

## Entrepreneurship Improvement Training in Palembang City

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**Abstract:** This community service aims to provide skills and knowledge to women entrepreneurs who work on batik fabrics in weaving centers in the city of Palembang. service This approach uses interviews, observation, field studies and field practice. The results of this service are related to non-formal education-based women's empowerment, there are several processes ranging from awareness raising to increasing women's interest in being involved in empowerment, the awareness process is carried out by identifying needs that are used as the basis decision making, the next program is to encourage and invite women to participate in the program by outreach to the wider community, the process of transforming knowledge and skills is carried out by training in an effort to provide knowledge and skills for women that are adapted to the conditions of women and carried out by the method of withdrawing batik materials that are the goal is an effort to increase women's independence in the development of batik as well as efforts to improve the quality of batik production that is able to compete in the national market and international.

## INTRODUCTION

The development of this nation is a shared responsibility of both men and women. In development in the community, women must be involved as actors in development. Women currently only play a role in domestic work in the household (Samad, 2021). Women can also help in improving the household economy. Women have the potential to play an active role in the economic recovery process which is still shrouded in various problems (Mustangin et al., 2021). Therefore, increasing women's participation in efforts to improve the economy is important to implement.

Women are currently less involved in addition to stigmatizing women also due to lack of opportunities for capacity strengthening. Many women who do not have access to self-quality improvement so that the quality is low coupled with lack of access to work is a problem for women (Muslim & Suci, 2020; Fitri, 2020). This effort needs to be completed by empowering women so that women have adequate capacity.

Empowerment as an effort to increase the capacity of the target community to be empowered in facing its problems. Empowerment is related to efforts to help target communities to be able to develop their abilities and potentials (Dewi et al., 2021; Pratama et al., 2021). Empowerment is an activity that is determined to grow the quality and standard of life of the community (Susanto et al., 2022). Women's empowerment is intended to increase women's capacity to have the strength to be empowered and improve the welfare of themselves and their families.

The discussion of women's empowerment is related to increasing women's capacity to make women empowered. The process of capacity building is closely related to the educational process. Education itself is a process to provide knowledge and skills for the community. Education is carried out in several types including non-formal education. Non-formal education is education designed according to the needs of the target community. Non-formal education is education needed by all levels of society (Auliana et al., 2022). So that adult women who are not able to go to school can be served through non-formal education. The form of non-formal education teaching is designed to

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improve skills, knowledge, and attitudes that have an impact on behavior change (Hanadya et al., 2023). This makes non-formal education in accordance with the community empowerment process because it has the aim of increasing the capacity of the community, especially women.

Non-formal education is carried out in various programs, one of which is a training program to improve community skills. Community empowerment based on non-formal education is carried out for women business actors producing Palembang batik cloth in woven fabric centers (Indriani et al., 2021; Porwani et al., 2023). Women's empowerment is carried out in the development of batik skills for housewives as well as business actors to improve skills. In addition, with these skills, housewives can increase income through batik that has been sold. This is the purpose of this service, which is to examine more deeply how the process of empowerment based on non-formal education for women in Palembang, so that it has an impact on the community or women they have fostered.

## **METHOD**

The community empowerment program through socialization activities and batik training in women's empowerment in Palembang City, was held from 21 to 25 November 2022 at the Women's Struggle Building, Jalan Kapten A Rivai Palembang. The main target in this women's empowerment program is 20 mothers from the Association of Hendy Crap entrepreneurs, food and beverage businesses (GAPEHAMM) and from the regional handicraft association (ASIKRADA). The method of activities carried out in order to achieve the purpose of community service is by the lecture method followed by demonstrations or direct practice in the field after providing theoretical knowledge explained by Ela from the Palembang City Industry Office, as the technical supervisor of training. The method of implementing the women's empowerment program through socialization and training in batik making is carried out in three stages, which are as follows:

1. Preparatory Stage

The preparation stage in this socialization and training activity starts from bureaucracy or licensing to the Palembang City Industry Office as a related institution in fostering the tenuous industry in Palembang City by conducting surveys and determining suitable locations to carry out activities and preparing tools and also materials needed in activities including such as plain wara putih woven cloth as a basic batik ingredient, batik dye material, stationery for batik making, buckets for dyeing and washing process, night wax material special for batik making, canting, pan. Filters, stoves, clean water and other equipment prepared in advance.

2. Execution Levels

At this stage, extension workers provide socialization and assistance to housewives who follow the activity, namely about good and correct batik making techniques by utilizing the surrounding natural resources, especially in the innovation of creating natural perna for slaughter, with direct practice in the field.

3. Evaluation Stage.

This evaluation stage is used to measure and find out the community's response after participating in socialization and training activities related to batik techniques, indicators that will be seen in this evaluation ranging from knowledge, participation to the suitability of the material provided.

## RESULTS AND DISCUSSION

### Result

Based on the results of the field survey, the main potential at the location of the program implementation is at the Women's Struggle Building, Jalan Captain A. Rivai Palembang, South Sumatra. That the city of Palembang itself already has weaving products that characterize the city of Palembang, namely songket weaving, pick-up and have a weaving center, is a woven fabric center that has existed since the Dutch era cultivated for generations by the local community, in general the production of songket special woven fabrics has been cultured in this area and its customers have been menyear both national and international, However, for the development of batik making, there is still no popularization of lack of knowledge about how to make batik. Therefore, the group of lecturers of Tridinanti University Palembang, in collaboration with extraordinary lecturers from Bina Insan Lubuklinggau University, also joined the Palembang City Industry Office which carried out training for handycrap association mothers, and the Palembang City Regional Handicraft Association.

The discussion began by discussing several things related to the problems experienced by mothers who are members of the association, then discussing community activity programs and giving brief directions on the character or interests of mothers. In addition, the association group also held a discussion with the Head of Section of the Palembang City Industrial Office as the builder of the weaving industry in Palembang City, to find out policies, potentials, problems in the community. From the discussions conducted, it was decided that the program to be implemented is related to the MSME handicraft industry sector, namely the program of empowering women as weaving business actors, in an effort to increase the capacity of women and families. This socialization and training program can be done in several ways, including by utilizing the potential of the surrounding nature, especially in creating artificial dyes for batik.

The discussion went well and enthusiastically from the training participants, it was said that in general the participants were business actors who had been engaged in weaving, more or less they had known in general the initial process of weaving cloth, only what distinguishes songket weaving is manually by using a loom, while batik making must have special skills in painting patterns and types of images poured on fabric. The technical stages of making batik have not been felt by the participants, therefore the participants' enthusiasm for curiosity is very high, because it is based on ordinary style in processing weaving, the training participants mostly want cora and motip paintings that are desired to depict the characteristic patterns of Palembang City culture, which inspires patterns or motifs that have been standardized in Palembang songket weaving.



Figure 1 Practice Field in preparation of batik making equipment





Figure 2 Dye Mixing Practice



Figure 3 Dye Mixing Practice



Figure 4 Basic ingredients of batik making

## Discussion

### Socialization and Training Activities

The preparation of equipment in batik making in general must be equipped ole beginners are as follows:

#### 1. Kain Mori

Before entering on how to make written batik, it is necessary to pay attention to the tools and materials first. In making written batik, cloth is needed as a medium. The cloth commonly used to make batik is mori cloth. However, you can also use cotton or silk cloth as the medium. It is recommended to use a kettled mori cloth (the process of removing starch on the fabric by kneading it in a peanut oil solution).

#### 2. Canting

Canting is a tool used to take candles from inside a container. Wax is the main material used to make motifs on fabrics. Traditional canting is usually made of copper and the handle is made

of bamboo. The handle is used as a wooden handle for batik craftsmen to carve batik motifs on cloth. Nyamplung is a container made of copper with a function to hold wax which will later cover a number of parts of the fabric so that it is not exposed to dyes. While a plug is a hole to remove wax.

### **3. Gawangan**

Gawangan memiliki bentuk yang mirip seperti penggantung pakaian. Gawangan umumnya terbuat dari bahan-bahan seperti kayu, bambu. Gawangan juga sering dipasangkan roda agar lebih mudah dipindahkan ke berbagai tempat. Gawangan memiliki fungsi dasar untuk menyampirkan atau menjemur kain, umumnya berjenis kain mori. Dengan menyampirkan kain pada gawangan, pengrajin batik bisa membatik dengan lebih leluasa.

### **4. Candles**

Candles are used to make batik motifs on fabrics. How to use wax to make it as a motif by melting it first. Then it is then painted onto the cloth using canting.

### **5. Small Griddle and Stove**

Pans and stoves found in batik making are generally the same shape as pans and stoves in cooking. Both have a function to melt the wax used in batik making. During the batik making process, the pan and stove will be next to the batik craftsmen, so they can take candles from the pan without having to move places. Batik craftsmen must also regulate the temperature of the pan and stove, so that the wax can melt according to the desired consistency.

### **6. Dye Solution**

As the name suggests, dye solutions are usually used to dye fabrics so that later the motifs that have been made on the fabric are clearly visible.

### **7. Scale**

Scales also have an important function in batik making. By using scales, batik craftsmen can weigh the use of candles and dyes needed, so that they can get the right composition. Nothing more and nothing less. The shape of these scales is also not as traditional as *Grameds* might think. Scales commonly used for cooking and market scales are sufficient to measure the weight and composition of candles and dyes.

### **8. Dingklik**

Dingklik is a small chair that is usually made of wood, rattan, or plastic. Dingklik is a tool that is more often used by batik craftsmen to sit and batik, rather than chairs in general. Although it seems trivial, it is important for batik craftsmen to find a dingklik that is comfortable and suits their posture. This is so that they can make batik optimally. Moreover, they will generally spend a long time sitting down to batik, so uncomfortable clicking can hinder their work.

### **9. A tablecloth**

A tablecloth is also a simple object, but it cannot be underestimated. Tablecloths have a function to avoid batik craftsmen from wax droplets on their bodies, which have the potential to contaminate clothes. Not only that, but tablecloths can also prevent them from hot liquid wax. Usually, the tablecloth is placed on the thigh of the batik craftsman; This part of the body is the place most often exposed to wax droplets. It can be said, the tablecloth is an apron for the Batik Making Process Stage. Originally, batik was made on a material with white color made of cotton called mori cloth. Today batik is also made on top of other materials such as silk, polyester, rayon and other synthetic materials. Batik motifs are formed with wax liquid using a tool called canting for fine motifs, or brushes for large motifs, so that the wax liquid seeps into the fabric fibers. Fabric that has been painted with wax is then dyed in the desired color, usually starting from young colors. Immersion is then done for other motifs with older or darker colors. After several dyeing processes, the cloth that has been batik is dipped in chemicals to dissolve the wax. In making Indonesian written batik, there are several stages that need to be known. Every

piece of written batik cloth produced is not only produced by a woman sitting canting. Usually, there are four to five people in doing it, most of which are not done in factories, but cottage industries that play a major role in working on this batik making process.

Here are the steps to make batik tulis:.

1. *Nyungging* is the activity of drawing batik motifs or patterns on a piece of paper, because not everyone can draw batik motifs, so it takes someone's special skills in doing so.
2. *Njaplak* or *jiplak* is the activity of moving the image or pattern to the fabric.
3. *Nglowong* is the process of attaching night wax to the fabric with canting media; In this process, batik motifs will begin to be seen.
4. *Ngiseni* is the process of giving *isenan* (stuffing) by filling the motif in the fabric according to the motif image that has been depicted in the first stage; This stage uses canting media.
5. *Nyolet* is the process of coloring visible parts of the motif image, such as flowers and flowers.
6. *Mopok* is the stage in covering the *colet part* with night wax, which is also accompanied by the process of *puffing* or closing the base of the undyed fabric.
7. *Ngelir* is the stage of the dyeing process that is carried out thoroughly in the fabric.
8. *Nglorod* is the first stage in shedding the color of night candles into boiling water.
9. *Ngrentesi* is the process of giving points in the lines of the main ornament using small and smooth canting, so that the results of the points made look neat.
10. *Nyumri* is the process of reclosing some parts with night candles.
11. *Nyoja* is the process of dipping cloth in sogan or brown, which is the basic distinctive color of batik.
12. *Nglorod* is the final process in shedding night candles with boiling water.

From the process of making batik, we can imagine the patience and perseverance of the batik training participants when they were making batik. Doing the same thing repeatedly for days, until finally being able to produce beautiful batik motifs is certainly not easy. It takes perseverance and sincerity, before finally batik craftsmen can consistently produce high quality batik fabrics. Of course, they also have to go through a number of failure phases until they can reach the point of success in batik making.

### Evaluation

Socialization and training activities to increase the capacity of women entrepreneurs who are members of the GAPEHAMM and ASIKRADA associations in Palembang City went smoothly. However, this does not mean that in the implementation there are no obstacles. Some obstacles were found, namely in terms of communication, provision of training places, and selection of training audiences. Communication is established between program implementers, namely groups of associations whose notes do not understand the correct batik technique. The next obstacle is the limited training place which is fairly inadequate in terms of area for training capacity so that direct practice cannot be done freely. In addition, due to time constraints, socialization and training cannot be followed by all participants. From these existing obstacles, there are several evaluations, namely the addition of preparation time so that communication can be established smoothly. For other obstacles, it is hoped that it can be communicated with the Palembang City Government, so that solutions can be found together and minimize obstacles such as limited space and equipment. The community mentoring process is expected to further improve people's knowledge and skills to truly become an independent community (Purwanto & Handayani, 2022; Purwanto, 2021). In the process of community independence, program organizers must continue to provide assistance to the community so that the community will be truly independent (Sung, 2015; Cunningham, 2004; Dewi et al., 2021). Community independence is carried out to equip the community both to improve community knowledge and skills in a comprehensive manner.

## **CONCLUSION**

Women's empowerment based on non-formal education and training is an effort by the local government, especially Palembang City in increasing women's capacity, especially in developing home-based businesses that can be done part-time in addition to duties as housewives, this program triggers community participation in innovating for themselves, families and the community as well as efforts to improve the family economy, this program is carried out with socialization and training. Carried out with three stages, namely, the preparation stage, the implementation stage and the evaluation stage. Preparation is important to understand the objectives, processes, risks and controls associated with the implementation and training including techniques, fabric preparation, batik equipment and artificial dye equipment. It is hoped that this program can be directly useful for training participants and for the surrounding community.

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