



Branding of Riau Batik Pucuk Rebung Motive to Increase the Creativity of Vocational High School Students

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Abstract. The purpose of writing this article is to conceptualize Riau Batik Motif Branding to increase the Creativity of Vocational High School Students and to create Riau Batik Branding designs. This study uses a descriptive method with a qualitative research process. The research subjects were students and teachers of Cultural Arts at SMK Negeri 1 Mandau. Collecting observation data, interviews, and documentation. In this study, how is the Riau Batik motif before analyzing the Branding design strategy in the form of digital printing design to increase students' motivation in elevating the local wisdom of Riau Batik culture. Good. The hope of the result of this research is to increase students' creativity in Branding Batik Riau motifs by creating a branding design for Batik Riau Pucuk Rebung.

Keywords: Branding Strategy · Riau Batik Motif · Creativity

1 Introduction

Currently, it is found that there is a lack of knowledge of students in Vocational Schools about the wisdom of Riau Malay local culture in the batik motif sector. This is because there are so many fields of knowledge that students must learn and the lack of information about Riau Malay culture on batik motifs.

Riau has a harmonious impression with integrated floral motif with soft color shades and perpendicular grooves which are known as veils. Riau batik has more than 300 motive and 39 have Intellectual Property Rights [1].

Nowadays batik is a representation of a legacy of tradition, often has the opposite impression of modernity (progress). While progress almost always has an impact on the decay of traditions. It is Indonesia's obligation to protect batik from changing times and maintain the essence of a piece of cloth that has a philosophy and by conceptualizing the branding of Riau batik motifs to introduce and increase the creativity of vocational students by choosing tunas bambu batik motifs. The reason why this motif was chosen is because it is the most widely used motif in tourism, government offices, street architecture and schools.

The Pucuk rebung motif has the meaning of Tunas bambu, this motif symbolizes the power that comes from within the Pucuk Rebung motive consists of various types according to its shape.

Previous studies related to this research are:

- Planned and strong branding will have an impact on product positioning which will impact consumer loyalty. An example is consumers of batik products who are familiar with branding strategies, such as the examples of Danar Hadi, Keris and Alleira. If batik is able to become king in its own country and able to exist in Indonesia, one of the reasons is having a brand positioning in the hearts of consumers, then this cultural heritage of high value will never disappear. And it is hoped that it will always be the future of the pride of the Indonesian nation. And from the point of view of batik entrepreneurs and craftsmen, their economy will increase and their batik business will always be sustainable (existence) [2].
- The product is designed to have a more modern style. Branding design along with the implementation is aimed to give a soul to Ceripta as a new brand that will liven up the brand with a strong and clear identity that fits the target audience. The promotion is also adjusted to the media that are most relevant to millennials. This design is expected to increase awareness, develop business from Ceripta, and help Ceripta compete with other local brands [3].
- Together, product branding, product quality and marketing strategy have a positive and significant effect on purchasing decisions. The magnitude of the coefficient of determination is 0.407, this means that 40.7% of purchasing decisions can be explained by product branding, product quality and marketing strategy, while the remaining 59.3% is explained by other variables not examined in this study. It is recommended to maintain good product branding, optimize product quality and marketing strategies to improve purchasing decisions [4].
- Analyzing the variety of aesthetics both in terms of motifs and patterns of today's Riau Malay batik with the values adopted in society. This study uses a qualitative descriptive research method with data collection techniques through observation, interviews, documentation and library research. Regeneration of the aesthetic variety of today's Riau Malay batik motifs which adopt 2 types of patterns, namely the veil pattern and the sow pattern. The veil pattern is a vertical, elongated and transcendental pattern. Meanwhile, the philosophy of the sow pattern is not clear, with the visualization of stacked and dense motifs [5].

From the previous research above, the renewal that the author did and the difference lies in the creation of branding on the shoots of bamboo shoots motif which elevates the local wisdom of the batik motifs of the shoots of bamboo shoots of Riau Province which is combined with technological developments in the creation of his work so that the creation process becomes attractive, practical and produces digital images. In the end it can be applied to digital printing media which is currently growing rapidly so that it can increase student creativity in today's digital age.

2 Methodology

The method used in this study is a descriptive method with a qualitative paradigm, which is a method that is expected to provide an independent description of interrelated factors. The subjects in this study were students and teachers of class 10 of the Department of Computer Network Engineering totaling 35 students at SMK Negeri 1 Mandau in the field of Cultural Arts. In this study, the purposive technique was used where the object studied was only part of the number of class 10 students with all skill competencies.

The location used in this study is the Clean Water Pipeline, Simpang Padang Dur Village, Bengkalis Regency, Riau Province. Data collection techniques were carried out by means of observation, interviews and documentation.

In this study, the author uses descriptive analysis techniques (Descriptive Analysis Research), which are techniques used to solve problems by collecting data, compiling/clarifying, analyzing and interpreting [6].

3 Results and Discussion

Riau Province is rich in various batik motifs, but it is not yet well known among students at school. Through this, the author has reformed by doing 4 ways, namely: (1) Concepting Riau batik motif branding to recognize and increase student creativity (2) Creating a branding plan Riau batik with shoots of bamboo shoots (3) Produces the development of motifs that have an attractive appearance in the renewal of designs (4) Using student creativity in designing bamboo shoots of batik motifs. To make it happen there are several concepts that must be done, namely:

3.1 Riau Batik Branding Strategy with Pucuk Rebung Motif

When designing batik motif branding, it must have different characteristics among other competitors. Building a distinctive brand character is one of the guarantees for the brand to enter the best and be accepted in the community. To build brand character, a visual or branding identity is needed that is consistently used in various media that will be applied. The branding strategy in it includes 6 potentials that have been developed, namely: using appropriate symbols, having brand messages, integrating brands, conducting soft campaigns and being consistent.

In the application of this strategy students are directed to express themselves through imagination and develop into ideas that students have which are then poured into the form of a Riau batik brand design with shoots of Pucuk Rebung whose motive are developed according to the creativity of students by using the right theory in the creation of works of art, especially Batik.

3.2 Riau Batik Motive

Of the various types of motifs found in Malay weaving, 'shoot shoots' is the most dominant and often used motif. The main characteristic of the Pucuk Rebung motive is the triangular shape taken from the shape of Pucuk rebung. The Pucuk rebung motive is found on the head of the cloth, the bottom and the tip of the sheath. The Pucuk rebung motive symbolizes good hope because bamboo is a tree that is not easily knocked down by strong winds. However, the meaning and use of this motif is only known by certain people, especially in the Sumatra region which is known to be thick with the influence of Malay culture. In this motif branding, students are involved by providing a basic picture of knowledge about Riau batik, elements of fine art and the limits of batik branding design so that the characteristics of local batik wisdom are maintained. Pucuk Rebung branding design applied on drawing paper with the first step of making a sketch then



Fig. 1. Basic Riau Batik motif Pucuk Rebung.



Fig. 2. Pucuk Rebung Motif branding results.

drawing a pattern and followed by coloring. In the next digital design drawing, students use the Photoshop and Corel Draw applications by repainting the images that have been scanned. There were 35 students who did branding, of which the 3 best works to be branded (Fig. 1 and 2).

3.3 Creativity

Creativity as the ability to create something new, as the ability to provide new ideas that can be applied in solving problems, or as the ability to see new relationships between pre-existing elements [7].

Creativity in the four dimensions known as *Four P's of Creativity*, namely dimensions *Person, Process, Press, dan Product*. Creativity in terms of “personal” (*person*) refers to the creative power potential that exists in each individual. Creativity as a “process” (*process*) can be formulated as a form of thinking in which individuals try to find new relationships, get answers, new methods or ways of dealing with a problem. Creativity as a “driver” (*press*) that comes from oneself (internal) in the form of a strong desire and motivation to be creative [8].

Creativity is currently being discussed a lot, both in educational institutions, in companies or in government. Talking about the importance of creativity, it is developed in school, demanded in work, and needed for development. The definition of creativity varies depending on the angle from which people look at it. It must be admitted that

it is difficult to define an operational definition of creativity, because creativity is a multidimensional and plural concept [9].

Creativity is defined depending on from people look at him. This is for two reasons, firstly because creativity is a “hypothetical construct” and secondly, the definition of creativity depends on the theoretical basis on which the definition is made. Creativity is also distinguished into consensual and conceptual definitions. The consensual definition emphasizes the creative product aspect which is assessed by the degree of creativity by expert observers, while the conceptual is based on the following assumptions: a) creative products or observable responses are manifestations of the peak of creativity, b) creativity is something that can be recognized by observers. Outsiders and they can agree that something is a creative product, c) creativity differs in degree, and observers can come to an agreement that one product is more creative than another. This definition is often used in the fields of science and art, both concerning products, people, processes and the environment in which creative people develop their creativity.

3.4 Riau Batik Branding Learning Process

It is necessary to prepare a set of competencies for certain subjects who want to explore them both at the conceptual (theoretical) level and practical experience [10].

Art learning, which uses art as an educational medium, is expected to be able to accommodate the needs of students to carry out creative activities according to their respective abilities. In other words, to realize the goals of art education, conducive situations and conditions must be created, and students’ skills with regard to the demands of situations and conditions that are relatively fast and always changing.

In the Branding Process carried out by students, it can be seen from the creativity of students at SMK Negeri 1 Mandau which aims here to channel talent with the object of batik pucuk rebung in Riau Province by channeling the imagination that is in the mind then poured in the form of images that match the concept of elevating local wisdom batik motive batik of Pucuk rebung in the Riau area. Concepts are the result of work in the form of thoughts that determine the goals, feasibility and targets to be addressed which are translated into visual forms, colors and typography [11].




The final result of the student activity produced three designs of art that had aesthetic value in accordance with the criteria in the development of local wisdom designs. In the selection of designs, it has been through selection first.

In the implementation in the classroom (Table 1), students are divided into 4 groups, in which each group from the teacher’s observations have students who have the ability to draw and have good intelligence based on assessments in learning arts and culture in the classroom. Each student is given an understanding of the material elements of art, color theory and technical guidelines by the teacher in the form of work steps that are followed by students. In creating the design, the teacher gives freedom to work.

3.5 Color

In branding the Riau pucuk rebung batik motif, students are first given knowledge of color theory in the form of a color circle. In branding, the batik of pucuk rebung is

Table 1. Student activities at state vocational high school 1 Mandau in branding Riau Batik motif Pucuk Rebung.

Activity Documentation	Process	Results
	Teacher Explains, asks questions and discusses	Students Get to Know Riau Batik
	Sketches, Shapes and Coloring	Students create a Pucuk Rebung motif branding design
	Evaluation	Produce Pucuk Rebung motif branding according to the criteria

based on the colors red, yellow and blue which are the roots of the art tradition. Sir Isaac Newton developed the first color circle diagram in 1666. Since then scientists and artists have studied and designed various variations of this color concept.

Color is a sensation evoked by the brain as a result of the touch of light waves on the retina of the eye, there are approximately 10 million different colors that can be seen from the human eye in the form of natural and artificial colors [12] (Fig. 3).

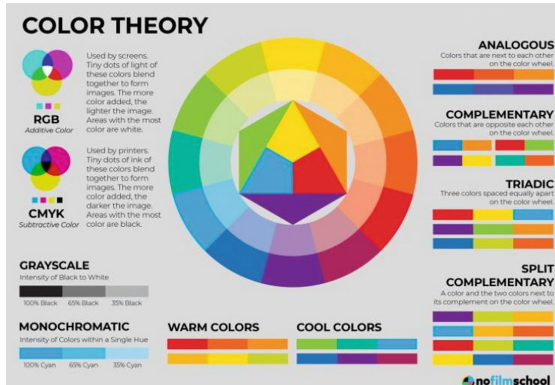


Fig. 3. Color theory diagrams.

4 Conclusion

This research is about inviting students to participate in preserving the local wisdom of Malay culture in the Riau region in the field of Riau Pucuk Rebung batik on the grounds that this batik motif is widely used in government institutions ranging from office equipment, building decorations, bridges, public facilities and posters. By doing branding aims to lift students' creativity in branding the batik motif. Analysis of the findings obtained by learning descriptive analysis technique (Descriptive Analysis Research) after the implementation of 90% of students' creativity increased this was evidenced by the results of practice, documentation and the process of working on branding projects as evidenced by the creation of the 3 best designs resulting from branding from 35 students carried out by students. Business what has been done in this research is the application of the branding process, the process of increasing creativity and elevating the local wisdom of Riau batik. For further development, the researcher hopes that this can be continued in the direction of digital design with various media so that students get more benefits in developing their creative potential in creating new works that are more innovative and can become business opportunities in accordance with the motto of *SMK BISA* (ready to work, polite, independent and creative).

Acknowledgments. It is necessary to hold activities to introduce and promote local cultural wisdom of works of art in Riau Province that involve art and culture teachers at all levels of education.

Hopefully the findings obtained can be given significant value to be used as input for planners and curriculum development in preparing various types and forms of learning activities oriented to local cultural wisdom, skills and further research.

Authors' Contributions. It is necessary to study the knowledge of Riau batik motifs to be included in curriculum development in the syllabus for arts and culture subjects as a science of cultural wisdom in the province of Riau through the field of fine arts.

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