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The Plurality of Tuban Regency: Film and Batik Visualization to Build Community Collective Memory through Social Media

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Abstract - The COVID-19 pandemic necessitates the use of all sectors in communication through online media based on using Internet networks and audio-visual technology. Gedog Tuban Batik fabric has the potential to develop the motifs and coloring of the fabric that can be done by batik artisans. Meanwhile, the impact of COVID-19 has resulted in a decline in the economic activity of artisans. To overcome this, a method of empowering the Tuban community is needed so that they can continue to produce Tuban batik. The community is equipped to express themselves through audio and visual media as well as coloring and motifs for developing Gedog batik with the citizen journalist method and applied art. This is an ethnographic research using qualitative methods. The data collection techniques were done through in-depth interviews and observations. The results of the study show that through the empowerment of local resources, the Tuban community has an alternative activity, namely batik making in order to survive during the pandemic. The residents of Tuban are agents of information in terms of how to produce, distribute, and exhibit Gedog batik through their smart phone technology. It builds the literacy skills of the local community through the art, culture, and history in Tuban as a communication medium that reminds the residents of the local wisdom through their collective memory.

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Keywords---applied art, citizen journalist, collective memory, COVID-19 pandemic, local wisdom.

Introduction

Tuban Regency is a⁹ area consisting of 38 districts and cities in the administrative area of East Java Province, located on the northern⁵ coast of Java Island with an area of 1,904.70 km² and a beach length of 65 km. Tuban is called the City of Guardians because the Tuban area was one of the centers for the spread of Islamic teachings in Java. Tuban is known by the nickname of “the city of tuak” because the Tuban area is very famous for producing traditional drinks (*tuak & legen*) derived from the essence of *siwalan* flowers (*lontar*) and religious tourism objects in Tuban which are visited by many tourists such as the grave of Wali Sunan Bonang, the grave of Syeh Maulana Ibrahim Asmaraq⁵adi (Palang), and the grave of Sunan Bejagung. Besides being the “City of Wali”, Tuban is also known as the “City of a Thousand Caves” because of its location in the Limestone Mountains. The famous caves in Tuban are Akbar Cave and Putri Asih Cave. The famous crafts are *gedhog* batik and Tuban batik as traditional fabrics used as a means of conducting traditional ceremonies. This fabric in particular has some differences compared to traditional fabrics from other regions. One of the main differences is that the traditional cloth is made to fulfill the needs of ritual occasions for some community groups, while non-traditional cloth is made as a commodity to meet the needs for clothing products. In addition, traditional fabrics also have a strong philosophical meaning and are strongly embedded in people’s daily behavior. Another aspect is in terms of manufacturing techniques, in which traditional fabrics have a process that requires high craftsmanship based on the traditions that have been passed down from generation to generation¹.

Tuban as one of the ancient cities has played a role since centuries ago. There has long been trade between the “western” and “eastern” regions of the world. Merchants who crossed various countries and traveled thousands of miles were encouraged to acquire merchandise from distant lands, which were cherished as being very valuable (Anderson, 2006). For Europeans, the main attraction of the eastern world was silk and spices. Various roads were taken to connect the East and West in this trade effort. The land route across the plains of Asia was reached by horse (for the prairie area) or camel (for the desert area), while the sea route through the Mediterranean Sea, Indian Ocean, and South China Sea was reached by ship. Tuban played a role in the sea trade route². Tuban had an important history in the maritime world at that time. This is evidenced by the remains of several pagodas on the coast which are still utilized until now. Tuban has another nickname, namely *Kambang Putih*, which means that when viewed from a boat in the middle of the beach it looks like a floating reef. From the 11th to 15th centuries in the news of Chinese writers (during the Southern Song Dynasty of 1127-1279

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¹ Fajar Ciptandi, Agus Sachari, Achmad Haldani, Universitas Telkom. Fungsi dan Nilai pada Kain Batik Tulis Gedhog, Masyarakat di Kecamatan Kerek, Kabupaten Tuban, Jawa Timur. Pangung 18. 26 No. 3, September 2016

² Edi Sedyawati, M.P.B. Manu²³ Supratikno Rahardjo (1992), Tuban Kota Pelabuhan dijalan Sutra, Proyek Inventarisasi dan Dokumentasi Sejarah Nasional Direktorat Jenderal Kebudayaan Departemen Pendidikan dan Kebudayaan Republik Indonesia.

and the Yuan (Mongol) Dynasty of 1271-1368 until the Ming Dynasty of (1368-1644/5), Tuban is referred to as one of the two locations of a clean water source that is approximately 10m from the beach, but the well water source is still freshwater and clean (Ayawaila, 2008). For another source about the history and legend of the city of Tuban see Soeparmo, R. (1983). In a report by Ma Huan who accompanied Zheng He on his 3rd voyage (1413-1415), it was noted that the Chinese went to the main port city on the north coast of Java which was rich and populated by many Chinese. The Chinese called Tuban by the name *Duban* or another name was *Chumin*. Chinese-Mongolian troops (Tatar soldiers) in 1292 came to attack the eastern part of Java and landed on the coast of Tuban.

The collective memory of the people in Tuban today, namely about the history, art, and culture, is sorely lacking. Through interviews in the research, information was obtained that the community is currently unable to retell the history of their territory properly (Bal, 1999). The interactions between the present and the past, which is part of the cultural memory, is very useful for the development of a region in building traits that have strong local wisdom values. Then the people become individuals who have a basis for their own culture in various ways to the global community (Lak & Hakimian, 2019; Zhang et al., 2020; Haseman et al., 2005). Thus, the history of an area is very important to be used as a memory in the community or used as material for education in schools.

From this data, it can be analyzed that Tuban was an important city in the past that used a maritime navigation system, especially on the island of Java. The diversity of the arts and cultures mixed and developed from time to time is fascinating to study. Moving on from the diversity of the arts, the researchers were interested in conducting this study to reconstruct the collective memory of the Tuban community and see how the collective memory became social capital in the transformation of Tuban's local wisdom to today's society which is experiencing a degradation in their knowledge of art, history, and culture (Buultjens & Cairncross, 2015). By using an approach towards the productive and active generation, training methods were carried out on how to rediscover the potential and cultural arts that currently still exist by using contemporary technology. The original culture of Tuban which can still be found today include *sandur*, *Tak-Takan*, Gedog batik cloth, relics of the *wali*, and remains from the maritime era that can still be seen in the Kambang Putih Museum. Along with the progress of time, adjustments are needed in historical, artistic, and cultural developments in accordance with the spirit of the era so that the character of this nation's society becomes stronger (Çelik & Çetinkaya, 2013).

At this time, in-depth references of the arts, culture, and history of the city of Tuban are rather scarce. Efforts to preserve the arts, culture, and history of Tuban Regency are still limited to mapping. Besides that, more serious, scientific, and documentation efforts have not been maximally carried out. It is important to increase the research intensity to open the discourse and add to the knowledge of Tuban more deeply. This research is significant to preserve the cultural wisdom as a legacy of the past (Darley & Lim, 1986). Utilizing audio and visual media is one way to preserve art, culture, and history. This method aims to teach the public about the citizen journalism approach to give the public the ability to produce information through audio and visual media in the form of programs or

documentary films. By using existing technology, people want to maximize what they have and maximize their creativity (Furnham & Gunter, 2008). Besides that, the citizen journalist approach will later be exhibited on social media pages as a space for dialogue and communication of local wisdom and its value to the wider community and the development of Tuban batik motifs through expanding the designs and coloring. Thus, it is hoped that Tuban will have additional power in diplomacy by using local wisdom and supporting the movement of the current government (Higgins-Desbiolles, 2018).

This study applied a qualitative method and was a research collaboration between Universitas Presiden and Seni Rupa Institut Kesenian Jakarta. This study used an ethnographic data mining method with in-depth interviews and direct observations of the community about art, culture, and history. A qualitative method was utilized to understand, describe, and explain in detail the analysis of the reference data and field findings. Tuban is an area rich in art, culture, and history of the past. There are many values contained in the art, culture, and history that need to be preserved, because there are many teachings and very good knowledge (Simanjuntak et al., 2018). This is very important for the development of Tuban district in urban development and building the character of the community rooted in local wisdom (Pornpimon et al., 2014). There has been a minimum amount of research, studies, data collection, and development in the fields of art, culture, and history so that some of these have become vague and are difficult to trace back (Rook, 1987; Rook & Fisher, 1995).

The COVID-19 pandemic that has occurred for almost two years has resulted in several sectors being restricted for health purposes. Likewise, community activities, especially in the area of art and culture, also experience restrictions on activities (Muhammad et al., 2020; Zhai & 30, 2020). So, this research also has had to adapt to the existing conditions. The purpose of this study is to identify the current field data and comprehend the value of 33, culture, and history in preserving and maintaining the values of Tuban's local wisdom (Kartikawangi, 2017; Hamid et al., 2021). This is essential nowadays, considering the rapid flow 31 information, technology, and science by offering new entertainment that can have an impact on the fading and loss of local cultural arts. However, it is also recognized that advances in science and technology have facilitated researchers in analyzing an object of study. This research will produce important notes in the context of preserving and developing the culture in Tuban. Besides that, it will also become study material for future researchers through a citizen journalist approach, training, a 24 workshops on the development of motifs and dyeing of batik cloth in Tuban. This research strives to:

- Find out the condition of the art, culture, and historical heritage in the community which is the cause of the less than optimal preservation and development.
- Clarify what potentials exist in the artistic, cultural, and historical values that can be used as a strength to build and develop Tuban.
- Describe the role of the community in raising awareness in preserving the artistic, cultural, and historical values in the community in Tuban.
- Explain the potentials of tourist attractions, arts, and culture that can still be used as alternative tourism plans.

- Illuminate how to package cultural events to become routine tourist activities every year.
- Equip the younger generation with audio-visual training as well as the development of motifs and coloring of batik cloth in Tuban to be able to empower collective memory through communication in the digital era by utilizing social media.

32 Conceptual framework

Effects of the COVID-19 pandemic and government policies on society

The pandemic has caused several impacts that have resulted in several sectors such as the economy, politics, industry, and social spheres being slowed down due to new policies from the government such as restrictions and closures of opening hours of malls and public spaces, working hours, salary reductions, reduction of employees, as well as various tourist attractions and activities. All of these arts and culture restrictions are summarized in the Large-Scale Social Restrictions (PSBB) to limit the spread of the COVID-19 virus. As stated in the Regulation of the Minister of Health of the Republic of Indonesia No. 9 of 2020, regarding Guidelines for Large-Scale Social Restrictions in the Context of Accelerating the Handling of the Coronavirus Disease 2019, which states in Chapter II Article 13 (1) the implementation of Large-Scale Social Restrictions includes: a. school and workplace holidays; b. restrictions on religious activities; c. restrictions on activities in public places or facilities; d. restrictions on social and cultural activities; e. restrictions on transportation modes; and f. restrictions on other activities specifically related to defense and security aspects³. This has an impact on the wider community related to the regulations mentioned above. As stated in the press release of the Ministry of Finance of the Republic of Indonesia No. SP-27/KLI/2020 in the second paragraph, the Minister of Finance also added that the island of Java has a very large contribution to the Indonesian economy. "More than 57% of this will have a big impact in terms of the community's economic prospects and activities," said the Minister of Finance in the April 2020 KITA APBN video conference.⁴

With the declining economic prospects, it is hoped that the community will be wise in doing follow-up actions. So one of the alternative work options is "work from home", which is defined as an alternative and flexible workspace where people do and complete their work and are responsible for doing work that is done at home or anywhere else, by using and utilizing information technology media to interact and communicate. The WFH policy is an opportunity for community empowerment through workshops or audio-visual media training as well as through the development of Gedog batik cloth in revitalizing and developing the culture, art, and history in Tuban, which is an interesting alternative activity during the current pandemic. It is hoped that with this activity, the public will

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³ Peraturan Menteri Kesehatan Republik Indonesia Nomor 9 Tahun 2020 tentang Pedoman Pembatasan Sosial Berskala Besar dalam Rangka Percepatan Penanganan Coronavirus Disease 2019 (COVID-19). 20

⁴ Siaran Pers, Kementerian Keuangan Republik Indonesia dengan Tajuk Pemerintah Waspada Dampak Pandemi Covid-19 terhadap Ekonomi Indonesia. APBN KITA April 2020.

understand more about making good information through audio-visual means and a citizen-based journalistic approach. In addition to equipping the public, the results of this activity will be collected in a webpage with a curation system to filter the news. Then it will be made bilingual to be able to reach the wider global community through the Internet. The impact of this activity is expected to be able to introduce Tuban and develop the potentials of Tuban's local wisdom, as well as increase tourist visits to Tuban if it has been opened according to the health procedures during the pandemic.

This study used a qualitative approach, applying an ethnographic method with in-depth interviews and direct observations of the community about the art, culture, and history. At this time, it is important to consider the rapid flow of information, technology, and science by offering new entertainment. Like the progress of the era marked by the development of science, technology, and media, it will make it easier and become a facility for the community and researchers to use. The richness of cultural arts originating from local wisdom in Indonesia plays a role in shaping character education (Harahap et al., 2018; Rasna & Tantra, 2017). Local wisdom will only be eternal if it is implemented in daily real life, so that it is able to respond and answer to the changing times. Local wisdom must also be implemented in state policies, for example by implementing economic policies based on mutual cooperation and kinship as a form of our local wisdom (Lumempouw et al., 2021). To achieve that, it is necessary to implement the state ideology (Pancasila) in various national policies. Thus, local wisdom will effectively function as a weapon – not just an heirloom – that equips its people to respond and answer to the flow of the time.⁵

Community culture

In anthropology, culture is explained as a whole system of human ideas, actions, and creations in the context of community life which become human property and are learned. To help formulate the definition of culture, Koentjaraningrat stated that it is all human thoughts and behaviors that are functionally and dysfunctionally organized in society (Koentjaraningrat, 1997). Each element of culture does not live independently and separately but is related to one another. The general part of culture is still defined as art as well as traditional language and technology.

Linton (1953), explained that culture is a configuration of behavior that is learned from behavioral results, whose elements of formation are supported and passed on by members of a particular society. Thus, culture regulates it, so that humans can understand and know how they should act, behave, and determine attitudes if they want to build and establish relationships with other people, society, and their natural surroundings. The above understanding of culture is supported by Ihromi (1999), who revealed that culture is the property of the members of a society. If an individual does a certain thing, then it is a personal habit, not a cultural pattern. Culture must be shared by a nation or a group of people. A nation has a culture if its citizens share a number of thinking and behavioral patterns that are acquired through the learning process. Selo Soemardjan

⁵ Ulfah Fajarini, 2014, Sosio Didaktika: Vol. 1, No. 2 Des 2014 Universitas Islam Negeri (UIN) Syarif Hidayatullah Jakarta.

reinforced the opinion above by explaining that culture is the result of the work of the community's taste and creativity (Gede Budasi & Wayan Suryasa, 2021). The work of the community produces technology and material culture or physical culture that humans need to control the surrounding nature, so that their strengths or results can be perpetuated for the needs of society. Culture exists if there is awareness of the concept and awareness of modern humans to see its existence. With awareness, concepts, and language, humans then give meaning to the world they see. The meaning of oneself and the world around oneself is a reality that everyone has to wrestle with the various realities around them (Haryanto, 2000). Culture is realized and channeled through human behavior. Culture includes rules that are comprised of obligations, prohibited actions, and permitted actions. Culture is not acquired automatically through heredity, but through a continuous learning process that is passed on from generation to generation. Culture has existed before the birth of a certain generation and will not die with the end of the age of the generation concerned. Culture is needed by humans and manifested in behavior. Culture is not static but dynamic; culture is fluid and continues to change due to several factors, such as:

- There is an element of discovery, a new creation carried out by members of the community who support the culture.
- There is an element of contact with other communities. The more frequent contact is between cultures, the faster changes will occur in that culture. On the other hand, if there is no contact with a culture, the culture will change very slowly.

Cultural function

Culture has a very large function in society. There are various forces that must be faced by society such as natural forces and other forces that are not always good for society. The strategies and needs of the community to deal with these forces can mostly be met by the culture that comes from the community itself. Because human abilities are limited, the ability of the culture which is the result of their creation is also limited in meeting their needs. Consequently, culture will not survive if it can no longer meet the needs of humans and members of the community where the culture exists. On the other hand, if culture can meet the needs of humans and society, then the culture will function and be needed in the lives of its people.

From the description above, a basic assumption about culture can be concluded. *First*, culture can be adapted. This assumption refers to the fact that many cultures survive and even develop, indicating that the habits developed by a society are adapted to the specific needs of its environment. Culture is said to be adaptive, because culture equips humans with ways to adapt to the physiological needs of their own bodies and their physical-geographical environment as well as to their social environment.

Second, culture is an integration, meaning that the elements or characteristics that are integrated into a culture are not a collection of habits that are collected randomly, nor are they a collection of norms and habits. Culture is a very neatly

arranged structure in which a certain component has a very close relationship with many other components.

Third, culture is always changing. Culture is not static, but it is always in flux. Even without being caused by the entry of foreign cultural elements, a culture in society will definitely change with the passage of time, for example, ways of dressing, ways of learning, dating, and so on. The old is replaced with the “new”, because the old may already be considered “old”. Thus, it becomes increasingly clear that human culture is not something that only arises once and is simple. Rather, it is something that constantly surfaces and disappears which is very complex and fluid.

Local wisdom

Suhartini defined local wisdom as the diversity ²⁸ patterns of adaptation to the environment that exist in the community that are passed down from generation to generation, as a guide in utilizing natural resources and the environment. Through this local wisdom, the community will be able to survive the various crises it faces (Zulfajri, 2019). Local wisdom is able to maintain and care for the community through the values, rules, and habits shared by members of the community. Local wisdom is important to be preserved and maintained properly as an effort to manage and sustain society and its environment in order to live harmoniously, both in relation to others, the Creator, and the universe. ¹³ Meanwhile, Mukti and Winarna (in Indiyanto & Kurniyanjono, 2012) stated that local wisdom is a human effort by using one’s mind (cognition) to act and behave towards something, an object that occurs in a certain space. Thus, the characteristic of local wisdom is that it is not instant, but it pivots in the process towards goodness.

³⁵ The local wisdom that exists in the Tuban community is an effort to balance the progress of the era, which is supported by advances in science and technology, and explore the potentials of the local community related ²⁷ to art and batik. For these local wisdom activities, a long process is created from year to year from generation to generation and has a positive impact on the community members who own the local wisdom (Weedon & Jordan, 2012). Hence, it can be said that the local wisdom of the Tuban community is the basis for maintaining and developing the ancestral cultural heritage. This local wisdom can be used as the root of social responsibility activities in the community, namely in an effort to maintain a balance of life (Williams, 1967). This social responsibility is based on local wisdom and is carried out from year to year and persists to this day through the process of delivering information that is *gethok tular* (Javanese) or word of mouth and through oral teaching (informal) delivered by the older generation to the younger generation. Local wisdom also functions to maintain the sustainability and continuation of the assets owned by a community, so that the community’s needs can be fulfilled from one generation to the next without exhausting these assets. Therefore, Tuban local wisdom can be used as a guide or reference in studying local communities and their surroundings in acting and behaving in daily life practices, as well as be a manifestation of awareness of the law of causality (cause and effect) and understanding of relationships that are mutually symbiotic (Dahuri, 1999). The values and norms that are held and

enforced in everyday life refer to those taught by the ancestors. The awareness to do so is not based on coercion but on the will of oneself to *ngugemi* (Javanese) or to obey carefully.

Research Methodology

Research approach

This study used a qualitative method and ethnographic data by conducting in-depth interviews and doing observations of the Tuban community. This method was used to understand, describe, and explain in detail. This was achieved by analyzing the experiences of individuals or groups related to the art, culture, tourism, and history. The experiences could be related to life or practices that emphasized the analysis of knowledge and stories. Next, documentation was carried out with the aim of obtaining the results of recorded events, either in the form of written notes; such as activity archives or activity reports from beginning to end, as well as through the mass media, such as print and electronic media that could reinforce information about previously collected data. This documentation was in the form of a film that recorded every research activity that was carried out. The implementation of learning was carried out using the artistic research method, which was applied to the process of making designs and embodiments of works. Artistic research showed the relationship between researchers and the practice or work process as an inseparable relationship and works simultaneously. An exploration of the materials used and the techniques or methods applied were also done in this activity. The conclusions generated through artistic research then became a reference in making the work. Works could be in the form of art objects (works), ideas, discourses, theories, or concepts.

In practice, due to the pandemic situation, the researchers were unable to meet with the craftspeople directly; thus, it necessitated having informants in the local area as members of the PKM team. Several batik designs were prepared and sent to the informants in Tuban. Then the researchers communicated with the craftspeople to determine the color, production cost, and completion time of the work.

A qualitative method was utilized with the stages of: a) determining the product to be created; b) doing field research; c) engaging in a creative process by sketching designs on paper; d) determining the concept and design style; e) making 2-dimensional sketches, determining the techniques, and making the colors and material compositions; f) presenting the moodboard; g) making the product model drawings; h) creating the product/prototype models; and i) doing the evaluation presentations.

In this activity, not all the stages were carried out. The stages done were: a) field research; b) a creative process by sketching designs on paper; c) making 2-dimensional sketches, determining techniques, and making color and material compositions; d) drawing the product model, and e) devising the product/prototype.

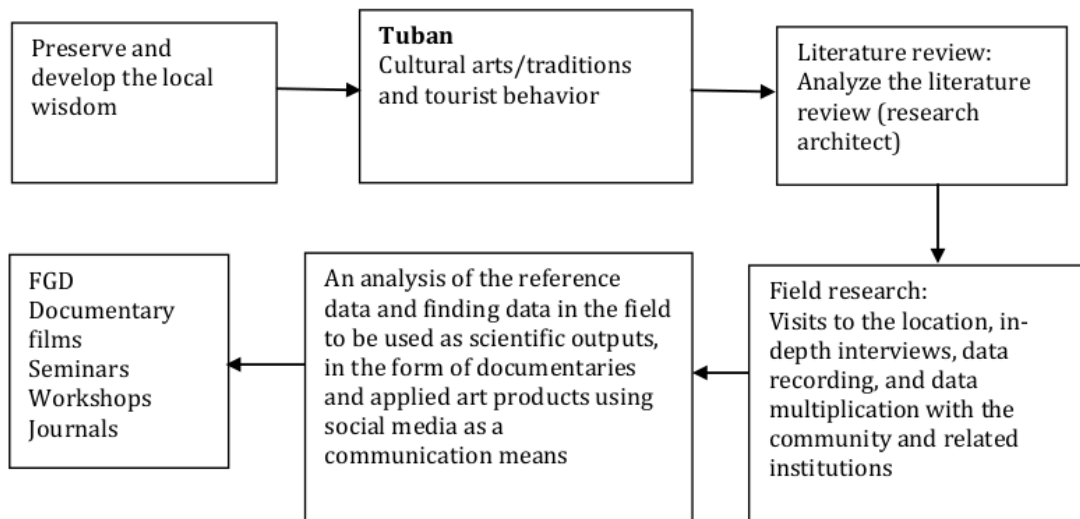


Figure 1. Research flow diagram

Data gathering technique

This study used a qualitative approach. Data collection was carried out by an ethnographic method, namely by conducting, interviews, doing observations, collecting and checking documents, and doing direct observations in the field. Data refers to a group and/or society in the form of a text or numeric form, and often comes from the results of experiences, observations, or an experience itself and in-depth interviews (Vowel et al., 2017).

The data was obtained from in-depth interviews and observations. In addition to using case studies on communities around the location, this study also conducted comprehensive semi-structured interviews in the data collection naturally. While doing the qualitative research in the field, the researchers observed and let the data speak for itself. This was also the basis of knowledge in analyzing people's behavior towards the art, culture, history, and tourism in their preservation and development.

Research analysis

All the data collected was analyzed based on the respective scientific fields of the researchers. The data obtained in the field was analyzed critically by comparing, connecting, and synchronizing the data retrieved in the field with the literature review as well as from the results of interviews with the informants. This analysis was done to draw conclusions from the analysis that had a critical thinking point of view by combining some data.

Results

Community empowerment in the drive towards artistic and cultural literacy in Tuban through citizen-based journalism workshops and documentary films

The Saung Arma Community, Street Library, Sibolang (Palang Youth Literacy), Lantern Community, Bahari Library, and Transit House are communities of arts and culture activists consisting of young people who have a high fighting spirit in re-discovering the value of local wisdom which has almost disappeared from the collective memory of the Tuban community. These communities have high enthusiasm in carrying out activities to educate the community in various ways. There is one that goes to the streets, such as the Street Library, which provides educational discourse through books. Likewise, other communities follow their own paths for the good and progress of Tuban. It is an effort that we should imitate and be an inspiration for us to do good by using science.



Figure 2. A Workshop with an arts and culture literacy community at the Tuban transit house

It is like the spirit of the National Awakening that has been echoed by the pioneers of this nation's struggle. The struggle must be continued in a way that is no longer done by raising a gun. Education is a very sharp sword to pierce ignorance. Education leads us to a bright path so that we gain awareness to do better and have quality. In support of this spirit, in collaboration with this community, a workshop was conducted to realize a shared spirit by using a journalistic approach and an audio-visual approach based on the technology used by society today.



Figure 3. Participants of a journalistic and documentary film workshop at the Tuban transit house

Journalism Ala Village is a movement to empower the community by using a citizen journalist approach by equipping the participants with how to make news coverage that considers several things, such as providing them with the ability to write news, use language, change the journalistic paradigm from a print to a digital form, and have journalistic ethics. In the current era in communicating in a wider public space, it is better to use digital media to share messages (John III & Johnson, 2016; Kang, 2016). This communication can be a common thread that has an impact on the establishment of relationships in the future that are wider and bring people to further deepen a subject in an area. Utilizing journalistic media with an audio-visual approach is effectively done by the public in communicating. Mobile phones owned by most people today can be used to communicate either by voice or video calls. Mobile capabilities do not only do that, but they are also capable of being a tool to produce information with a camera and several editing and sound applications that can be downloaded for free. By equipping the workshop participants with a documentary film approach with camera techniques, script writing, directing, and editing, the participants would be able to operate it very easily. By providing literacy and practical journalism education, everyone can become an information conveying agent who already has the ability to make good news. This workshop is divided into two stages and the second stage is direct practice in the field which is planned for July 2021 by using mobile phones to do coverage of activities with a journalistic approach.

Gedog batik cloth, art, and history

Tuban batik has a variety of decorations with special characteristics which are a reflection of the original culture of its people and acculturation from other areas such as Chinese, Arabic, and Javanese cultures. In addition, Hindu and Islamic

beliefs also influence the way of life of the Tuban people to this day. Its natural wealth is the mainstay of the local government because it greatly influences the development of technology, so that almost all aspects of people's lives are in line with technological advances.

Along with the times and people's lifestyles, the Tuban area has also improved in the tourism sector. One of the ways to support tourism is by creating souvenir products for the visitors. This requires some adjustments and development of batik products in the craft sector by retaining the characteristics and image of Tuban. In particular, textile craft products can still be developed, so that the use, aesthetics, and economic value increase.

The purpose of this community service activity was to implement the results of research on Tuban craft products. The method was carried out by applying qualitative methods of artistic research in the arts for the development of the quality of craft culture production in Tuban, and the creation of collaboration between educational institutions, the government, and the community. A qualitative method was used with the following stages: a) determining the product to be created, b) doing field research, c) using a creative process by sketching designs on paper, d) determining the concept and design style, e) making 2-dimensional sketches, determining techniques, and making color and material compositions, f) presenting the moodboard, g) making product model drawings, h) designing product/prototype models, and i) doing evaluation presentations. Based on the artistic research method, the work stages were:


- 1) The design making process was done in Jakarta by the researchers, and
- 2) The item making process was done by craftspeople in Tuban.
- 3) The first stages are as follows:
 - a) Doing an analysis of the batik motifs by: determining the main, complementary, fringe, and decorations of the designs.
 - b) Applying design engineering by combining several parts of the motif into decoration.


The second stages are as follows:

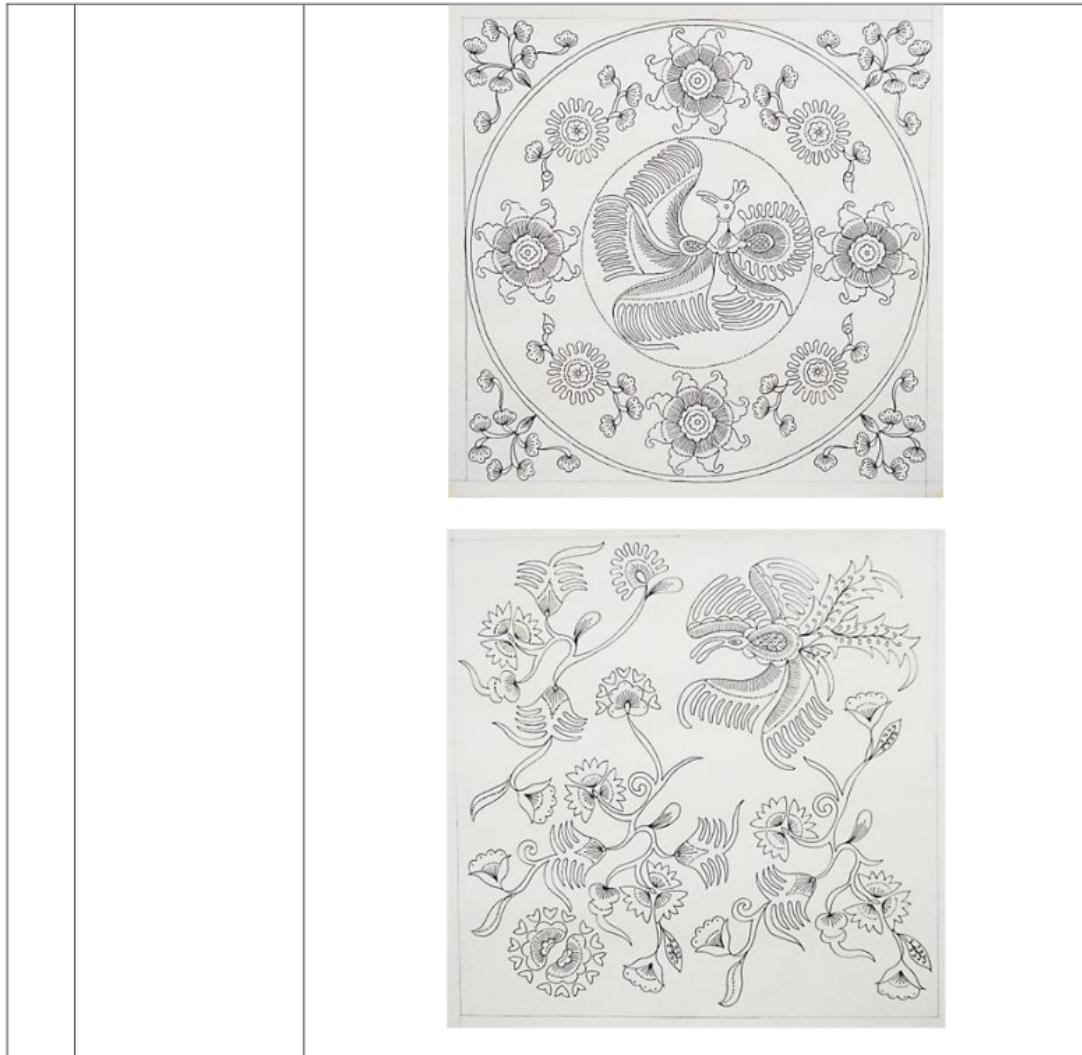
- a) Sending the designs to the craftspeople in Tuban and communicating through informants.
- b) Giving instructions for the batik making, coloring, and cloth finishing processes.

In Table 1 below, it shows the activity stages.

Table 1
Batik making process stages

No	Stage	Visual
1	<p>-An analysis of batik motifs, stylization: <i>sri gunting</i> bird, flowers, aquatic plants.</p> <p>-An analysis of <i>isen isen</i>: <i>cecek</i> and <i>sawut</i>.</p> <p>-An analysis of the color composition.</p>	

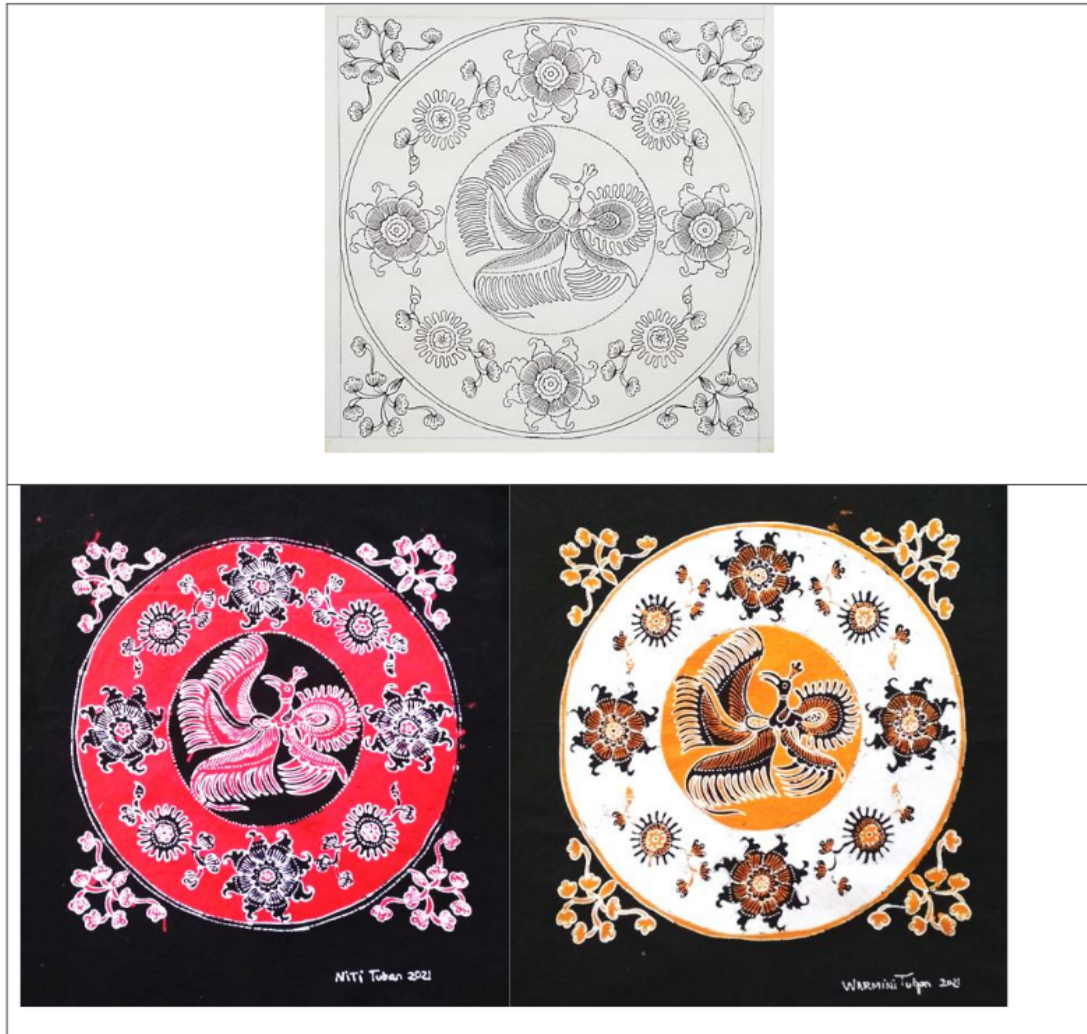
		
2	Making a picture of a bird and flower stylization model.	 
3	Making a design composition.	



Source: Design Creations by Wijayanti, 2021

The following are the results of batik works that have been done by the participants, according to the designs and colors chosen, as depicted in Table 3, below:

Table 2
Batik work



Analysis:

- The batik work that is often done generally uses various *canting* sizes, so the image on the cloth looks bigger and not smooth.
- The sizes of the various motifs tend to be bigger.
- The color composition tends to be contrasting, such as a mixture of orange with black and yellow with a white and black background.
- It uses synthetic color compounds.
- This is according to the characteristics of the shoreline community who are more spontaneous, dynamic, straightforward, and cheerful.



Analysis:

- The batik work that is often done customarily uses different *canting* sizes, so the image on the cloth looks bigger and not smooth.
- The *isen-isen* (different fill-ins on the motif) size tends to be big.
- The color composition tends to be contrasting like a mixture of orange with black and yellow with a white and black background.
- The background with a *remukan* technique (covering it with candle wax and then crushed and dipped in a color solution) is one of the traits of Tuban batik.
- It uses synthetic coloring substances.
- This is in line with the characteristics of the shoreline community who are more spontaneous, dynamic, straightforward, and cheerful.

Source: Analysis Result by Wijayanti, 2021

Table 3
Batik work evaluation

No	Variable	Explanation
1	<i>Canting</i> Technique	According to the traits of shoreline batik craftspeople, the <i>klowong</i> line and large <i>isen</i> is good enough. There are candle wax drippings that don't match the picture.
2	Coloring Technique	It is good enough. The color dipping on the cloth is spread out even.
3	Finishing	It is perfect.

Based on this evaluation, it can be concluded that the batik design engineering training was the first experience for the participants, so it can be suggested that the next batik-making process can be done better and the results will be perfect. For the community service, this activity is very useful, so that it can be continued in the future and learning outcomes are complete and produce works that are in accordance with the batik standards and design standards.

Tuban local wisdom as a theme in making news

This research activity involved various disciplines including Communication, Film and Television, Fine Arts, and Management to get an inter-disciplinary point of view. Consequently, this team did fieldwork in various cultural pockets in Tuban. The process is described below:

Table 4
The research activity schedules in Tuban

No	Time	Location	Source	Achievement
1	Friday/ 12 March 21	Kambang Putih Museum	-Dra. Santi Rahayu/ Head of the Integrated Tourist Destination UPTD -Ronny Firman Firdaus, SS/ Museum Curator	Found out that the collection of museum artifacts are: -pre-historic era -Hindu-Buddhist era -Chinese ceramics from the Tsong dynasty of the 10 th century B.C. - Gedhog hand-woven cloth - Gedhog handmade batik - Earthenware - Woven bamboo - Museum collection documentation
2	Friday/ 12 March 21	Sunan Bonang Grave	Grave caretaker	History of the development of Islamic teachings in the Tuban area and Tuban religion tourism
3	Friday/	Transit House	-Tuban Arts	Information about the

	12 March 21		Council/ Joko Wahono -Tuban Creative Hub/ Kemal -Dr. Sariban/ Sastrawan/ lecturer -Tuban musician/ Joko Wahyuwono, -Artist/ Nahrus	activities in Tuban that are done as cultural activities
4	Saturday/ 13 March 21	Karang Village, Semanding, Merik	Mrs. Sri, 54 years old Earthenware maker	Earthenware production for fish containers
5	Saturday/ 13 March 21	Jetis Village District Neighborhood Unit 5/ Community Unit 3, Ngadirejo Village, Rengel	Agus Nur Wahidin (Hewot) Mr. Gatot, Head of Ngadirejo Village, Asmira	Earthenware production for flower pots, pans, and household equipment Village Festival
6	Sunday /14 March 21	Tambakboyo Sub-district/ Sobontoro Village, Village Future Youth Art Community	Mudho Sarsito, Buntas Pradoto, Park, Mrs. Lilik	Shadow puppets, <i>klitik</i> puppets, <i>barongan</i> , <i>thak-thakan</i> Food: chips, salty fish, spicy corn fritters Spicy fish industrial center
7	Sunday/ 13 March 21	Sekar Ayu <i>gedog</i> hand-woven batik Kedung Rego Village, Kerek Sub-district	Uswatun Hasanah	Production of <i>gedhog</i> hand-woven cloth and handmade batik
8	Sunday/ 14 March 21	Transit House	Raudy Gathmyr, Hari Suryanto	About making audio-visual documentation through a citizen journalist approach by involving artistic and cultural mover youth communities in Tuban. To show their care for documenting the artistic and cultural aspects around them, they use the technology available to them (their cellphones)

		Ndalem Ngopi	Zakaria Joko Wahono	Development of religious tourism in Tuban (graveyard tourism)
9	Monday/ 15 March 21	DISPARBUDPO RA	Sulistiadi Eko Hardono, Priyo Hambodo	- The local government needs input in the form of an academic study on the cultural potentials of Tuban which can still be further developed to support local government policies
10	Monday/ 15 March 21	Kambang Putih Museum		Interview about the Tatar and Tuban batik figures and the remnants that are still in the Kambang Putih Museum

By conducting direct observations in the field and interviews with various relevant sources such as art and industry players, the Department of Tourism, the Arts Council, museums, and the community, we can at least get a real picture of the conditions in this research area. From some of the findings obtained, the summary is that the identification of cultural arts has not been maximized. Contributions from various parties are needed to support the identification of local wisdom in the Tuban area. The definition of local wisdom according to Law No. 32 of 2009 states that local wisdom is noble values that are applied in the lives of the community to protect and manage the environment in a sustainable manner.⁶

Conclusion

These artistic, cultural, historical, and tourism resources are not only ours but also for future generations. Maintaining, preserving, and developing from the beginning is a very important part. Through this study of the arts, culture, and history of Tuban, the local community is empowered so that their potentials can be developed. It is necessary to see how the strategies are carried out by the Tuban people in the midst of the pandemic, so that they remain productive in producing works of art and continue to develop themselves to make quality works of art as the artistic identity of Tuban to contribute to the development of art and culture in Indonesia, especially the art of making local Tuban batik cloth. This research can be continued with community service activities, so that the results of the research can be directly implemented by the people of Tuban. Besides that, it can also generate income for the daily lives of the artisans in Tuban. However, the most important thing is not only the economic results but the need for the preservation and development of the local identity as an effort to appreciate the potentials possessed by the Tuban community.

Through this research, the results obtained are expected to: (1) restore public awareness to preserve, care for, and develop the local wisdom resources properly; (2) make the culture as an alternative way to convey messages to the community;

⁶ Undang-Undang No. 32 Tahun 2019, Republik Indonesia.

(3) increase the role of the community and government to work hand-in-hand to preserve and develop the arts, culture, tourism, and history, so that researchers and future generations can read and study about it; (4) disseminate the movement to preserve the local wisdom through art, culture, history, and tourism, so that it can be an inspiration for other regions to preserve and develop it through social networks; (5) provide knowledge about new activities in the midst of the pandemic by changing the community activity patterns to protect themselves and others; the activities can be carried out by following the health protocols that have been established by the government; (6) empower the community to continue to be active in facing changes in new life patterns with positive activities; (7) offer and provide knowledge that art and communication media can be an alternative to create positive activities for the younger generation to be creative during this pandemic with a citizen journalist and documentary film approach; (8) foster community empowerment and awareness that a community can be a positive information agent to spread good information by using the technology they have, such as mobile phones; and (9) do an evaluation after the process of making batik, which can be seen from the results of the work of the participants through the variables of drawing, imprinting, coloring, and finishing techniques.

Through research, it also raises an awareness of art, culture, history, and tourism, so that it can be expanded and developed. To do this, it is necessary to empower the local community in terms of their potentials, namely the culture and local wisdom, to balance the progress of the era in the field of technology and knowledge that have an impact on social behavior.

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