PRODUCT CATALOG CREATION AS VISUAL IDENTITY FOR WORO SRIKANDI BATIK PACITAN

Zainal Abidin Achmad[1]*, Pungky Febi Arifianto[2]
[1] Department of Communication Science, Universitas Pembangunan Nasional Veteran Jawa Timur
[2] Department of Visual Communication Design, Universitas Pembangunan Nasional   Veteran Jawa Timur
email: z.abidinachmad@upnjatim.ac.id

Abstract: Batik Woro Srikandi, a traditional batik producer in Arjowinangun, Pacitan, faces significant challenges in digital marketing. This issue stems from a lack of professional promotional media and an underdeveloped visual identity, hindering the product's ability to compete in an increasingly competitive market. To address these constraints, the community service team designed an initiative comprising several methodological stages: (1) conducting a needs analysis of the partner through observation and interviews; (2) implementing training sessions on product photography and design; and (3) facilitating participatory mentorship for the local artisans in catalog production and visual identity development. The primary outcome of this project was the successful creation of a professional product catalog that features a consistent brand visual identity. This catalog is designed to strengthen brand identity, expand market reach, and provide a competitive advantage for Batik Woro Srikandi. It is anticipated that this catalog will not only enhance customer engagement and sales but also contribute to the long-term sustainability of Pacitan's traditional batik art.

Keywords: traditional batik; visual identity; product catalog; woro srikandi batik; digital branding

Abstrak: Batik Woro Srikandi sebagai produsen batik tradisional di Arjowinangun, Pacitan, menghadapi kendala dalam pemasaran digital karena kurangnya media promosi yang profesional dan identitas visual yang kuat, sehingga menyulitkan produknya bersaing di pasar yang semakin kompetitif. Untuk mengatasi hal ini, kegiatan pengabdian masyarakat ini dirancang dengan tahapan metode yang terdiri dari: (1) Analisis kebutuhan mitra melalui observasi dan wawancara; (2) Pelaksanaan pelatihan fotografi produk dan desain; serta (3) Pendampingan dalam pembuatan katalog dan pengembangan identitas visual yang dilakukan secara partisipatif bersama perajin. Capaian utama dari kegiatan ini adalah terwujudnya sebuah katalog produk profesional yang memuat identitas visual merek yang konsisten. Tujuannya adalah untuk memperkuat brand identity, memperluas jangkauan pasar, dan memberikan keunggulan kompetitif bagi Batik Woro Srikandi. Diharapkan, katalog ini tidak hanya meningkatkan keterlibatan pelanggan dan penjualan, tetapi juga mendukung keberlanjutan seni batik tradisional Pacitan dalam jangka panjang.

Kata kunci: batik tradisional; identitas visual; katalog produk; batik woro srikandi; branding digital

INTRODUCTION

Batik is an iconic part of Indonesia's cultural heritage, celebrated for its rich patterns and traditional handcrafting techniques that embody Indonesian artistry (Iriyanto et al., 2021). This art form is rooted in Indonesia's history, passed down across generations as a symbol of national pride and identity. In 2009, UNESCO recognized batik as an Intangible Cultural Heritage of Humanity (UNESCO, 2009), cementing its place not only in Indonesian culture but also on the global stage. This recognition has bolstered Indonesia's commitment to preserving and promoting batik, with efforts to support the industry's sustainability and growth, particularly within small and medium enterprises (SMEs) (Iriyanto et al., 2021).

In Pacitan Regency, the batik industry flourishes in the village of Arjowinangun, known for its traditional hand-drawn batik, or *batik tulis*. Woro Srikandi is a brand that has gained recognition for its meticulous craftsmanship and dedication to preserving the traditional batik-making process (Woro Srikandi, 2022).

The intricate process of batik tulis leads to higher production costs and consumer prices, hindering its competitiveness against fast fashion without strong promotion (Mutaya, 2022).

The lack of promotional resources has notably restricted the growth potential of Pacitan's batik artisans, many of whom remain dependent on local markets for their livelihood. This dependency limits their economic stability, as local demand alone cannot sustain the industry in the face of rising production costs and economic challenges.

While word-of-mouth and community networks provide some level of support, these approaches are insufficient to create a sustainable business model that can withstand external pressures (Rochmana et al., 2022).

.Recognizing these challenges, the Pacitan Regency government supports local batik producers like Woro Srikandi through targeted initiatives. This is vital for an industry comprising over 150 small-scale businesses (Trilaksono & Adhinugroho, 2022), which reported a production value of IDR 10.196 billion (approx. USD 652,000) in 2018-2019, growing 10% annually (Chevny, 2023). Acknowledging batik's cultural and economic importance, government programs preserve traditional skills while enhancing business acumen (Ristanto, 2022). These include funding, training, and promotions to raise cultural awareness and develop skills in branding, digital marketing, and customer engagement. Efforts also aim to expand market reach; currently, 80% of production is domestic, while 20% is exported to India, Australia, and Germany via agents in Yogyakarta and Bali.

Founded in 1983 by Sukardi and Rumini, Woro Srikandi began as a small family-owned business and has since grown into one of Pacitan's leading batik producers. Today, under the leadership of Lindyawati Agustina, Woro Srikandi employs around 70 artisans, including skilled batik makers who are deeply committed to preserving the traditional artistry of batik tulis. This dedication is evident in their products, which are crafted using high-quality cotton and silk, combined with imported dyes to ensure vibrant, long-lasting colors (Woro Srikandi, 2022).

Woro Srikandi lacks a cohesive branding strategy, which weakens its ability to communicate a unique value proposition to potential customers. This

deficiency in branding poses a significant risk, making the product difficult to differentiate and ultimately less competitive in an increasingly crowded digital marketplace. According to Ahsani and Nisa (2023), a strong visual identity—represented through catalogs, digital marketing materials, and consistent branding elements—is crucial for enhancing a brand's market presence. This gap, therefore, presents a critical opportunity for development. By establishing an effective visual identity, Woro Srikandi could significantly elevate its standing, enabling it to better appeal to customers both within and outside Indonesia.

METHOD

The community service program was conducted over two days, from September 28–29, 2024, at the Woro Srikandi production house. **The first stage** involved a needs assessment and planning (Achmad et al., 2024), where an initial analysis highlighted the necessity of a catalog as a promotional tool to enhance brand visibility. An interview of artisans and management was conducted to gain insights into their branding goals and understand the specific features they wanted to highlight (Bradley et al., 2007).

The second stage focused on training participants in product photography. This training covered capturing high-quality images of batik products with a focus on lighting, background setup, and detail shots to emphasize the intricate designs of the batik patterns. Effective photography can significantly impact consumer perception by showcasing the quality and uniqueness of traditional craftsmanship (Benjamin, 2008).

The third stage involved a catalog design workshop using Adobe Illustrator and Photoshop. Participants were guided in layout design, combining product images with brand messaging and pricing information. This stage was essential in creating an attractive and informative catalog (McWade, 2009).

The workshop included discussions on color schemes, fonts, and design elements that would reflect Woro Srikandi's brand essence, which is vital for creating a recognizable and cohesive brand identity. Visual identity plays a critical role in strengthening customer recognition and loyalty (Rodner & Kerrigan, 2014).

After finalizing the catalog design, it was printed and distributed to display the brand at local exhibitions, stores, and online platforms. In order to bridge the gap between product creators and potential consumers.

DISCUSSION

Creating a product catalog is an important step in showcasing the beauty of its batik products and giving potential buyers insight into the uniqueness and quality of its offerings (Ahsani & Nisa, 2023). This catalog is expected to increase the competitiveness of Woro Srikandi Batik in both local and international markets, contributing to the preservation of traditional batik art. This catalog also aims to introduce a wide range of batik designs, both classic and contemporary, to a broader audience, while retaining the traditional values embedded in each piece of batik.

The catalog bolstered brand recognition, creating a lasting impression on customers. Additionally, it increased product visibility by showcasing detailed images of various batik patterns, materi-

als, and designs, allowing customers to appreciate the quality and artistry up close. The catalog also strengthened the brand's market competitiveness by presenting Woro Srikandi as a credible and high-quality batik producer.

The purpose of the program was to provide assistance and guidance to Woro Srikandi Batik in strengthening its promotional efforts and visual identity through the creation of a product catalog. The catalog will serve as an effective promotional tool for Woro Srikandi Batik, both for local and international customers.

The guidance and mentoring activities were conducted at the Woro Srikandi Batik Production House, located at Jl. Martapura Selatan No. 5, Barang, Arjowinangun, Pacitan. This activity was supported through Community Service Funding with an Education Scheme. The activity team was led by Pungky Febi Arifianto along with Zainal Abidin Achmad.

Product Catalog As Visual Identity

A catalog is an essential component of a company's identity, serving as a memorable and recognizable visual medium for the public. A catalog represents the company's values, vision, and mission, conveying these to the audience (Achmad et al., 2023).

In a competitive market, having a unique catalog that reflects the company's personality can be a deciding factor in attracting consumer attention (Poerbaningtyas et al., 2022). An effective catalog as a marketing tool that aids in building and maintaining customer loyalty (Achmad et al., 2023).

Every company has values it wishes to convey to the public, and the catalog is one way to embody those values in an attractive and informative visu-

al form. The organizational philosophy expressed in the catalog's design and content can create a lasting impression that helps the company build a strong brand.

Medium for Promotion and Sales

In the context of Batik Woro Srikandi, the catalog is used to showcase various batik patterns, making it easy for customers to choose motifs that match their preferences. The catalog can serve as a product identification tool, providing relevant information, and guiding customers toward making a purchase.

A well-designed catalog allows a company to provide comprehensive information about its products, including fabric types, batik patterns, and prices. This information helps customers understand the advantages of the products offered, creates transparency, and simplifies the purchasing decision process. Additionally, the catalog can encourage consumers to buy products through attractive visual presentations (Raposo et al., 2020).

Through the catalog, Batik Woro Srikandi can strengthen its branding, enhance product appeal, and expand its market. As a promotional medium, the catalog also enables the company to reach more consumers, both locally and internationally, in an efficient and effective manner (van Niekerk & Conradie, 2016).

Implementation of Activities

In creating an attractive and professional product catalog, graphic design software is invaluable for achieving neat layouts and visually persuasive images. Two main software tools commonly used in graphic design are Adobe Illustrator for layout and Adobe Photoshop for image editing.

a. Preparation and Manual Sketches

This process consist of three part of work, the first is doing visual observation and getting inspiration. The workteam gathered references and inspiration in line with the brand character that the visual identity of Batik Woro Srikandi aims to represent.

The second part is brainstorming by doing note down basic ideas related to the visual concept. Discuss the key elements that should be included in the catalog. The third step is initializing sketches. Designers create rough sketches manually on paper, focusing on shapes, composition, and visual elements.

b. Layout Creation

The reason of using Adobe Illustrator is because of a reliable vector-based design software ideal for creating sharp and precise catalog layouts. Designers can create well-structured pages, resulting in a neat and professional visual impression. The most convenient media for a global view of the products is using A4 paper, with a width of 210 millimeters and a length of 297 millimeters (picture 1).
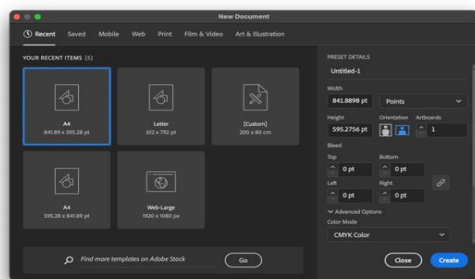

Picture 1. Choosing the media

Adobe Illustrator offers various tools for layout arrangement, such as grids and guides, which help in organizing the catalog pages, designers decided to set up This software makes it easy to organize essential elements (text, logos, icons, and geometric shapes) and use alignment features to ensure all elements appear balanced (Picture 2).
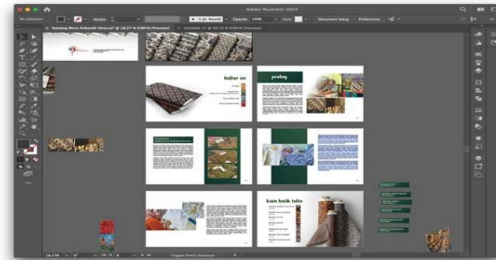
Picture 2. Visual element arrangement

Adobe Illustrator allows to add unique visual elements (batik motifs or colors) that represent the brand's identity of Woro Srikandi (Picture 3). Finally, designers do precisely control element placement, resulting in a catalog that looks clean, aesthetically pleasing, and visually captivating.
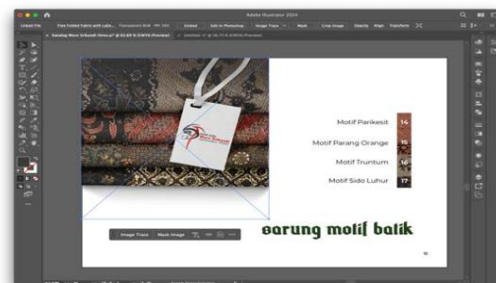

Picture 3. Producing Visual Identity

c. Editing Using Adobe Photoshop.

Adobe Photoshop is a software for image editing with features to enhance visual quality, adjust colors, and create more aesthetic images (Wandanaya et al., 2014). It is used to optimize product photos to make them more appealing and aligned with the catalog's visual identity. Designers could correct imperfections in images, such as removing spots or enhancing fabric tex-

ture details to make them more visible (Picture 4).
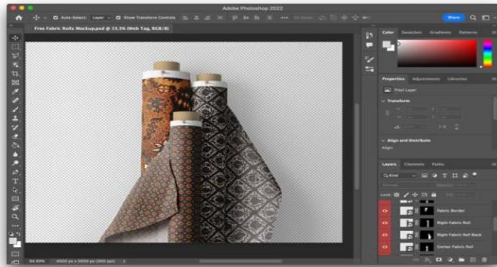
Picture 4. Image Retouching

Designers can adjust the image tones to match the catalog theme and produce a consistent ambiance, with the color adjustment feature. The aim is to strengthen the catalog's visual elements, capturing consumers' attention and conveying a professional impression.

Using Illustrator and Photoshop together produces a catalog that is optimal in terms of visual and layout quality. Photoshop ensures product images look attractive and detailed, while Illustrator allows designers to arrange all elements neatly and systematically (Picture 5).
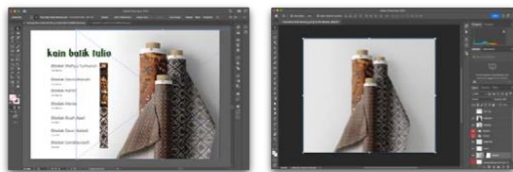
Picture 5. Collaboration process

d. Finalization and Saving

At this final stage, it's essential to finalize the catalog by saving it. Besides using .Ai (for Adobe Illustrator) or .PSD (for Adobe Photoshop) formats, it's also necessary to save it as a .pdf file. This ensures compatibility with other devices that do not support Illustrator or Photoshop images. For printing, use "Save as PDF" with High-Quality Print settings.

The professionally designed catalog has become a pivotal tool for Batik Woro Srikandi's market penetration and brand elevation. It equips the brand to effectively target new segments: its digital format is optimized for online marketplaces like Shopee and Instagram, its physical copy is used in tourism exhibitions and cultural events to attract both domestic and international tourists, and it serves as a sophisticated leave-behind for potential export agents.

Beyond providing complete information on products and their philosophical meanings, the catalog's strategic use has yielded tangible results. Initial feedback indicates a significant increase in brand awareness, with a reported 20% growth in social media engagement and inquiries since its launch.

Furthermore, by offering a consistent and premium visual experience, the catalog has directly facilitated a 15% rise in sales over three months, particularly for the featured premium collections. This tool has not only differentiated Woro Srikandi from competitors but has also successfully translated its cultural narrative into commercial value, achieving its long-term goals of market expansion and increased customer loyalty

CONCLUSION

The community service initiative to create a product catalog for Woro Srikandi Batik successfully addressed the need for improved promotional tools and visual identity. The catalog now serves as a strategic asset for reaching broader markets and enhancing customer engagement, essential steps for sustaining the traditional batik industry in Arjowinangun. Moving forward, this initiative sets a precedent for other local ba-

tik producers, demonstrating the impact of visual branding on business growth and cultural preservation. Recommendations include continuous updates to the catalog with new product lines and active promotion through digital platforms to strengthen Woro Srikandi's brand presence.

BIBLIOGRAPHY

Achmad, Z. A., Priambodo, A. R., Haq, J. A., Agustina, Z. N., Sagran, A. A., & Priyadarshini, R. (2024). Eksplorasi Daya Tarik Wisata Desa Seloi Malere: Studi Fenomenologi Pariwisata Berkelanjutan. *Metafora: Education, Social Sciences and Humanities Journal*, *8*(02), 1–16. https://journal.unesa.ac.id/index.php/metafora/article/view/35175

Achmad, Z. A., Triana, N. W., Arum, D. P., Agustina, Z. N., & Haq, J. A. (2023). Implementasi Program Bakti Inovasi Mengenai Re-Branding Dan Digital Marketing Pada UMKM Kelurahan Bendo. *Jurnal Pelayanan Hubungan Masyarakat*, *1*(3), 96–106. https://doi.org/10.59581/JPHM-WIDYAKARYA.V1I3.1004

Ahsani, D. S., & Nisa, D. A. (2023). Pembuatan Identitas Visual Wisata Agro Lembah Kecubung Desa Penanggungan Trawas Mojokerto. *MESTAKA: Jurnal Pengabdian Kepada Masyarakat*, *2*(6), 299–303. https://doi.org/10.58184/mestaka.v2i6.173

Benjamin, W. (2008). The Work of Art in the Age of Its Technological Reproducibility: Second Version. In M. W. Jennings, B. Doherty, & T. Y. Levin (Eds.), *The Work of Art in the Age of Its Technological Reproducibility, and Other Writings on Media* (pp. 19–55). The Belknap Press of Harvard University Press. https://doi.org/10.1162/grey.2010.1.39.11

Bradley, E. H., Curry, L. A., & Devers, K. J. (2007). Qualitative Data Analysis for Health Services Research: Developing Taxonomy, Themes, and Theory. *Health Services Research*, *42*(4), 1758–1772. https://doi.org/10.1111/j.1475-6773.2006.00684.x

Chevny, A. A. (2023). *Industri Batik Tulis Pacitan Berkembang Jadi 12 Sentra Produksi*. Bisnis.Com. https://ekonomi.bisnis.com/read/20130925/87/165166/industri-batik-tulis-pacitan-berkembang-jadi-12-sentra-produksi

Iriyanto, S., Suharnomo, Hidayat, M. T., & Anas, M. (2021). Do intangible assets and innovation orientation influence competitive advantages? A case study of SMEs in Indonesia. *Universal Journal of Accounting and Finance*, *9*(1), 105–115. https://doi.org/10.13189/UJAF.2021.090111

McWade, J. (2009). *Before & After: How to Design Cool Stuff* (1st ed.). Peachpit Press.

Mutaya, S. (2022). *Perajin Batik Tulis Pacitan Kesulitan Pasarkan Produk - Bisnis*. Tempo.Co. https://bisnis.tempo.co/read/798312/perajin-batik-tulis-pacitan-kesulitan-pasarkan-produk

Poerbaningtyas, E., Kusumasari, A. A., Utami, A., & Rahman, N. (2022). The Interface Design of Web-Based Interactive Catalog in Bandungrejosari Ward Malang City. *The 3rd International Conference on Information Technology and*

Security, 106–126.

Raposo, D., Ribeiro, R., Amaral, M., da Silva, F. M., & Martin Sanromán, J. R. (2020). The Brand Mark Competitors Map as Visual Research Tool. Using Graphic and Symbolic Data in the Brand Visual Identity Project. *International Conference on Applied Human Factors and Ergonomics*, 91–102. https://doi.org/10.1007/978-3-030-20227-9_9

Ristanto, H. (2022, October 3). Batik Pacitan Kian Digandrungi, Produksi Ratusan Kain Setiap Hari. *Dewan Kerajinan Daerah (Dekranasda) Pacitan.* https://radarmadiun.jawapos.com/pacitan/801218228/batik-pacitan-kian-digandrungi-produksi-ratusan-kain-setiap-hari

Rochmana, S. D., Winarti, O., Kusuma, A., Nurhaqiqi, H., Achmad, Z. A., & Bergerat, V. C. (2022). Virtual ethnography of electronic word of mouth as a marketing enhancement. *ETNOSIA : Jurnal Etnografi Indonesia*, *7*(1), 51–66. https://doi.org/10.31947/ETNOSIA.V7I1.21060

Rodner, V. L., & Kerrigan, F. (2014). The art of branding − lessons from visual artists. *Arts Marketing: An International Journal*, *4*(1/2), 101–118. https://doi.org/10.1108/am-02-2014-0013

Trilaksono, B., & Adhinugroho, Y. (2022). *Kabupaten Pacitan dalam Angka 2022* (A. E. Bayu (ed.)). BPS Kabupaten Pacitan.

UNESCO. (2009). *Indonesian Batik-intangible heritage-Culture Sector.* Https://Ich.Unesco.Org/. https://ich.unesco.org/en/RL/indonesian-batik-00170

van Niekerk, A., & Conradie, M. (2016). Branding through art: the commercial value of visual and linguistic signs of art. *Critical Arts*, *30*(2), 233–251. https://doi.org/10.1080/02560046.2016.1187795

Wandanaya, A. B., Immaniar, D., & Astuti, M. (2014). Design Visualisasi Logo Sebagai Identity Programs di Divisi Raharja Enrichment Centre. *CCIT Journal*, *8*(1), 1–17. https://doi.org/10.33050/ccit.v8i1.269

Woro Srikandi. (2022). *Rumah "Batik Tulis Woro Srikandi."* https://batik-woro-srikandi.business.site/