particular. "MOLOKU KIYE RAHA ARTS AND CULTURE INSTITUTE" which is oriented towards traditional arts and other cultures, located in Oranje Fort, Central Ternate, Ternate City. Training is an organized process that aims to improve the work skills of the workforce, both in the form of attitudes, knowledge, and skills (Gustiana et al., 2022).

Although several studies have discussed batik preservation in Java, such as the revitalization of traditional motifs in Pekalongan and Yogyakarta which have proven effective in fostering innovation and cultural tourism (Rofifah & Sudarsono, 2021; Sari, 2022), research on community-based batik training in eastern Indonesia, particularly North Maluku, remains very limited. In fact, this region possesses rich folklore and local narratives that could serve as valuable sources of inspiration for batik motifs. Previous studies have largely focused on the creative economy in established batik centers (Putra & Nugroho, 2023) or the revitalization of batik festivals in Javanese regions (Pratiwi,

2020), but have not yet integrated a community-based training approach that combines technical skills with the reinforcement of local cultural identity. Therefore, this study offers novelty by focusing on the context of the Molokiyah Arts and Culture Institute in Ternate as a center of batik training that not only enhances technical competence, but also revives North Maluku folklore as a source of creativity and strengthens the community's creative economy.

The purpose of this PKM activity is to increase the capacity of human resources of the Molokiyah Cultural Arts Institute through creative batik training, introduce design and technique innovations that are in accordance with the modern market while maintaining traditional values, empowering local communities in the field of creative economy, and encouraging collaboration between institutions, academics, and creative business actors, especially the younger generation.

## **METHODS**

This community service was carried out at the Molokiyah Arts and Culture Institute, which is located in Oranje Fort, Central Ternate, Ternate City. This activity aims to increase the human resource capacity of the Molokiyah Cultural Arts Institute through creative batik training, introducing innovations without leaving traditional values, empowering local communities in the creative economy, and encouraging cross-sector collaboration. The four stages of brand development: training, identification, implementation, and evaluation, which have been successfully implemented and elevate batik as a world cultural heritage, as well as encouraging the younger generation to actively promote and preserve it (Hakim, L. M. 2018) The method used is the participatory method, through an approach and mentoring that involves the active involvement of partners/Molokiyah Arts and Culture Institutions in every activity from planning to evaluation. The participatory method approach is carried out through five interrelated structured stages, namely: initial survey, PKM team formation, proposal making, implementation preparation and batik training. Then periodic implementation assistance is carried out in ensuring batik making activities and monitoring activities by ensuring that training participants, raw material suppliers, and academics can continue to develop, collaborate effectively, and produce useful innovations. Furthermore, program evaluation activities by assessing the success of the program through the quality of design, batik techniques, and improving the skills of participants and the preparation of documentation as well as visual reports and impact data, and distributing them to partners and stakeholders as a reference for program sustainability

## **RESULTS AND DISCUSSION**

The implementation of PKM activities at the Molokiyah Cultural Arts Institute showed significant results in terms of increasing human resource capacity, developing batik skills, and empowering local communities.

PKM activities are carried out in stages, starting with an initial survey to identify the needs and potential of partners, especially in terms of developing batik skills as part of cultural preservation and creative economy opportunities. Furthermore, the preparation stage (team formation, proposal making, and preparation for implementation), the next stage is the implementation, namely carrying out intensive training divided into several sessions, including an introduction to the history and philosophy of batik, basic batik techniques (canting, dyeing/colletting, and melorod), to the practice of design innovation using manual and digital approaches. Then the stage of monitoring assistance and the last stage of evaluation and preparation of activity reports. This training is designed to blend

traditional values with a modern touch according to market needs. Figure 1 illustrates the initial survey activity by visiting the chairman of the Molokiyah Institute of Arts and Culture.



**Figure 1. Initial Survey**

Based on the results of observations and discussions with the chairman of the Molokiyah Institute of Arts and Culture, several specific problems were found that required attention. Partners still face limitations in technical skills in batik, especially in the techniques of canting, coloring, and the creation of motifs that are in accordance with aesthetic values and modern trends. In addition, creativity in combining motifs and colors still needs to be improved in order to produce more varied works and have market appeal.

In addition to technical practices in enchanting and coloring, the development of batik motifs at the Molokiyah Cultural Arts Institute can also be enriched with oral literary narratives and local folklore. The traditional and modern motifs created by the participants not only represent visual forms, but can also function as a medium to revive local legends and myths of North Maluku, such as the story of spice journeys, Ternate folklore, to traditional regional poetry. Thus, batik plays a dual role: as a work of art as well as a vehicle for the preservation of oral traditions and classical poetry that have been inherited orally. Damayanti's research (2020) shows that integrating folklore into batik motifs is able to present visual storytelling that enriches the meaning of batik culture. In line with that, Yunus (2012) emphasized that batik has a semiotic dimension that can be read like a literary text, where symbols, colors, and patterns function as signs that communicate cultural identity. Therefore, community-based batik training like this can be directed not only to strengthen technical skills, but also to foster creative imagination sourced from local literary traditions.

In terms of participation, some participants were not fully active in training activities, both in attendance, hands-on practice, and discussions, thus hindering the optimization of skill transfer. Partners also need assistance in terms of documentation and publication of works, because they do not have an adequate reporting and visual documentation system to support the promotion, transparency, and development of programs in the future. This condition shows the need for a comprehensive training program, including the improvement of technical skills, creativity, and active participation of both practitioners and academics.



**Figure 2. PKM Team Formation, Proposal Making and Material Preparation**

The next activity is the formation of a team and the making of proposals is carried out by considering the suitability of the expertise of members to handle the problems of the Molokiyah Institute of Art and Culture as a partner as well as determine the instructor in the field of batik art. Each member has a specific role according to their field of expertise, both documentation and publication, so that all aspects of the needs of batik PKM activities at the Molokiyah Institute of Art and Culture can be handled optimally in terms of batik. Furthermore, the proposal that was prepared contains an explanation of the background, objectives, and benefits of the activity, accompanied by a training plan that includes mastering the technique of enchantment, coloring, selection of motifs, and color combinations that are interesting and relevant to local cultural values. The proposals offered are more inclined to training and mentoring, because the tools and materials and other needs have been equipped with PKM funding from FKIP Khairun University. At this stage, the preparation of batik materials at the Molokiyah Institute of Art and Culture was carried out by preparing the teaching materials and equipment needed, such as mori fabrics, canting, batik nights/candles, natural and synthetic dyes, as well as examples of batik motifs to be studied. The material is compiled systematically, including an introduction to the history and philosophy of batik, canting techniques, coloring techniques, and how to create creative motifs that are in harmony with local culture. In addition, practical guides and examples of works are prepared as references, so that participants can more easily understand and apply batik skills gradually.



**Figure 3. Introduction to the basics of batik making (history, philosophy, raw materials, and basic techniques)**

The training begins with an introduction to the basics of batik making which covers its history and development in Indonesia. Participants also learned about the philosophy of batik as a cultural heritage full of symbolic meaning. The material continued with an explanation of the main raw materials, such as mori fabric, batik night/candle, and dyes. Basic batik techniques such as canting and blocking colors were introduced gradually. Participants were taught the principles of batik design, starting from the composition arrangement to the selection of motifs. The making of traditional and modern motifs is practiced so that participants understand the variations of batik styles. The introduction of natural dyes from plants and synthetic dyes is also provided. In addition, participants learned how to mix colors to produce harmonious and interesting combinations.



**Figure 4. Batik Technique (Mencanting)**



**Figure 5. Batik Technique ( Coloring / Painting )**



**Figure 5. Batik Technique ( Melorod )**

The batik training began in sessions 1-2 with an introduction to the basics of batik which included history, philosophy, raw materials, and basic techniques. Participants also learned the principles of batik design, the use of tools and materials, and the making of traditional and modern motifs. The material is complemented by the introduction of natural and synthetic dyes along with color mixing techniques. In sessions 3-4, the training focused on the practice of batik techniques such as tinkering, coloring, and melorod, accompanied by the practice of batik design using manual and digital media, as well as the application of color mixing results on fabrics. Session 5 was used for the evaluation and assessment of participants' work, while sessions 6-7 were focused on advanced practice and technical refinement, including the application of new designs and innovations to batik works.





**Figure 6. Mentoring and Monitoring**

Assistance and monitoring of batik activities at the Molokiyah Cultural Arts Institute is carried out periodically with KUBERMAS students to ensure that the program runs as planned and achieves the expected goals. The assistance includes technical guidance, direction, and support for participants in applying the batik skills that have been learned, from the preparation of materials and tools to the completion of the work. Meanwhile, monitoring is focused on evaluating the impact of activities, ensuring that training participants, raw material suppliers, and academics can continue to develop, establish effective collaboration, especially from Khairun University and LAB Molokiyah, and produce innovations that are beneficial for the development of batik and the preservation of cultural arts, especially in Ternate City.



**Figure 7. Evaluation and Preparation of Reports**

The evaluation of the program was carried out by analyzing the success of the activities based on indicators such as the quality of the design and batik techniques produced by the participants, as well as the improvement of skills seen from the beginning to the end of the training. This evaluation process also includes the identification of shortcomings or obstacles faced during implementation, as material for improvement and development in the future. Furthermore, complete program documentation was prepared, including written reports, educational results, visual documentation, and data related to the impact of activities. This documentation is then

shared with partners and other stakeholders as a reference in maintaining the sustainability and development of the program in the future.

**Table 1.** Comparison Before and After Work Program

| Aspects                      | Before Work Program                                                                                      | After the Work Program                                                                                                                                      |
|------------------------------|----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Batik Identity               | Participants get to know the history, philosophy and cultural values contained in batik                  | Participants know the history, philosophy and cultural values of batik, especially written batik so that they are able to also convey and explain to others |
| Techniques for using canting | Participants still have difficulty using canting so that it is difficult to make pattern lines           | Participants have begun to be able to use canting stably                                                                                                    |
| Color mixing                 | Participants have not yet figured out how to mix primary colors to produce contemporary secondary colors | Participants were able to produce colors according to color needs in the motif of the image on the fabric that was more attractive                          |
| Batik making activities      | There have been batik activities but they are not innovative                                             | There are batik activities in benthic lenso size / handkerchiefs                                                                                            |



## CONCLUSION

Batik training activities at molokiyah art and cultural institutions have a positive impact on participants. Starting from the stages of introduction to history, philosophy, raw materials, tools used to basic techniques in written batik, peerta gained a deeper understanding of batik culture. Training techniques such as tinkering, coloring/mecolet, melorod to mastering color mixing techniques can be seen from increasing creativity, neatness, and confidence of participants in making art. This batik activity not only preserves cultural heritage, but also opens up opportunities for economic and creative development in the future.

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