

The Socialization of Batik Culture to Enhance Children's Creativity in a Puchong Guidance Studio In Kuala Lumpur, Malaysia

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Abstract: This socialization program for the introduction of batik culture in Sanggar Bimbingan (SB) Puchong, Kuala Lumpur, Malaysia, aims to provide insight into the art of batik and train the skills of Indonesian migrant workers (TKI) children in making simple batik works. This activity was carried out by students of the International Community Service Program (KKN) of the Jam'iyah Mahmudiyah Institute of Langkat using a participatory method involving the presentation of theory, demonstration of batik techniques, and hands-on practice. With a descriptive qualitative approach, data were collected through observation and direct interaction with participants totaling 35 children. The results of the activity showed that the SB Puchong children not only gained technical skills in batik making, but also increasingly understood the philosophy and cultural values contained in batik. The enthusiasm of the participants can be seen from their interest in choosing motifs, mixing colors, and applying both dip and colet dyeing techniques. In addition, the training increased the children's appreciation of Indonesia's cultural heritage and fostered a sense of pride in

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their cultural identity despite being in an overseas environment. The evaluation of the activity showed that the practice-based method was effective in improving the participants' understanding and skills, as well as providing valuable experience in the creative process of making batik. With the success of this program, it is hoped that the children's awareness of the importance of cultural preservation and can continue to develop their batik skills in the future.

Keywords: Batik, Culture, Creativity, International Community Service Program (KKN).

Introduction

Sanggar Bimbingan (SB) Puchong is one of the non-formal education center that plays a role in providing additional education for children of Indonesian migrant workers (TKI) in Kuala Lumpur, Malaysia. The center is a place for children to learn academic and non-academic learning to improve their competencies. In addition to basic subjects such as Mathematics, Indonesian Language, and Natural Sciences, SB Puchong also provides arts and cultural learning as a form of the preservation of Indonesian cultural heritage ([Wang, 2019](#)). In order to support the development of children's creativity, students of the International Community Service Program (KKN) from Institut Jam'iyah Mahmudiyah Langkat carried out a socialization program for the introduction of batik culture at SB Puchong. This activity provides insight into the art of batik to children, as well as train their skills in making simple batik artworks ([Sugiarto et al., 2025](#)). This program is expected to arouse children's interest in batik art and preserve Indonesian culture in an overseas environment ([Priyanto, 2024](#)).

Batik learning is not only an art activity but also a means to hone children's fine motor skills, imagination, and thoroughness in their work ([Sukadari & Huda, 2021](#)). Skills are learning outcomes in the psychomotor domain that can be developed through practice and direct experience. Thus, children's involvement in batik activities can be one of the effective methods in improving their creativity ([Prasetiyo et al., 2022](#)). In addition, the introduction of Batik culture has also had a deep educational value. Children are invited to understand the philosophy and meaning contained in batik motifs ([Dinata, 2018](#); [Wahida & Handayani, 2019](#)). Batik art is not just a pattern on cloth; it also reflects cultural identity and life values ([Abokhoza et al., 2019](#)). Through this activity, SB Puchong children can understand that batik is not just an art product, but also a cultural heritage that must be maintained and preserved ([Vietze et al., 2020](#)).

currently of globalization, Indonesian children living abroad face challenges in maintaining their cultural identity. Therefore, this activity represents a strategic effort in introducing Indonesian traditional arts to the younger generation ([Jeon et al., 2024](#); [Juwariyah et al.,](#)

[2023](#)). Through learning how to make batik, they can feel direct involvement in the creative process and gain valuable experiences that can form a love for their own culture ([Xiong et al., 2021](#)). The implementation of this program was carried out using a participatory method, where International KKN students from Institut Jam'iyah Mahmudiyah Langkat acted as facilitators in guiding SB Puchong children. The activity began with an explanation of the history of batik, followed by a demonstration of basic batik techniques, as well as a hands-on practice session involving students. With this activity, it is hoped that children can better understand and appreciate the art of batik in depth. With the socialization of the introduction of batik culture, it is hoped that SB Puchong children will develop their creativity and have an awareness of the importance of preserving the nation's culture. In addition, this program is also a form of contribution from International KKN students to supporting cultural education for Indonesian children abroad.

Research Method

This activity was carried out by providing material and batik practices to children in the Puchong Guidance Studio, Kuala Lumpur, Malaysia. This socialization was carried out on February 24, 2025, as part of the International Community Service Program (KKN) of Jam'iyah Mahmudiyah Langkat Institute students. The method used in this activity is a qualitative descriptive method in which data collection techniques are carried out through direct observation and interaction with activity participants ([Ablyazov & Petrov, 2019](#); [Savin et al., 2021](#)).

The goal of this activity is to provide insight to children about the art of batik, including basic techniques, the philosophy of batik motifs, and the application of batik skills in increasing creativity. The subjects who are the source of data in this activity are students and students of the Puchong Guidance Studio, comprising 35 children. In addition, other reference sources used in this report include books, articles, and journals that are relevant to the theme of the activity. This activity consists of several stages: material preparation, delivery of theory about batik art, demonstration of batik techniques, and hands-on practice sessions for participants. Through this activity, it is hoped that the children of Puchong Guidance Studio can gain new skills while increasing their appreciation of Indonesian culture ([Tao et al., 2024](#)).

Results and Discussion

Arts and skills learning is an effective method for introducing culture and developing children's creativity ([Kim & Park, 2020](#)). An activity carried out in this Community Service Program (KKN) is batik training held at the Puchong Guidance Studio, Kuala Lumpur. Batik is not only a skill for making motifs on cloth, but also part of Indonesia's cultural heritage which is rich in artistic and philosophical values.

Batik coloring training as part of the effort to introduce and preserve local culture has been successfully implemented. This activity provides participants with an understanding of batik coloring techniques and increase their appreciation of cultural heritage ([Goud & Lombardo, 2022](#)). In this training, participants not only received theories on the history and philosophy of batik but were also directly involved in the batik coloring process under the guidance of experienced instructors.

This activity involves participants from various backgrounds, especially children and teenagers who are interested in traditional arts and culture. The implementation of this activity was carried out in stages, starting from the introduction session of batik and coloring techniques, to direct practice in coloring batik motifs ([Syed Shaharuddin et al., 2021](#)). Through this training, participants not only gained new skills, but also increasingly appreciated batik as a cultural heritage that has high artistic value. The stages through which batik culture was socialized at the Puchong Guidance Studio in Kuala Lumpur, Malaysia are as follows.

Stage 1: Socialization and Introduction to Batik

In the first stage, the participants were given an explanation of batik, including its origin, historical development, and function in Indonesian society. The instructor explained that batik is not merely a patterned cloth but has a deep philosophical meaning. Each batik motif reflects life values, social status, and national symbols. Participants were also introduced to various types of batik from different regions in Indonesia, such as Pekalongan batik, which is famous for its bright flora and fauna motifs, Solo batik, which has geometric patterns with distinctive sogan colors, and Madura batik, which tends to use bold colors. By understanding these differences, participants can better appreciate the diversity of Indonesian batik. Learning the arts and skills is an effective method of introducing culture and developing children's creativity ([Kuo et al., 2024](#)). An activity carried out in this Community Service Program (KKN) is batik training held at the Puchong Guidance Studio, Kuala Lumpur. Batik is not only a skill for making motifs on cloth, but also part of Indonesia's cultural heritage which is rich in artistic and philosophical values.

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Some participants even shared their experiences that they often see their family members wearing batik on certain occasions, such as weddings, traditional celebrations, or official ceremonies. However, they only recently understood that each batik motif has its own story and philosophy that is passed down from generation to generation.



Figure 1. Material delivery by the instructor

Stage 2: Batik Coloring

After acquiring the basics of batik, the participants were introduced to several batik coloring techniques. The instructor explained that batik dyeing is not just about applying color to the cloth but also involves a systematic process for quality results. In this training, participants used dip and colet coloring.

Dip Technique

This technique is performed by dipping a batik cloth into the dye solution, depending on the desired color. The dyeing process is carried out gradually so that the resulting color is more easily absorbed and evenly distributed (He et al., 2025). Participants were taught how to mix natural and synthetic dyes to produce beautiful color gradations.

Colet Technique

The colet technique involves applying dye using a brush or a special tool to certain motifs. This technique requires accuracy and patience because participants must fill in batik motifs one by one (Krisnawati et al., 2019). Participants are taught how to combine colors so that batik motifs look livelier and more interesting. Before starting the practice, participants are given the materials needed, such as mori cloth that has been coated with malam (batik wax), natural dyes from plants such as indigo leaves for blue and secang bark for red, as well as synthetic dyes that are more durable. The instructor explained that color selection in batik is not just a matter of esthetics but also has its own meaning. For example, the sogan brown color in classic batik symbolizes wisdom and calmness, while the bright colors in coastal batik show the openness and dynamism of coastal communities.

Stage 3: Batik Coloring

1. After receiving the theory and demonstration from the instructor, the participants began to color their own batik cloth. The following steps were taken in this coloring process:
2. Determine the color combination that best matches the batik motif.
3. Gently shading the base color to produce a subtle gradation



Figure 2 Shading the batik picture

4. Adding darker colors to certain parts to give a shadow and dimensional effect.
5. Apply blending techniques with colored pencils or cotton swabs to even out the color.
6. Checking and tidying up the coloring results so that the batik motif appears clearer and more esthetic.



Figure 3 Batik coloring activity.

Each participant was given the freedom to explore their creativity in choosing color combinations that suited their own tastes. Each. Some participants tried to make batik using traditional colors, while others experimented with modern colors. Although some participants experienced difficulties, such as uneven colors or less neat motifs, they remained enthusiastic and continued to try until they obtained satisfactory results. The instructor provided direct guidance to help the participants overcome the obstacles they faced.

Stage 4: Activity Evaluation and Reflection

After the practical sessions, an evaluation and reflection session was held. Participants were given the opportunity to share their experiences during the training. Some participants revealed that they had previously thought the batik dyeing process would be easy, but after trying it themselves, they realized that this technique requires precision, patience, and skills that require further training. In addition, many participants expressed that they appreciated batik even more after learning about its intricate fabrication process, which requires great dedication. Some participants expressed a desire to continue learning and developing their batik skills further, even aspiring to create their own batik designs. From the instructor's perspective, the training provided insight that practice-based learning methods are very effective in improving participants' understanding of local culture. The instructors noted that

the participants were more enthusiastic when they were directly involved in the batik-making process than when they listened to the theory.



Figure 4 Good Coloring Results

This batik coloring training not only provides new skills to participants but also increases their awareness of the importance of preserving local culture (Mazurkevych et al., 2024). The success of this activity can be seen in the participants' increased enthusiasm for understanding and appreciating batik. Some participants expressed the desire to wear batik more often at various events as a form of pride for Indonesian culture. With this kind of activity, it is hoped that the younger generation will increasingly appreciate batik as part of cultural heritage and contribute to its preservation in the future. This training proves that a practice-based educational approach can effectively introduce a community culture. Through hands-on experience in coloring batik, participants not only learn about coloring techniques but also understand its values and philosophies contained therein (Heap, 2024).

Conclusions

The socialization and training activities on batik in Sanggar Bimbingan Puchong, Kuala Lumpur, successfully provided new insights and skills to the participants, especially in terms of batik dyeing techniques. Through a practice-based approach, participants not only understood the history and philosophy of batik but were also directly involved in the dyeing process using dip and colet techniques. This process helped participants hone their creativity and accuracy and increase their appreciation for batik as a cultural heritage of high artistic

value. This activity also proves that practice-based learning is more effective than theory in instilling cultural understanding. The enthusiasm of the participants in following each stage of the training demonstrated that their interest in art and culture could be increased through interactive methods. With this training, it is hoped that the younger generation will appreciate batik more and contribute to preserving it in the future.

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