

Promoting Rumah Batik Serasan as a Batik Production House from Muara Enim

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Abstrak

Pembuatan naskah video Rumah Batik Serasan, rumah produksi Batik asal Muara Enim, menjadi tujuan dari kegiatan pengabdian kepada masyarakat ini. Proses pengembangan naskah video menjadi dasar proyek ini yang terdiri dari konsep program, garis besar, penelitian, isi, pesan, rancangan, ujian, dan rancangan akhir. Alasan pelaksanaan kegiatan pengabdian kepada masyarakat ini adalah untuk mempromosikan Rumah Batik lokal melalui penulisan naskah video sebagai alat promosi resmi yang bisa digunakan ke depannya dalam bentuk video promosi. Untuk pembuatan naskah video Rumah Batik Serasan, penulis mengumpulkan informasi melalui wawancara dan observasi. Setelah melalui proses penulisan, naskah tersebut dicek oleh ahli bahasa. Naskah yang telah selesai untuk kegiatan ini diberi judul "Mengenal Rumah Batik Serasan Sebagai Rumah Produksi Batik dari Muara Enim." Draf akhir naskah ini diharapkan dapat digunakan untuk video promosi Rumah Batik Serasan kedepannya. Melalui naskah video promosi sentra industri batik pada pemberdayaan ekonomi masyarakat, maka kesejahteraan masyarakat setempat akan meningkat dan kemajuan perekonomian akan terfasilitasi dengan keberadaan rumah batik tersebut.

Kata Kunci: Penulisan naskah video; Promosi; Rumah batik.

Abstract

Writing a video script for Rumah Batik Serasan, a Batik production house from Muara Enim, was the goal of this community service project. The process of developing a video screenplay serves as the basis for the approach. It consists of program concepts, an outline, research, content, a message, a draft, a test, and a final draft. The reason for carrying out this community service activity is to promote local Batik Houses through writing video scripts as an official promotional tool that can be used in the future in the form of promotional videos. To develop the video script for Rumah Batik Serasan, the writers gathered information through interviews and observation. The writers wrote the script, which was subsequently assigned to specialists. The finished manuscript for this project is titled "Get to Know Rumah Batik Serasan as a Batik Production House from Muara Enim." Consequently, this final draft can be used for Rumah Batik Serasan's future promotional video. It is hoped that by basing the Batik Industrial Center's promotional video script on rural communities' economic empowerment, local welfare will be improved and economic progress will be facilitated by the Batik Center's existence.

Keywords: Batik house; Promotion; Video script writing.

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Introduction

Indonesia is strongly linked to batik, which over time has evolved into both an emblem of the country and a means of expressing Indonesian identity. The current position of batik in Indonesian society is the result of a process that started in the late 19th century but has roots in much earlier historical events that, looking back, proved to be pivotal moments. The long and intricate tale of Indonesian batik's transformation into a national symbol can be effectively understood by identifying tipping moments and investigating the processes that led up to and from them. Little adjustments might have a significant effect (Febriani et al.,

2023). As the batik pattern changes, the community is encouraged to adapt by making use of the space in their homes to start their home-based batik businesses (Indraswara et al., 2023). In Indonesia today, there are numerous batik-producing facilities. Every area has unique Batik designs. However, many people are unable to survive as a result of COVID-19. Corporate social responsibility initiatives from businesses that support partnerships with different government organizations can help batik entrepreneurs thrive (Karsana et al., 2022).

Small and medium-sized batik businesses in Indonesia are expanding quickly, but they still have a lot of obstacles to overcome as they grow (Raya et al., 2021). Low institutional and human resources, sluggish adoption of new technologies, and challenges with marketing are some of the internal obstacles. In the meantime, excessive production and distribution expenses, as well as ineffective bureaucratic services, comprise the external hurdles. Furthermore, the policies of the Indonesian government continue to be subpar in terms of promoting the growth of SMEs. Additionally, there is a dearth of mass media coverage of Indonesia's SMEs' growth (Budhi et al., 2020). Despite giving the impression that they are highly developed, Indonesian batik SMEs have many obstacles to growing their companies. Furthermore, the dynamics of the market and technology are always changing. To increase their productivity and competitive edge, Indonesian batik SMEs need to be aware of their obstacles and use open innovation (Iriyanto et al., 2021).

To address the issues, open innovation is required. Crowdsourcing, collective intelligence, user and consumer innovation, and other technologies, in addition to an organization's technology, are some examples of the methods used to innovate. That illustrates how a company may use its business model to expand its current operations, manage and get intellectual property more effectively, and find a more enlightened place for research and development in an information-rich society. Open innovation is growing as a result of complex adaptive systems, technology openness plans adopted by businesses, and market reactions brought on by new technical developments. Businesses are the primary participants in the market that drive this kind of evolution since they are essential independent agents within the entire innovation system. The majority of open innovation situations typically arise in the early phases of an industry. The industry declines after it reaches maturity. In these conditions, pricing competition between businesses is more important than technology disparities. Companies that continue to use open innovation will reap big rewards, especially in terms of market dominance (Yun & Park, 2016).

This is trickier than it might seem, though, as a lot of batik SMEs are established and unwilling to adapt. Additionally, it has been shown that a large number of SMEs are unable to improve their business performance by misusing open innovation. Many external factors, including the market, technology, laws, and the lack of involvement of stakeholders, have contributed to this status (De Marco & Di Minin, 2020). Changing customer behavior is the hardest thing for artisan SMEs to do. Consumers are always looking for the newest fashions. Meanwhile, SMEs continue to lack sufficient design expertise. Because they lack access to contemporary product design techniques or methods, they create products using antiquated knowledge. This is crucial because, according to Wanniarachchi et al. (2020), craft SMEs have to compete with large capital enterprises or other SMEs that make comparable goods. The obstacles of modern marketing are growing in tandem with advancements in technology. Customers prefer to use digital media to find products. SMEs, however, have not fully embraced or utilized online markets and promotions, nor have they executed advertising and marketing initiatives to their full potential. Digital media has even been utilized by a large number of craft SMEs, although ineffectively. This affects the inability to create distinctive, diversified, and superior items. Moreover, inefficient and ineffective work processes are also caused by a lack of technological capabilities (Dirgiatmo et al., 2020).

A total of 90.48% of government officials, encompassing those in South Sumatra and other non-Java areas, reported that their province's batik industry was facing challenges related to subsystem support and marketing. Batik SMEs claim that the growth of the batik printing sector, consumers' reluctance to buy batik, and competition from regional textiles pose threats to their marketing subsystem (Raya et al., 2021). Certain technological advancements or innovations can be embraced through digital media and e-commerce to improve the performance of Batik SMEs. Utami (2023) asserts that using a promotional media account to cultivate a positive brand image is successful. Technological developments have accompanied the transformation of traditional marketing operations into smartphone marketing. Purwaamijaya et al. (2022) claim that product enterprises can be maximized by social media video advertising. However, in their most recent advertising, the regional batik production company has not fully utilized social media platforms (Probowati et al., 2022).

This current community service project intends to assist the sustainability of Rumah Batik Serasan, a Batik production house in Muara Enim, South Sumatra, by making a promotional video screenplay that the owners can use for audiences worldwide via social media. A designer from Muara Enim and PT Bukit Asam Tbk (PTBA) worked together to showcase Batik Kujur at New York Fashion Week 2023 (PTBA News, 2023). This indicates that many local designers can compete on a worldwide scale, but the best strategy for

product marketing needs to be taken into account. By using efficient techniques to facilitate and allow customers to observe the manufacturing process, the company will become enticing and sustainable (Ismail et al., 2021). In the end, creating a batik industrial center based on the economic empowerment of rural communities advances the welfare of the local community and advances economic growth through the batik center's existence (Setiyartiti & Rachmawatie, 2021).

Methods

Using Friedman's (2012) stages of script writing, this community service project promoted Rumah Batik Serasan as a Batik Production House in Muara Enim. The steps are listed below.



Figure 1. Script Writing Stages

Investigating and conducting background information was the initial step. Before establishing the goal or outlining the content, part of the scriptwriting process frequently entails background study or analysis of the subject matter. Research was conducted in several tested methods. We had access to encyclopedias, libraries, and the internet. Gathering background data on a product or procedure for a corporate program was another example of research. We might need to study instruction manuals and brochures, speak with corporate personnel who were familiar with the product, and conducted interviews to write about the client's product. At this moment, we observed a particular requirement for specialized knowledge. The concept came in second. An idea or outline was the first official document we drafted during the scriptwriting process. The purpose was to articulate the main concepts and program vision in written form. The writing style of this document was traditional prose. It did not have a unique format. Concepts were hard to define because they did not have a set length or shape. Pitching was the third. It was not writing; it was talking. It was a component of concept selling and communication in the media and entertainment sectors. In addition to writing down the story's ideas, the narrator conveyed them during the meeting. Pitching took the form of observation and interview in this instance.

Treatment was the fourth. The treatment followed the premise. These two terms were widely used and comprehended. They were understood by the writers, as well as how to compose them. Structure and scene organization were key components of a treatment. The story made sense in order. At this step, the author separated the subject into a few key points and put them in order of importance in a scene. The initial draft was the fifth. This documentary's name went without saying. The earliest attempt to adapt the treatment's information into a screenplay or script format suitable for the medium was called the first draft script. At this point, the writers developed the entire script using the developed concept and treatment as a guide. Revision was the sixth. Readers and critics were involved at every step of the scriptwriting process. The most difficult aspect of writing was revision since it required self-criticism. It entailed discarding or revising concepts after devoting time and effort to their successful implementation. There were various revision levels. Spelling and grammar corrections were not included in the revision. This had to be fixed before being submitted. It entailed removing unnecessary content. The final draft was the last one. Another self-explanatory term was the final draft. Like all writers, scriptwriters evaluated their work critically and strived for continual development. With the completion of this paper, the writer's assignment and all associated contracts came to an end.

Result and Discussion

Before we defined the objective or created the content plan, we first conducted background research and investigation into the topic. All of the writers stayed up to date on the most recent issues by reading relevant materials from a variety of sources, such as books and journal articles. After a lengthy discussion, we made the decision to look into Batik production companies, which had numerous difficulties in the wake of the pandemic. The site project was decided upon as Rumah Batik Serasan. Outlining the main concepts pertaining to the who, which, when, why, what, and how questions about this production house helped create the concept for the second stage. According to Friedmann (2012), this process as the planning section is necessary to result in better quality of product at the end. The main focus became how Rumah Batik Serasan blended innovation and cultural heritage into exquisite batik items, with a target market that included both residents and visitors who are interested in art and culture. The script's title, target audiences, objectives, and runtime were all included in the plan. The film, which lasted between four and eight minutes,

was sufficient to include details about Rumah Batik Serasan into the scriptwriting process. Subsequently, pitching was carried out by direct observation and interview with the production house.



Figure 2. Site visit

The owner of Rumah Batik Serasan, Mr. Totok Adi Hermanto, and his employees were interviewed, and the results included detailed information about the production house's background, the sort of batik they made, and their prices. For documentation, the writer also recorded a few movies in and around Rumah Batik Serasan. Following the interview, a location, product, and creative process observation of the Batik producing process was carried out. This process leads to better quality product for better promotion of the house (Utami, 2023). The steps used to make batik at Rumah Batik Serasan are listed below. Techniques like color locking, stamping, and dying had been noticed.



Figure 3. Stamping



Figure 4. Dyeing**Figure 5. Color Locking**

The treatment phase came next. The resources chosen for the script writing process were the outcomes of the observations and interviews. Scene organization and structure were key components of treatment. The story made sense in order. The information obtained from the source can help with better innovation of product (De Marco & Di Minin, 2020). The topics were broken down into key points at this point and sequentially arranged into the following scenes: 1) Rumah Batik Serasan's location; 2) Rumah Batik Serasan's history and background, including the year of establishment and company values; 3) The batik products, including their types, patterns, and price ranges; and 4) The production process, which included the steps involved in making batik from beginning to end as well as the tools and machines used. The following format was the outcome of the treatment.

Table 1. Treatment Structure

No	Structure	Topic
1	Hook	Fun fact about Rumah Batik Serasan
2	Opening	The general information about Rumah Batik Serasan
3	Body	The history of Rumah Batik Serasan, type of batik motifs, production process, kind of products, prices, location, event, and activities.
4	Closing	Persuasion to visit Rumah Batik Serasan

First draft is then the fifth stage. The earliest attempt to adapt the treatment's information into a screenplay or script format suitable for the medium is called the first draft script. At this point, the writers followed the script writing procedure and wrote the entire script based on the concept and treatment. Friedmann (2012) concedes that draft is an important element before the final script is produced.

Hook : Welcome to Rumah Batik Serasan, a place where cultural heritage meets creativity to create amazing batik works.

Opening : Rumah Batik Serasan is a batik production house from Muara Enim, South Sumatra, Indonesia. It was established with the main aim of preserving the traditional heritage in Muara Enim. In this video, I will share with you about Rumah Batik Serasan, starting from the history of the Rumah Batik Serasan, type of batik motifs, production process, kind of products, prices, and location of Rumah Batik Serasan. So, Let's find out more about Rumah Batik Serasan!

Body : Rumah Batik Serasan was founded for several reasons. First, the COVID-19 pandemic has caused an increase in unemployment and made it difficult for many children to continue their education. This unfavorable situation prompted the establishment of the Rumah Batik Serasan provide job opportunities for

the local community and support the education of children affected by the pandemic. Second, the founder of Rumah Batik Serasan is very fascinated by the traditions of the local community. Realizing that this tradition was gradually being abandoned, the founder was motivated to create Rumah Batik Serasan as a place to preserve and promote the cultural heritage of the area. By reviving and showcasing traditional batik techniques, Rumah Batik Serasan aims to keep local traditions alive and create a sustainable future for the community. (Continue....)

Closing : Rumah Batik Serasan is a perfect example of how cultural heritage can continue to live on through thoughtful innovation. So, let us get to know more about Rumah Batik Serasan by visiting Rumah batik serasan or visiting Rumah Batik Serasan Instagram account.

Revision is the sixth. Inefficiency of the draft can be overcome by focusing of the revision process (Friedmann, 2012). The owner and a linguist reviewed the first draft and made necessary modifications. Mr. Totok Adi Hermanto received the Indonesian screenplay from the writers in order to verify the content. He was also invited to provide any feedback or ideas regarding the plot of the script by the writer. He claimed that since the information from Rumah Batik Serasan was accurate and the content was already excellent, there was no need to make any corrections. As a result, the content was not revised for the writers. The writers supplied the linguistic specialist the English script. He noted that there were certain revisions needed for the English script. After that, the writers fixed the script's mistakes based on his recommendations. A portion of the updated script is shown in the table below.

Table 2. Updated Script

No	Draft	Revision
1	In this video, I will share with you about Rumah Batik Serasan, starting from the history of the Rumah Batik Serasan, type of batik motifs, production process, kind of products, prices, location of Rumah Batik Serasan.	In this video, I will share with you about Rumah Batik Serasan, starting from the history of the Rumah Batik Serasan, type of batik motifs, production process, kind of products, prices, and location of Rumah Batik Serasan.
2	There are various types of batik motif, tengkiang, meraje, tunggu tubang, and kopi. First, there is tengkiang motif, this motif is inspired by a place to store rice yields for staple food for rural communities in Muara Enim district.	There are various types of batik motif, such as tengkiang, tunggu tubang, and kopi. First, there is tengkiang motif. This motif is inspired by a place to store rice yields for staple food for rural communities in Muara Enim district.
3	Rumah Batik Serasan provide training to interested communities, enabling them to communities, enables them to develop their skills and improve their standard of living.	Rumah Batik Serasan provides training to interested communities, enables them to communities, enables them to develop their skills, and improves their standard of living.
4	So, let us get to know more about Rumah Batik Serasan by visiting Rumah Batik Serasan or visiting Serasan Batik House Instagram.	So, let us get to know more about Rumah Batik Serasan by visiting Rumah Batik Serasan or visiting Rumah Batik Serasan Instagram account.

The last draft is the final draft. The term "final draft" is another one that should go without saying. Scriptwriters, like all writers, assess their work critically and aim for ongoing improvement. The writer's assignment and all related contracts should terminate with the completion of this paper. Below is the finished screenplay for a video promoting Rumah Batik Serasan as a Batik Production House from Muara Enim. It is expected that the role of the final script can contribute to that better promotion of the house as most regional batik production company has not fully utilized social media platforms (Probawati et al., 2022).

Hook : Welcome to Rumah Batik Serasan, a place where cultural heritage meets creativity to create amazing batik works.

Opening: Rumah Batik Serasan is a batik production house from Muara Enim, South Sumatra, Indonesia. It was established with the main aim of preserving the cultural heritage in Muara Enim. In this video, I will share with you about Rumah Batik Serasan, starting from the history of the Rumah Batik Serasan, type of batik motifs, production process, kind of products, prices, and location of Rumah Batik Serasan. So, Let's find out more about Rumah Batik Serasan!

Body : Rumah Batik Serasan was founded for several reasons. First, the COVID-19 pandemic has caused an increase unemployment and made it difficult for many children to continue their education. This unfavorable situation prompted the establishment of the Rumah Batik Serasan to provide job opportunities for the local community and support the education of children affected by the pandemic. Second, the founder of Rumah Batik Serasan is very fascinated by the cultural heritage of the local community. Realizing that this cultural heritage was gradually being abandoned, the founder was motivated to create Rumah Batik Serasan as a place to preserve and promote the cultural heritage of the area. Rumah Batik Serasan aims to keep cultural heritage alive and create a sustainable future for the community by producing Batik inspired by cultural heritage. (Continue...)

Closing : Rumah Batik Serasan is a perfect example of how cultural heritage can continue to live on through thoughtful innovation. So, let us get to know more about Rumah Batik Serasan by visiting Rumah Batik Serasan or visiting Rumah Batik Serasan Instagram account.

Conclusion

The subject of how to develop a video script to promote Rumah Batik Serasan as a Batik Production House from Muara Enim has been addressed by this community service project. Composing a video script involves seven stages: preparation, ideation, pitching, treatment, initial draft, editing, and completion. The final draft of the script came as the output of this community service project that consisted of hook, opening, body, and closing. This can be used for the following project, which is the video creation and promotion, later on. In order to raise public knowledge of Rumah Batik Serasan, the writers propose using the video screenplay as an informational tool about the batik production company. Furthermore, this can serve as a model for the upcoming project, which aims to produce a different video screenplay in a comparable subject to advance the welfare and economic development of rural communities.

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