

CHAPTER I

INTRODUCTION

1.1 Background

Indonesian traditional textiles are a cultural heritage that is not only rich in aesthetic value but also imbued with philosophical significance and national identity (Seni et al., 2024). Traditional textiles are referred to as *wastra*, a term derived from Sanskrit meaning cloth, clothing, or body covering (Yusuf & Jaelani, n.d.). More than just textile material, *wastra* holds a significant position as a symbol of cultural values, social status, and expressions of community identity passed down through generations. The importance of preserving these traditional textiles has also gained global recognition, with Indonesian Batik being a prime example. Indonesian Batik itself was designated as Indonesian Cultural Heritage on October 2, 2009, by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) as part of the intangible cultural heritage (Larasati, 2021). Therefore, this reinforces its status as part of the national identity that must be sustained. In addition to batik, according to an article on the Fitinline website, there are many other types of traditional textiles that have gained global recognition, such as Ikat Weaving, Songket, Endek, Ulos, and Gringsing, each with its own unique characteristics and the potential to receive international recognition in the future. Therefore, traditional *textiles* deserve to be preserved, maintained, and reintroduced to the younger generation so they remain relevant in the modern era.

As times change, the cultural heritage of *traditional textiles* is now beginning to receive renewed attention, particularly among Generation Z, who are adopting them as part of fashion trends. (Wening et al., n.d.) In her journal, Wening argues that today's youth demonstrate a high interest in fashion products rooted in local culture, such as blending traditional fabrics with modern clothing, and also value local culture and heritage when their use aligns with their lifestyle. In the media outlet Berita Anak Surabaya Gerak Samudera, a founder of the Surabaya Youth in Traditional Textiles Community stated that preserving culture by integrating it into contemporary lifestyles is better than abandoning it. Many teenagers and young adults now incorporate traditional textiles into specific events, following a trend known as "berkain." The "berkain" trend itself originated from

the formation of a community engaged in a digital campaign initiated by the Swara Gembira community.

Berkain, which in the past was synonymous with traditional imagery and classical Indonesian culture, is now undergoing revitalization alongside the progression of time. Whereas traditional fabrics were once used only in traditional ceremonies, celebrations, or specific formal occasions, berkain is now emerging in broader contexts through modern stylistic touches (Selly et al., 2024). Generation Z, as a group that has grown up in the digital era, is beginning to incorporate traditional textiles into their self-expression. They tend to challenge traditional norms and fashion stereotypes in innovative ways (Santiyuda et al., 2023). With the support of social media, the trend of wearing traditional textiles is spreading more easily. For this generation, wearing traditional cloth is no longer merely a symbol of tradition but also a medium to express identity, uniqueness, and pride in local culture through practical, modern-lifestyle-appropriate attire.

However, despite this trend's growth, challenges remain, such as the perception that wearing traditional cloth is cumbersome due to complex wearing methods, difficulties in pairing the fabric with modern clothing, and a lack of confidence stemming from concerns that it doesn't suit one's body shape or appears outdated. This phenomenon not only influences fashion preferences but also impacts the apparel industry, presenting opportunities for development in the field (Wening et al., n.d.).

According to Lee and Kotler (2020, p. 32), the purpose of a campaign is to persuade or trigger a change in public behavior. The design of this commercial campaign utilizes two media channels: the primary medium—digital platforms via social media—and campaign activities centered on the same theme. The digital campaign not only emphasizes visual aspects but also presents educational and interactive content about batik fabric, such as styling tutorials, *mix-and-match* guides, tips on matching fabric to body shapes, and draping techniques. This digital content is designed as a medium to preserve batik fabric and also to assist in the marketing of batik products. The campaign also provides education on the meaning behind each batik fabric, so that the audience becomes more connected to the cultural values associated with wearing batik.



Figure 1. 1 Batik Wistara Logo (Source: <https://www.batikwistara.com/tentang>)

When designing a campaign, *stakeholders* are needed to ensure the process runs smoothly. This initiative is supported by Batik Wistara, which focuses on improving the quality of the batik fabric to be used throughout the campaign. Batik Wistara also provides resources for batik-making training and *workshops*. The entire batik-making process—from design and wax application to the transformation of fabric into clothing—has been carried out by people with disabilities since 2010. Batik Wistara itself operates under the AORA Wistara Dharma Foundation, which offers numerous training programs for people with disabilities who wish to enter the workforce. Rather than simply employing them, Batik Wistara creates opportunities for people with disabilities who want to work as batik artisans.

According to an interview with Mrs. Sumarni, the majority of consumers for batik products are government employees or corporate workers. This is because Batik Wistara has collaborated with the government for years in managing SMEs and has received recognition for empowering disabled artisans. According to her, young people's interest in hand-drawn batik fabric is particularly low due to competition with printed batik. In light of this issue, the brand needs to enhance its creative promotion by leveraging trends, through both digital and conventional commercial campaigns. The growing trend of internet usage in Indonesia presents an effective opportunity to market products digitally to boost *brand awareness*.

In line with its vision and mission, Batik Wistara is committed to preserving Indonesia's cultural heritage through the sustainable conservation and innovation of batik. With

Batik Wistara's involvement as a stakeholder in this initiative, the brand has fulfilled its vision and mission as a batik producer dedicated to preserving Indonesian culture. Additionally, the objective of this initiative is to increase consumer interest in purchasing traditional fabric products produced by Batik Wistara among teenagers, as the primary consumer base for batik sales consists of working-age adults; therefore, through this commercial campaign, Batik Wistara stands to gain significant benefits by featuring its batik fabric products as the medium for the campaign—an effort to adapt traditional products while presenting them in a modern style. By 2025, there will be 229 million internet users in Indonesia (APJII, 2025). This makes social media the fastest medium for disseminating information about traditional textiles. Among these 229 million people, students—from schoolchildren to university students—constitute the largest group of internet users, aligning with the target audience of the younger generation as the future custodians of local cultural preservation. In today's era, conducting commercial campaigns has become an essential marketing strategy to reach a broad audience, as it leverages digital platforms such as social media and others.

Based on the author's assumption, marketing products through a commercial campaign is a more effective way to reach a broader audience at a relatively low cost. The use of digital media in campaign activities allows for *real-time* measurement of results, enabling the determination of the most appropriate strategy. In the Batik Wistara commercial campaign, the author employed *Integrated Marketing Communication* (IMC)—a marketing communication concept encompassing the planning, execution, and evaluation of persuasive communication aimed at consumers. Communicating this requires creativity as an effort to attract interest and build a positive image once the audience is engaged through creative visuals. In addition to IMC, the author also employs Brand Activation as a process of interaction to bring the brand to life in consumers' minds (Aurora & Aulia, 2024).

1.2 Problem Identification

1. According to Akihito Fujiwara's 2024 journal, the challenge for traditional textile culture is facing societal changes influenced by Western culture, which can shift consumer interest away from local cultural heritage.
2. Based on interviews with stakeholders, batik fabric sales are not in high demand among buyers; consumers often purchase batik that has already been sewn into clothing.
3. Based on a survey of 103 respondents, 86.9% indicated that they face difficulties in incorporating batik into their daily activities due to the complexity of wearing it and its impracticality.
4. Observations indicate that Batik Wistara has not yet fully optimized the use of social media as a promotional channel for its products.

1.3 Problem Statement

How can Batik Wistara design a commercial campaign leveraging the trend of wearing traditional cloth?

1.4 Scope of the Problem

The design of this commercial campaign is based on the following problem constraints:

1. Geographically, the campaign activities will be centered in the city of Surabaya
2. The target audience for this design is young adults aged 20–39.
3. This design is divided into two media categories: primary media and supporting media. Primary media consists of social media platforms such as Instagram and TikTok, while supporting media includes brochures, posters, banners, and *merchandise*.
4. The concept of this campaign is to use it as a medium to introduce traditional fabrics and provide education on the manufacturing process, care instructions, and how to wear traditional fabrics as a fashion statement.
5. In addition to educational content, the designer also promotes Batik Wistara products by implementing an *Integrated Marketing Communication* strategy through the campaign.
6. In this design, stakeholders will serve as the primary sources of information and the owners of the products to be used during the campaign.

1.5 Design Objectives

1. To change the stigma that traditional fabrics are outdated and irrelevant through a campaign featuring visually appealing content, educational materials, and a

cultural storytelling that demonstrates traditional fabrics can also be contemporary fashion that keeps up with trends.

2. To increase interest among teenagers in purchasing traditional fabric products produced by Batik Wistara.
3. Provide educational guidance on practical and easy-to-learn techniques for draping traditional fabrics, so that teenagers can discover ways to wear them that are appropriate, comfortable, and applicable in daily activities.
4. Introducing the target audience to the batik production house in Surabaya, Batik Wistara, and optimizing the use of social media as a promotional tool.

1.6 Benefits of the Design

1. This design can help Batik Wistara enhance *brand activation* and *brand awareness*, as well as boost sales—particularly in the sale of traditional fabrics to teenagers—as a form of preserving local culture, which is increasingly declining due to globalization.
2. This design addresses the understanding that traditional fabrics can be part of everyday lifestyle, not just for formal events, thereby expanding the scope of their use. As such, this design can serve as an informative resource on care and usage to help change teenagers' perceptions regarding traditional fabrics.
3. This design offers solutions to challenges in fabric techniques and the blending of traditional culture with modern styles—factors contributing to the declining interest among teenagers in preserving traditional textiles. By leveraging social media, which is considered more accessible, this approach provides a solution to these issues.

1.7 Design Framework

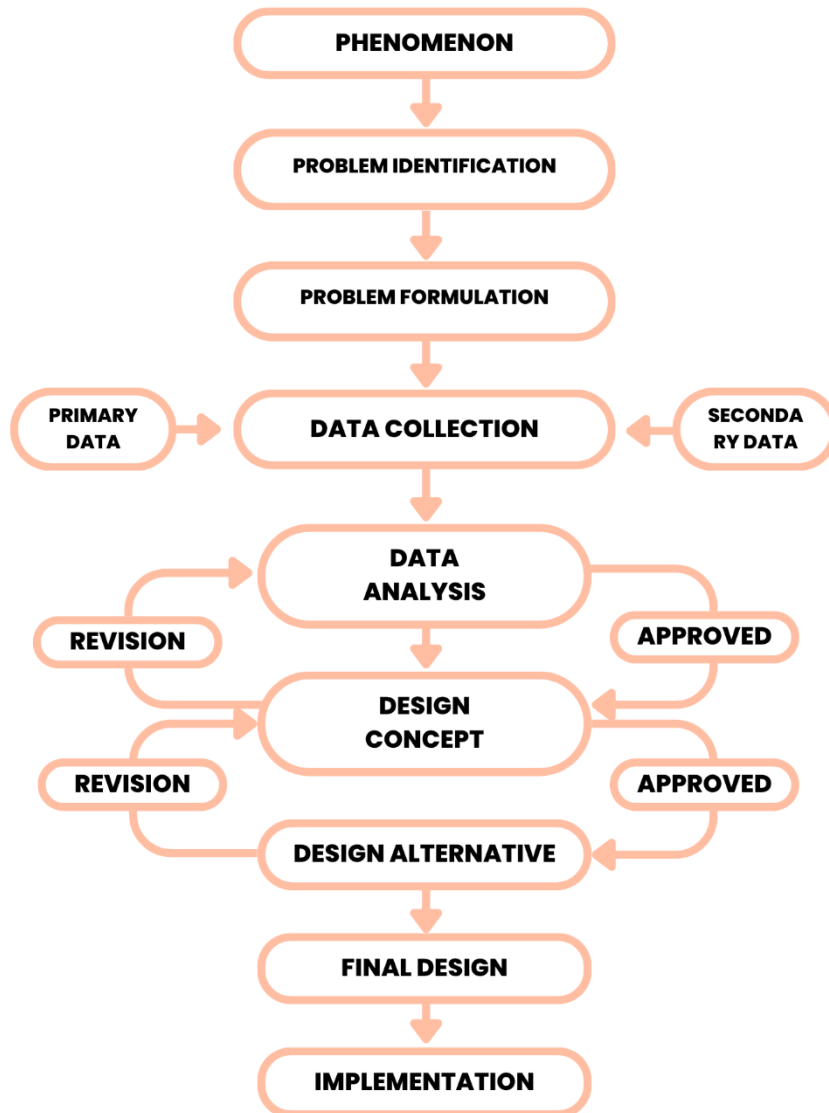


Figure 1. 2 Design Framework (Source: Personal Document, 2025)