

## **Strengthening Marketing Communication Through Multimedia-Based Storytelling Assistance**

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### **Abstract**

*Storytelling-based multimedia can be used as an alternative marketing communications MSMEs craftsmen Batik " Sekar Arum " in Desa Wukirsari , sub-district Imogiri, Kabupaten Bantul. Assistance is aimed to build self-reliance and improve the confidence of members and officials of SMEs craftsmen Batik " Sekar Arum " to strengthen the marketing communication through storytelling -based technology multimedia. Through storytelling, the " Sekar Arum " Batik craftsman group UMKM can easily communicate the results of their products. Strengthening marketing through a story packed with photos, videos, animation as multimedia content makes potential customers not only more interested and easier to identify batik craft products, without having to come directly to workshops/exhibition events but to form deeper relationships so that they are loyal to SME Batik "Sekar Arum" businesses and products. Multimedia-based storytelling marketing techniques can provide several benefits, including a) Increasing a more loyal relationship with consumers; b) Reaching a wider marketing area, and c) Providing education on Batik products to consumers. The presentation of storytelling through multimedia technology provides an advantage because marketing content is more varied, including text, animation, or video. This variation of content increases the attractiveness of 'Sekar Arum' Batik, thus enhancing its image.*

Keywords: Storytelling, marketing communication, visual content, multimedia technology

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## **I. INTRODUCTION**

Batik "Sekar Arum" comes from the Javanese language sekar which means flower and arum which means fragrant or fragrant. The name selection contains hope this batik group that can exist and fragrant in accordance with its name. Batik Sekar Arum was founded in January 2007 in Wukirsari, Imogiri, Bantul. The big earthquake that rocked Yogyakarta in 2001 almost buried the artistic and cultural heritage of batik in this area. One year after the earthquake, the batik work in Giriloyo was completely paralyzed due to the destruction of people's houses. Public preoccupied with revamping homes and struggling to survive life. A

year later, after the impact of the earthquake gradually subsided, then the youth leaders had the initiative to revive the batik, which has become a legacy.

The tradition of the art of batik Giriloyo has been going on since the XVII century or the same age as the tombs of Mataram kings in Imogiri. The activity of making batik is carried out by women when the men who become servants of the Mataram Kraton are assigned to guard the Imogiri tomb. In its development, Giriloyo batik was asked to help the palace because the need for batik was increasing and internal circles could not afford it. Since then there has been an interaction between Giriloyo batik and the Mataram palace.

The revival of Giriloyo batik in Wukirsari was marked by staging a MURI record-breaking in the form of batik on the longest shawl, along the road in Giriloyo (1200 meters). Muri ignited the spirit of the record-breaking stand of her groups in Giriloyo batik, one of which is a group of Batik Sekar Arum. UMKM Batik craftsman group "Sekar Arum" can produce batik from the initial process to finished goods. UMKM "Sekar Arum" Batik craftsman group with complete address at Wukirsari Village, Imogiri District, Bantul Regency, Yogyakarta Special Region Province. The UMKM Batik craftsman group "Sekar Arum " has 35 (thirty-five) members of micro craftsmen who are developing, active and productive, as shown in Figure. 1. During this period of stewardship, the "Sekar Arum" Batik craftsmen group UMKM was chaired by Mr. Nur Ahmadi.



**Figure.1** "Sekar Arum" Batik craftsmen

The UMKM "Sekar Arum" Batik craftsman group was formed as a forum for batik craftsmen to discuss and develop together, as seen in Figure. 2. UMKM Batik craftsman group "Sekar Arum" accommodates several aspects as follows: a) Improving the quality of work products, b) Utilizing capital loan facilities, c) Development of business partnerships, d) Increasing product marketing, and e) Expanding marketing distribution networks.



**Figure 2.** Sekar Arum as a forum for discussion and development

SMEs' craftsmen Batik "Sekar Arum" At Wukirsari village have significant problems in the aspect of the increase in communications marketing and marketing distribution network. As businesses are other, product marketing and distribution network marketing plays an important role in business development. The UMKM Batik craftsman group "Sekar Arum" knows for sure that the specs of increasing marketing and expanding the distribution network are the "spearheads" of the batik business that it is doing. Marketing and expansion of the distribution network into a standard barometer or the success of businesses in the gain of market share the broadest spread over. However, the market and distribution network of the "Sekar Arum" Batik craftsmen group of UMKM is still limited to the local distribution network and through traditional marketing as well as the lack of loyal relationships with the product. Within the local distribution network, the "Sekar Arum" Batik craftsman group MSME markets the product batik in the "Sekar Arum" gallery which is located in Wukirsari Village. In limited marketing, marketing SMEs craftsmen Batik "Sekar Arum" is done by following the special events such as craft fairs are organized by the Local Government (LG) and other agencies. Some of the problems that exist are the limitations of the local distribution network and the use of limited marketing methods, including a) the level of sales depends on tourists and residents, b) unpredictable tourist visits (during non-holiday seasons, tourist attractions will be deserted) have an effect on sales products, c) people do not want to travel far to buy batik, d) promotional media are not attractive, people are not interested in buying, e) people are less loyal to the product, doubt the quality of batik.



Figure 3 . "SEKAR ARUM" Batik Products

Based on market and distribution network problems, the "Sekar Arum" Batik Craftsmen Group UMKM requires the following: a) The need for marketing communications to be able to take advantage of market opportunities and b) Increasing product promotion, both at home and abroad. The strategy that is currently being developed is through internet media and multimedia technology, namely the production mix of multimedia visual content and marketing communications. According to Wulandari, et al (2015), product marketing communication is carried out more easily and broadly, namely by using multimedia. With technology, users can find the information they want easily, quickly, and widely. The increasing number of internet users is also felt by business people who use information technology to facilitate business activities. The process of developing marketing from traditional marketing, where e-marketing provides visual multimedia content directly to targeted consumers. With the presence of visual multimedia content, the role of multimedia technology is now becoming increasingly prominent in its competition in the batik industry. Multimedia technology is a combination of various means in the form of text, images, sound, animation, and video to display or as a medium for distributing information in various forms through digital devices (Arifin, Y et al, 2015). Multimedia can provide other nuances in informing something to the public. According to Yahya (2018), it is not just text or images that are displayed in the presentation of the information, but sound, video, and animation become one unit to produce attractive visualization and can bring people to be interested in seeing batik. The form of multimedia visualization content has advantages, namely: it is very easy to remember or internalize information interacting by hearing, seeing, and doing. The role of multimedia technology is currently becoming increasingly prominent in its competition in the world of the batik craft industry because multimedia can provide another nuance in informing something to the public. According to Tahalea (2016), storytelling with multimedia technology makes photos, videos, animations as good visual product content that will make people as potential consumers more interested and easier to identify their craft products without having to come directly to workshops/exhibition events. Visual content becomes a unity to produce an attractive visualization and can bring people to be interested

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in seeing batik crafts. According to Sasongko (2012), visual multimedia content provides an excellent means of interactive interaction between people and products.

By the development of information and communication technology, visual content production techniques and multimedia-based marketing communications have become a reliable e-marketing development tool for MSMEs "Sekar Arum " Batik Craftsmen Group. Multimedia technology in the production of visual content allows products to appear more attractive to consumers. Internet technology in e-marketing as a marketing communication medium allows the opening of the batik market more widely. Visual content production techniques and multimedia-based marketing communications can provide several things, as follows:

- a. Increased interest and loyalty of potential buyers to the product. With the use of storytelling based on multimedia technology in written and visual content based on internet applications, the delivery of information and communication to the public can be carried out to publish every batik product of the SME business of the "Sekar Arum" Batik Craftsmen Group, so the public as consumers and potential consumers can see and know, as well as being loyal to the "Sekar Arum" Batik Craftsmen Group's UMKM products. So that the image of the UMKM batik products "Sekar Arum" Batik Craftsmen Group can be known and known to the public, and in the end, it will increase the sales of the UMKM batik products, the "Sekar Arum" Batik Craftsmen Group.
- b. The market for UMKM batik products, the "Sekar Arum" Batik Craftsmen Group, is getting wider. With the use of e-marketing, marketing communications can be conveyed to people who are connected to the internet wherever they are. Marketing communication is also not limited to time, 24 hours a day, 7 days a week, 365 days a year, marketing communications will continue to be possible.
- c. The Community service or PBM of UPN "Veteran" Yogyakarta team will provide storytelling assistance to support multimedia-based marketing communications as a means of developing e-marketing to members and administrators of the "Sekar Arum" Batik Craftsmen Group. Assistance is carried out by the PBM Team to build independence and increase the confidence of members and administrators of the "Sekar Arum" Batik Craftsmen Group to develop and manage storytelling as a form of multimedia-based marketing communication.

## **II. RESEARCH METHODOLOGY**

The process of finding solutions to existing problems is carried out through joint approaches and discussions from PBM implementers and SMEs administrators of the "Sekar Arum" Batik Craftsmen Group. The discussion carried out is expected to synergize the product design innovation activities that have been implemented so far to be translated into a storytelling production as content in multimedia-based marketing communications so that it can be informed to the wider community to strengthen e-marketing of batik products. The method of approach and discussion of the need for multimedia technology to the UMKM management of the "Sekar Arum" Batik Craftsmen Group is carried out by assisting to increase the capacity of the management (in particular) and members (in general). From the types of solutions offered by community service implementers, the implementer hopes that the participation of partners ( UMKM Batik Craftsmen Group "Sekar Arum") in the production of visual content and multimedia communication as a means of strengthening e-

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marketing can participate actively so that information support/business product content and the ability to carry out activities can be carried out together. This is because partners know exactly what problems they are facing, what they want, and how they run the technology to be built.

### **III. FINDING AND DISCUSSION**

In exploring the storytelling material in Giriloyo, information was obtained from the public that Giriloyo has a history that is directly related to the Mataram Kingdom. The history and philosophy of Batik Giriloyo contain an interesting story. Judging from the footsteps of the Mataram Kingdom, Giriloyo is one of the important areas in Sultan Agung's journey. The Mataram Kingdom was built from the Kota Gede, Plered area, and gradually expanded to the Imogiri (Giriloyo) area. Panembagah Senopati (Sutowijoyo) when building Mataram started from the Mantaok Forest. In this area, one area, which is now Kota Gede, developed into a bustling area. Since then Kota Gede has become an important area (capital) of Mataram.

Further development, the capital city of Mataram moved to the Pleret area. The southern area of Kotagede and approaching the Giriloyo area. As for Giriloyo and Imogiri, they became important parts of the Mataram Kingdom when Sultan Agung tried to find a place that would become his grave. Community stories say that when Sultan Agung visited Mecca Al Mukaromah, he expressed his desire to be buried in the center of worship for Muslims. However, local scholars said that the place that would become his grave was not in Mecca, but in Java. When he wanted to ascertain where the exact location was, the Meccan cleric threw a stone aimed at Java. To find out the exact location, Sultan Agung was invited to find where the stone fell.

Arriving in Java, Sultan Agung continued his search. It is said that the area he passes through is around Dlingo and then north to the Giriloyo area. It was in Giriloyo that he found the stone that was thrown from Mecca. The location is now in the grave behind the Great Giriloyo mosque. Until now the stone can be visited by tourists. In the next story, it turns out that the Sultan Agung did not occupy the stone for his funeral, because his uncle Prince Juminah wanted to be buried in that place. Then Sultan Agung chose another place, namely in Pajimatan, or what is now known as the tomb of the kings of Mataram Imogiri. To connect between tumbling her stone with the location of his tomb, Sultan Agung establishes liaison imager by local people known as the 'gutter'. This imaginary line is now known as Dusun Talang.

Apart from the Sultan Agung series, the source of storytelling material can also be extracted from the history of Mataram itself. Panembahan Senopati's heroic story is also interesting as a source of the material. The snippet of how Panembahan Senopati (Sutowijoyo) defeated Aryo Penangsang contains strong narrative power. When going to fight against the Regent of Pajang, on paper the Panembahan Senopati troops lost. Both in number and strength. However, because of his clever ingenuity, namely by using a 'beautiful' horse when fighting, Panembahan Senopati was able to destroy Aryo Penangsang's army. His defeat was because

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the horse being ridden was acting out of control because of lust with the horse being ridden by Panembahan Senopati.

As a legend, this kind of story does not need to be verified. For storytelling needs, this kind of story is interesting to develop. Therefore, in this community service, the team taught the batik coordinator to continue to dig up interesting stories. Such as the potential of the local Sigunggu plant which can be used for Gurah medicine and expressed in Batik motifs, life stories of the courtiers, and so on. The following is a narrative of several batik motifs that can be used as storytelling marketing.

#### Batik Senggugu

This batik motif was born from the wisdom of natural resources available in the environment. The wisdom of Gurah's healing was found from the careful exploration of natural resources by the people of Imogiri. A long process of hereditary, people believe that the Senggugu plant ( *Clerodendrum serratum* ) is capable of being a remedy for inflammation, rheumatism, respiratory problems, and fever that they often experience. Senggugu is local wisdom that is immortalized in Batik Giriloyo. Imogiri batik with Senggugu motif.



**Figure 4.** Senggugu

#### Natural Color Batik

Nature is life. The necessities of human life are all available in nature. Nature is color. All colors are sourced from nature. Batik is the art of coloring. The coloring comes from nature. Natural colors are in Batik Giriloyo. Batik Giriloyo preserves nature. Be at one with nature.



**Figure 5. Natural Color**

**Batik Parang Kusuma**

The philosophy of this batik motif is the concept of a child, depicted from the ink that continues to carve out history written by its parents. The throne, dignity, glory, and struggle are immortalized by the birth of a child. Children are hope. He must be strong to defend the throne and dignity. He must also be friendly to maintain the good name of his ancestors. "Parang Kusuma" combines hope in a child. "Parang" is courage and "Kusuma" is fragrance.



**Figure 6. Kusuma's machete**

**Batik Giriloyo**

Who would have thought that the stone-throwing from Mecca fell in Giriloyo? It is said that one day Sultan Agung Hanyokro Kusumo wanted to be buried in Mecca Al Mukaromah. However, the scholars of Mecca said that his tomb was not there. But in Java. To indicate the place, the alim threw a stone. The direction is to the land of Java. Then Sultan Agung was asked to find his own location where the stone fell. After meditating, Sultan Agung found the location. The place for the stone is in Giriloyo, Imogiri, which is now the center for Batik Keraton in Yogyakarta. And the stone can still be seen today



**Figure 7. Giriloyo Batik**

**Batik Kawung Sutowijoyo**

Also known as Panembahan Senopati is an Agung who should be emulated. Born to Ibu Nyai Sabinah who is a descendant of Sunan Giri. His father Ki Ageng Pamanahan was a descendant of Brawijaya, the last king of Majapahit. The simple life of farming was maintained even though he had become King I in the Mataram Sultanate. The principle is

hard Like to live in silence, smart. To defeat Aryo Penangsang who has more and more powerful troops, Sutawijaya purposely rides a dazzling mare. The horny horse Aryo rose in lust. Running out of control. Aryo Penangsang power fell. Sutowijoyo's blood is a combination of King Majapahit and Walisongo. Perfect seeds. Since the fetus is so protected from the four directions. That protection is in Batik



**Figure 8.** Batik Kawung Sutowijoyo

#### Batik Truntum Gurda

Maestro. In batik, imagination is a skill that cannot be verbalized. To start work, batik makers must imagine what color variations are suitable for a motif. This is the beginning of a process of imagination. Next is the sequence of dyeing the colors needed to achieve the final color. In this process, skill in color mixing combination is required. The color of batik is not a single color, but the result of mixing several colors through dyeing. All these processes must be completed in the imagination of a batik maker before work begins. Imagination skills are only owned by a maestro. And Batik Giriloyo is the work of such batik maestros.



**Figure 9.** Truntum Gurda

#### **IV. CONCLUSION AND FURTHER RESEARCH**

In principle, storytelling marketing is an effort to increase product appeal and provide more complete information about a product. In the case of Giriloyo batik, so far the perception in the community about batik is that it is a manufactured product. Meanwhile, written batik which requires a long process of inspiration is not appreciated. This perception can be changed through storytelling techniques that explain the philosophy of batik and the production process of batik.

In Giriloyo, there are many sources of stories that can be used as a source of storytelling. From history, natural resources to processes. If these thematic stories are explored, consumers will be more interested in the presentation of storytelling marketing that tells about Batik Giriloyo. Henceforth, batik business actors in Giriloyo have been taught to explore various sources of narrative that can be used as storytelling-based batik marketing. While the media just needs to be uploaded on social media and on websites that have been developed in this service.

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