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## **Gender-based Batik Education for Women Crafters Group in Papringan Batik Center, Banyumas**

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### **Abstrack**

The development of Papringan batik in Banyumas was influenced by Diponegoro's troops, with crafters women playing a significant role in production and marketing. Nevertheless, there is a gap in the passing down of batik knowledge, as crafters women only have insufficient knowledge of the process and continue to serve as both time fillers and financial support for their families, despite batik being an integral aspect of their lives. The objective of this study is to analyze the learning process (knowledge acquisition, skill value) of craftswomen in Sentra Batik Banyumas in relation to their gender roles. This investigation employs an interdisciplinary approach and a qualitative methodology. Interviews, observation, and documentation were used as data collection methods. Data validity techniques involved the triangulation of sources, methods, and theories. The results show that in the Papringan Banyumas Batik Center, crafters women acquire batik knowledge, values, and skills through a variety of channels, such as hereditary inheritance in the family, formal job training, and interaction with peers. In addition, social media is a significant resource for obtaining information regarding batik techniques and abilities. The knowledge acquired includes practical skills in the production process, aesthetic values, and technical aspects of batik dyeing.

**Keywords:** Batik Papringan Banyumas, Gender-based Batik Education.

## INTRODUCTION

The Diponegoro war, which saw the settlement and promotion of the batik commodity in Banyumas by a significant number of troops, was the catalyst for the emergence of Batik Papringan as a part of Banyumas art and culture. This batik center, which plays a significant role in all aspects of batik production and marketing activities, is managed by women batik crafters. Although batik has become an inseparable element of Papringan villagers' lives, it is unfortunate that there is a gap in the legacy of batik knowledge among the women batik crafters (Sasongko et al., 2023).

Insufficient knowledge of certain batik processes, such as *pencantingan*, suggests a significant need for a more comprehensive understanding of batik knowledge. Yet, these women serve not only as occupiers of leisure time but also as providers of financial assistance for the family. The objective of this study is to examine the learning process, encompassing the acquisition of knowledge, values, and skills among women batik crafters at Sentra Batik Banyumas. (Rahman et al., 2023).

Preliminary information suggests that women batik crafters in Papringan Village have a limited knowledge of *pencantingan* and lack a comprehensive understanding of the entire batik process. Through a comprehensive examination of how these women acquire batik knowledge, values, and skills, this study aims to address the existing knowledge gap and enhance comprehension of the learning process at the Batik Banyumas center. (Saputra et al., 2021).

## METHOD

The present study used a qualitative methodology within an interdisciplinary approach, incorporating observation, interviews, and documentation methods. Implementing triangulation of sources, methods, and theories will enhance the data

validity techniques, ensuring the reliability and validity of the obtained results (Miranti et al., 2021).

Specifically, the authors used three triangulation techniques: theory, source, and technique. The theory triangulation involves comparing the collected data with the theory employed. Source triangulation refers to comparing one source with another. The triangulation technique quantifies the comparison between two techniques (Saputri et al., 2020).

The data analysis used Adshead's theory, which organizes the analysis process into four distinct stages: recognition, understanding, interpretation, and evaluation. Moreover, authors used data analysis techniques derived from Miles and Huberman, as translated from Tjetjep Rohendi Rohidi's book. This approach divides data analysis into four distinct parts: data grouping, data reduction, data presentation, and conclusions (Khoirunnisa & Suharso, 2022).

In this study, authors group data by creating folders based on the data collection techniques used. Data reduction is the process of identifying the key elements. The data that has been collected in data collection activities is then analyzed again in order to get more focused data. Data presentation is presenting the data that has been collected in narrative form. Conclusions are drawn based on existing data (Astuti et al., 2021). The research contains gaps in the background, including issues that require analysis, specifically in the manner in which women batik crafters at the Batik Banyumas Center experience the learning process, including the acceptance of knowledge, values, and skills (Susilowati et al., 2021).

## RESULTS AND DISCUSSIONS

### **Learning Process (gaining knowledge, skill values) of Crafterswomens in Batik Banyumas Center**

The majority of the craftswomen in the Papringan Banyumas batik center have acquired knowledge about batik for the first time through the process of cultural inheritance, which involved the transmission of batik skills from one generation to the next. The limited access to learning batik is due to the fact that their parents are pengobeng (batik makers) whose capabilities are restricted to batik pencantingan. BI/Bank Indonesia, through its training program, brought in batik artisans from Surakarta, enabling women batik artisans in Papringan Village to gain a comprehensive understanding of the art form (Kurniawan & Prabawa, 2022; Sugiarto, et.al, 2021).

### **The Batik Work Process**

Banyumas is made up of two types of batik: written batik and stamped batik. Different manufacturing techniques produce both types of batik; written batik involves inscribing wax on the mori cloth through canting, adhering to a predetermined pattern. On the other hand, the process of creating stamped batik involves applying wax to the mori cloth using a stamp tool that has been previously dipped in liquid wax. The batik-making process requires the provision of materials and tools such as mori cloth, wax/night, canting, and wangkring. The colors in Papringan batik have characteristics including dark sogen brown and black (Anggraeni et al., 2019)

At present, KUB Pringmas is exclusively dedicated to the production of written batik, as the organization has a limited number of male members. Additionally, women are required to perform demanding tasks (Maro'atussofa, et al., 2022).

### **The process of acquiring aspects of knowledge, values, and skills**

To get aspects of knowledge, values, and skills consists of various processes, including through hereditary inheritance in the family, through job training, through peers, and through social media. The knowledge aspect of the rules of art education is closely related to the

process of providing material or theory by the facilitator. The facilitator in the hereditary aspect is the task of the current batik crafters' parents; the facilitator in the job training aspect is a resource person from Surakarta; the facilitator in the peer aspect is the members of KUB Pringmas themselves; and the facilitator in the social media aspect is the content creator who contains batik content. Providing material from facilitators who make a source of knowledge for KUB Pringmas members and are integrated in the batik-making process at KUB Pringmas (Harahap & Mujib, 2022).

The skill aspect is obtained by meticulously describing the steps of the batik process and delineating the process activities. The skills aspect is executed by the batik crafters of KUB Pringmas, who, with their unique creativity, contribute to the organization's wealth of human resources. The majority of the members are women who also serve as housewives, juggling a plethora of responsibilities and the hustle and bustle of work, particularly if they have children who have not yet reached adulthood. Women crafters in KUB Pringmas are responsible for performing male tasks due to a shortage of human resources. This capacity serves as the author's benchmark for evaluating the various components of their skills (Mulyani, 2020).

The value aspect is derived from a series of qualities, including aesthetics, usefulness, goodness, satisfaction, and the capacity to satisfy needs. Value is the evaluative component of a belief system. All of the uniqueness of batik activities is present in the numerous steps, which include something that must be fought for, protected, pursued, and preserved, as well as good and bad, right and wrong. Certainly, each batik activity has value, and it can be viewed from a variety of perspectives, including cultural, functional, symbolic, and economic. The following is a detailed account of the various processes that are used to acquire knowledge, values, and skills. In the past, there were numerous processes of knowledge transfer from facilitators and the receipt of material by

Papringan villagers, particularly those who are members of the Pringmas KUB (Titi Imaniar, Muhammad Irfan Hilmi, 2023; Sugiarto, et.al., 2020).

#### **Through hereditary inheritance in the family**

Cultural inheritance consists of two types, namely enculturation and socialization. The batik inheritance process in Papringan Village is included in the socialization inheritance. Socialization is first carried out in the narrowest scope, namely the family, so the process of transferring batik crafters' knowledge is carried out from generation to generation. Initially, batik artisans in Papringan Village only worked as pengobeng or batik artisan but only passed down the ability of the pencantingan process, not passing down knowledge about the entire batik process. Batik artisans in Papringan Village initially only did pencantingan based on orders from batik centers that had been established earlier than KUB Pringmas, namely the Sokaraja batik center. The second generation was born as artisans who were equipped with the knowledge of dicing by their parents, and the process of inheriting the knowledge of batik dicing was deliberately transmitted by housewives to their daughters to be able to do dicing properly, but until now Papringan Village has a forum called KUB Pringmas where craftsmen in KUB Pringmas are provided with training by Bank Indonesia to be able to produce batik independently, and of course many processes in batik are mastered by batik artisans in Papringan Village with their respective job desks (G. P. Kurniawan, 2021).

After receiving the batik training workshop from Bank Indonesia, the subsequent section provides an explanation of the application and evaluation. The women artisans in Papringan Banyumas began to apply the new knowledge and skills they had acquired after participating in batik training organized by Bank Indonesia and featuring batik experts from Surakarta. They endeavored to reconcile the modern techniques they acquired during the training with the conventional methods they

had long mastered. The utilization of this knowledge not only improves the quality of their batik products but also expands the range of motifs and techniques they used in batik production (Adnan et al., 2022).

The materials and tools used in the batik process are now used with greater care by artisans. They have initiated the use of high-quality malam and canting in a variety of sizes to generate more precise and finer details. The training also provided them with an understanding of the use of more environmentally friendly natural dyes, which they are now beginning to incorporate into their production. These modifications not only enhance the aesthetic appeal of batik but also promote more sustainable production methods.

The expanded selection of batik motifs and designs is one of the most noteworthy modifications observed subsequent to the training. The women artisans in Papringan are now more daring and creative in their creation of new motifs that blend traditional and modern elements. Additionally, they employ the training they have received to develop designs that are more appealing and pertinent to the current market, based on their understanding of consumer preferences and market trends (Sulistyo et al., 2024).

The artisans were also able to refine their dyeing and coloring techniques as a result of the training they received. They can produce batik with more intricate details and finer color gradations by utilizing more advanced techniques. Additionally, they acquired gradient dyeing techniques and color combinations that they had not previously mastered, which led to a greater variety and appeal of batik products for consumers (Friederichs-Büttner et al., 2012).

In addition to improving quality, the training also motivated artisans to enhance the efficiency of their production processes. They now possess a more comprehensive comprehension of the most effective methods for managing time and utilizing materials. Enhanced efficiency enables artisans to increase production quantities without

compromising quality, thereby increasing their income (Laing, 2018).

The production processes of women artisans in Papringan have also begun to adhere to more stringent quality standards. During the training, they gained an understanding of the significance of maintaining consistent product quality in order to establish consumer trust and establish a positive reputation. They acquired the ability to implement more effective quality control measures at each stage of the production process, from the selection of materials to the final stages, which include packing and washing (Mousas, 2018).

In addition to technical skills, the training imparted knowledge on marketing and promotion strategies. The artisans are currently more engaged in the marketing of their products through a variety of platforms, such as trade shows and social media. They also used digital technology to expand their market and enhance the visibility of their products on a national and international scale.

Many craftswomen in Papringan began to collaborate with designers and other artisans to develop more innovative batik products following the training. In addition to facilitating the development of novel designs and techniques, these partnerships also provided them with the opportunity to expand their market reach. The exchange of knowledge and skills that benefit all parties is also facilitated by collaboration with other designers and artisans (Budiyanto & Syarif, 2019).

The application of new knowledge and skills acquired through the training has a beneficial effect on the local economy and community, in addition to the individual artisans. The competitiveness of Papringan's batik centers in national and international markets is enhanced by the increased quality and variety of batik products. This, in turn, contributes to the economic and social development of Papringan Village and its surroundings by increasing the income of the artisans and creating new jobs for local residents (Schechner, n.d.).

The evaluation conducted by senior crafters on the crafters' work after receiving training is a comprehensive assessment process that aims to measure the improvement of skills and quality of work. Senior artisans have an important role in providing constructive feedback and suggestions for improvement. This evaluation covers various aspects, from batik techniques and motif variations, to innovations in design and final product quality (Campbell, 2014).

The batik techniques used by artisans following their training are one of the main criteria used by senior artisans. Senior artisans observe the application of the new techniques that were taught during the training in the production process. They evaluate the precision of the dying, the smoothness of the lines, and the consistency of the use of malam. Crafters are able to comprehend the techniques they have mastered and the areas that require improvement as a result of this assessment.

The variety of motifs and designs produced by crafters after the training is also evaluated by senior crafters. They admired the capacity to integrate traditional and modern elements, as well as the creativity in developing new motifs. Senior artisans offered suggestions on how to enhance or refine these new motifs to ensure that they are more appealing and in accordance with market preferences.

The quality of the coloring is also a significant factor in the evaluation of the work. The smoothness of the gradation, the durability of the color on the fabric, and the accuracy of the color use are all verified by senior artisans. They evaluate whether the crafters have effectively implemented more environmentally friendly dyeing methods and whether the outcomes are in accordance with the anticipated quality standards. Crafters are able to identify dyeing techniques that require improvement by receiving feedback from senior crafters.

Senior crafters evaluate the extent to which crafters incorporate innovation and creativity into their work following the training. They observe the manner in which crafters

experiment with new techniques and adapt designs to align with market trends. This assessment encompasses an assessment of the crafters' endeavors to develop distinctive products that distinguish them from their competitors. Senior artisans offer recommendations regarding the improvement of these innovations.

The consistency and uniformity of the products produced are also assessed. Senior crafters evaluate the crafters' capacity to maintain consistent quality in each production and the uniformity of the products in terms of size, color, and motif. This evaluation is crucial to guaranteeing that crafters can satisfy market demand while maintaining quality. This feedback assists artisans to improve their production process.

Senior artisans also evaluate how artisans utilize technology in the production and marketing processes. They observed the use of new tools introduced during training, as well as how these technologies improve efficiency and product quality. In addition, senior artisans assessed artisans' efforts in marketing their products through digital platforms and social media. This evaluation provides insight into the effectiveness of the marketing strategies used.

After conducting a thorough evaluation, senior artisans provide constructive feedback to artisans. This feedback includes appreciation for the improvements achieved and suggestions for improvements needed. Senior artisans encourage artisans to continue learning and developing their skills. Improvement suggestions cover technical as well as strategic aspects, such as improving the dyeing technique, exploring new motifs, and more efficient time management.

Evaluations conducted by senior crafters have a positive impact on crafters' self-development. Through these evaluations, crafters gain a better understanding of their strengths and weaknesses. They are motivated to continuously improve their skills and work quality. These evaluations also strengthen the relationship between senior and junior crafters,

creating a collaborative and mutually supportive learning culture among the community of crafters in Papringan Banyumas.

### **Through Job Training**

In 2013, Bank Indonesia provided the Papringan Village community with batik work training by enlisting resource persons from Surakarta. Bank Indonesia recognized the potential of the Papringan Village community, which had previously only worked as batik laborers or *pengobeng*. The bank provided the community with the necessary resources to develop their knowledge in the field of batik, including the dyeing process, finishing stage, and marketing strategies for the typical batik of Papringan Village (Doewes et al., 2020).

In 2013, Bank Indonesia provided the Papringan Village community with batik work training by recruiting resource persons from Surakarta. Initially, the Papringan Village community served as batik laborers, also known as *pengobeng*. However, Bank Indonesia recognized the potential of the community and provided facilities for the development of knowledge in the field of batik, including the dyeing process, finishing stage, and marketing of the typical batik of Papringan Village.

Theory supporting the importance of external interventions in community skills development can be found in the journal "the impact of external support on local craftsmanship development" (Jones et al., 2021). The journal asserts that external organizations, including financial institutions and governments, significantly improve the capabilities and skills of local communities. Training, resource provision, and marketing assistance are all examples of assistance that can contribute to the sustainability of local culture and economic improvement. In certain empirical cases, the craft possesses a didactic component that is evident in the teaching and instruction responsibilities of community volunteers and mentors.

The training provided by Bank Indonesia not only assisted Papringan villagers in acquiring technical skills in batik making but

also established a more structured learning structure, according to an opinion-based analysis conducted through on-the-job training. The training helped to integrate tradition and innovation by utilizing systematic learning methods and strong social networks. Local communities can sustainably adapt, transform, and develop their batik skills with the assistance of Surakarta resource persons and institutions like Bank Indonesia. This also encourages the production of innovative and creative batik products, leading to improved marketing capabilities. Consequently, the Papringan Village community experiences a positive economic impact.

### Through Peers

Bank Indonesia not only facilitates the transfer of batik knowledge through mentors from Surakarta, but also highly motivates the Papringan Village community to further investigate the entire batik production process. On-the-job training greatly aided the community in exploring batik knowledge. However, the Papringan villagers who participated in the training passed on their knowledge to new members in Papringan Village, particularly in KUB Pringmas, with high enthusiasm and curiosity. Each member of KUB Pringmas possesses unique skills and voluntarily shares their knowledge with other divisions. The transfer of knowledge between peers involves the use of motifs and coloring. Other members will provide input and solutions to improve the motif and coloring if they identify any issues. Sogan black and dark brown are the standard colors of banyumasan batik, particularly in Papringan Village. The process of determining the typical banyumasan color involves numerous inputs, and other members contribute their expertise to enhance the color (Riduan, 2021).

According to (Tulfauziah et al., 2024) peer teaching is one of the approaches based on active learning. Some experts argue that deep understanding of a subject is achieved when learners can teach it to others. Peer tutoring gives students the opportunity to learn the

material better while being a learning resource for each other. According to Sibernmen (2013), peer teaching learning is an effective way to develop the teaching ability of peers. Peer teaching is one of the effective learning methods used is peer tutor. Peer tutor is not a new learning method, but an old learning method that is often used but ineffective, because learning used to be centered on the mentor (teacher centered), but learning by using peer tutors has a positive impact that learning will be easily understood by classmates. The most important thing about using the peer tutor learning method is to train Pringmas KUB members to be able to carry out the batik process according to the correct steps and in this case is to train members then teach other members, so that members who have participated in the training can feel the process of working well while teaching their peers in Pringmas KUB members. For mentors, peer tutors can ease the task of conveying information and relieve the anxiety that is always felt.

Based on Hisyam Zaini's opinion (Nurdiyanah, 2021), the following are the steps for implementing peer tutors. 1. Divide the students into small groups according to the number of segments of material to be delivered, 2. The task of each small group is to learn a certain topic of material, then teach it to other groups with interconnected topics, 3. Each group should prepare a strategy for delivering the material to classmates and it is advisable not to use the lecture method or read reports, 4. Suggestions include: using visual aids, preparing necessary teaching media, using relevant examples, involving other students through discussions, games, quizzes, case studies, etc., and providing opportunities for other students to ask questions, 5. Allow sufficient time for preparation, both inside and outside the classroom, 6. Each group presents the material according to the assignment that has been given, 7. After all groups have carried out the task, provide conclusions and clarify if there is an understanding that needs to be clarified, 7.

Mrs. Iin Susiningsih serves as a mentor in the peer tutor program at KUB Pringmas to share the knowledge she gained through the training to other members. The program includes teaching the traditional Batik Papringan batik technique, which focuses on developing detailed and precise batik skills. The time required for peer tutors in the Batik Papringan batik process varies, but generally lasts for several months until KUB members are able to master the technique well. The aim of this program is to preserve and develop traditional batik skills and improve the quality of Batik Papringan products produced. This source of information is based on information from Mrs. Iin Susiningsih in 2022, who is the training coordinator at KUB Pringmas and has extensive experience in developing education and training programs for traditional batik arts (Maro'atussofa & Kusumastuti, 2019).

### **Through social media**

According to the theory of "Media Ecology" by Neil Postman in 2020 (Apriliyanti, 2020), Media technology significantly influences culture and society. Postman asserts that media is more than just a medium of communication; it is also an environment that influences and changes our way of understanding and interacting with the world (Postman, N. (1985) *Amusing Ourselves to Death: Public Discourse in the Age of Show Business*). In this context, social media acts as an ecosystem that allows batik artisans in Papringan Village to gain inspiration, determine trends, and develop their creativity. Another supporting research is from Kaplan and Haenlein in the journal *Business Horizons* (2010), which explains that social media provides an interactive platform that allows individuals and groups to collaborate and share information widely, which can influence the innovation and decision-making process.

Neil Postman first introduced media ecology in 1968, summarizing the main theories and methodologies as an investigation into the problem of how communication media affect human perception, understanding,

feelings, and values (Hildrebrand 2018). Media ecology is associated with materiality ('structure'), atmosphere, and mobility ('impact'). Media environments (e.g., books, radio, movies, television, and others) create specific environments at different costs that shape movements, moods, and messages depending on the materiality of the device, among other elements. These smartphones are not just 'machines' but also carry physical, virtual, mental, and emotional settings in a broad sense (Hildrebrand 2018).

McLuhan's research is very different from others because it puts communication at the center of attention. In McLuhan's scheme, there is nothing else on stage. Everything is communication. In "Understanding the Media," Levinson (2000) considers technology at least as much as it is translated and explored as a medium of communication. McLuhan regarded Harold Innis as the second most important contributor to media ecology, after Neil Postman, for understanding and interpreting not just the telephone and television, which Innis did not pay attention to.

Members of KUB Pringmas in Papringan Village can relate the relevant research above to their use of social media. Social media sites such as Google, Instagram, Shopee, Facebook, and TikTok have become key tools in the process of developing the knowledge and creativity of batik crafters in the village. KUB Pringmas members can access a variety of references and current trends through social media, which helps them create attractive batik motifs and coloring that are in line with market preferences.

Social media is important in developing a dynamic and interactive learning environment for batik artisans within the media ecology elucidated by Postman and McLuhan. In addition to facilitating information access, the utilization of social media also affects the manner in which individuals think, feel, and create. According to media ecology theory, media creates an environment that influences the messages, moods, and movements it generates. Therefore, batik artisans in



Papringan Village employ social media as a source of inspiration and a tool to assess market needs, thereby enabling them to create products that are more innovative and in accordance with consumer preferences.

The Papringan Village community, particularly those who are members of the Pringmas KUB, actively utilizes social media to enhance the coloring of batik cloth and the creation of batik motifs. Nowadays, the internet, particularly Google, Instagram, and TikTok, provides a wealth of references; the market place also significantly influences the motifs and colors of batik in Papringan Village. Social media has become a benchmark for Pringmas KUB members, helping them determine market tastes and understand the needs of batik buyers. The colors on social media combined with interesting motifs will produce a beautiful work when collaborated and poured into a piece of batik cloth. This makes social media a crucial component in the process of enhancing the knowledge of crafters in Papringan Village, particularly in Pringmas Village. The following is a table that explains how social media functions as a tool for the development of Papringan Batik in KUB Pringmas.

**Table 1.** Social Media as a Learning Resource

No	Platform	Platform function for artisans
1	Google	Google is used by batik artisans as the main search engine to find references on batik motifs, techniques and clothing models. Through Google, artisans can easily find various sources of information that are useful to enrich their creativity and innovation in making batik. The references found can include

various traditional and modern motif designs, different coloring and making techniques, and trending batik clothing models. By utilizing Google, crafters can continuously improve their skills and knowledge, resulting in more attractive and high-quality batik products.

2 Facebook

Facebook serves as a platform for exchanging information with other batik communities and the public, as well as supporting the buying and selling of batik products. In addition, Facebook is used to share knowledge about batik through videos and photos of batik activities at KUB Pringmas. Through this feature, the artisans can showcase their skills, document the batik process, and reach a wider audience, thus strengthening the network and promoting batik culture effectively

3 Instagram

Instagram is used by crafters to share knowledge more intensely through photos and videos. In addition, Instagram is also utilized for buying and selling

		activities as well as a digital motif gallery, allowing crafters to showcase and market their works more widely and efficiently. The platform facilitates more visual and engaging interactions with the audience, thereby increasing appreciation of batik products and expanding customer networks.
4	Shopee	Shopee is used by artisans to sell their products and monitor trends in batik motifs that are popular in the market. The platform allows artisans to market and sell their works to a wider audience, while at the same time observing consumer preferences towards certain motifs. Thus, artisans can customize their products to suit market demand and remain competitive.
5	Whatsapp	WhatsApp is used by artisans for buying and selling purposes as well as communication between community members and the public. The platform facilitates direct transactions with buyers, enabling crafters to promote their products, respond to inquiries,


and arrange delivery of goods. WhatsApp also facilitates internal communication between community members, allowing them to discuss, share information, and coordinate various activities related to the craft industry, resulting in better synergy and collaboration.



Types of knowledge content, values, and skills learned.

**Table 2.** Table of Knowledge Content, Values, and Skills Learned.

N	The Batik Knowl Skill Value o Process edge Content content .	Content	
1	 <i>Nggirah</i>	Soakin g process Soakin g the fabric using peanut oil, ASH soda, and water to remove starch from the fabric.	The initial process of making batik is cleaning the mori cloth. The mori cloth is dipped in water mixed with peanut oil, and ASH soda. After the soaking process, the mori cloth is lifted and dried. After drying, the mori cloth is ready to enter the next stage.
			The value of painstakingness and intrinsic value. The nggirah process takes a long time with complicated stages and the use of chemicals to remove substances on the mori cloth to produce a work that can certainly be useful and can be enjoyed for its beauty by emphasizing the value of diligence. Intrinsic value is found in the nggirah process which must be known and practiced by

			crafters that the mori cloth must be dissolved in chemicals to remove the starch content on the mori cloth.			<i>surya, serayuan, godong kosong, gemek setekem, pring sedapur, and udan riris.</i>		
2	 <i>Nggambar</i>	The process of drawing batik requires the creativity of the crafter to determine the motif to be drawn. The drawing process is carried out on written batik, while on stamped batik the drawing process is not carried out.	The process of patterning the mori fabric is the process of making patterns on the mori fabric. After drying the mori cloth, then make a pattern on the mori cloth using a pencil first. The pattern is the motif that will be made on the mori fabric. KUB Pringmas draws typical banyumasan motifs with flora and fauna motifs including <i>lumbon, ginger serimpang, ayam puger, babon angrem, sida mukti, sida luhur, sekar jagad, sekar</i>	Cultural values are found in the <i>nggambar</i> process. Cultural values include working together. One of mori certainly requires more than one person to draw the pattern. The drawing process is what makes several Pringmas KUB members work together to complete the drawing of the pattern on the mori cloth.	 <i>Nyung</i>	The nyanti process is carried out by members of KUB Pringmas who have been trained thanks to training from Bank Indonesia and the process of transferring knowledge among members.	The process of mbatik with wax using canting follows the previously drawn pattern. The wax used has been melted beforehand.	The value of kinship is found in the nyanting process. The nyanting process is always carried out together and makes the members of KUB Pringmas more closely bonded..
4	 <i>Nerusi</i>					The nerusi process is the main stage in the	Proses pencantingan ulang sebanyak dua atau tiga kali sehingga	The value of benefits is found in the nerusi process. Batik craftsmen have tricks and ways to change the shape of raw

	batik process which functions to cover the fabric so that it remains white according to the wishes of the maker. Nerusi serves to ensure that the decanting night penetrates to the back.	yang menyebabk an prosesnya memakan waktu lama dengan tujuan agar ketika pewarnaan, kain batik yang diberi lilin tidak kemasukan warna tersebut. Proses ini merupakan proses yang menjadi ciri khas batik Banyumasan.	materials into finished materials, with the nerusi process the benefits obtained are that craftsmen can maintain the basic color of the mori cloth for aesthetic needs by covering the batik pattern using wax.	natural colors. Papriangan batik uses a dip dyeing technique, but there is batik with a colet coloring technique. The dyeing technique is used on a wide area of cloth and focuses on one color only, if you want to add color, the mernani process is done many times.	adjusting the color of the batik design motif that has been drawn.	are typical colors of banyumasan batik.
5 .	 <i>Mernani</i>	The batik dyeing process uses natural dyes such as indigo vera leaves for blue, and mahogany wood for	Giving color to the batik cloth. For maximum coloring results, the cloth is dried in the sun first and then dipped in water that has been given natural dyes according to the color the crafter wants by	The mernani process applies aesthetic and philosophical values. Aesthetic value is found in the results of batik and philosophical value is found in the color of batik cloth which has meaning and shows the uniqueness of each region, for example, soja brown and black		

6		<p>Nglorod is the final process of making batik. Nglorod means melorod or in Indonesian loose, which means releasing the wax that sticks to the cloth.</p>	<p>The nglorod process is to remove all the wax by placing the fabric in boiling water.</p>	<p>The process of dying applies intrinsic value. The nglorod focuses on the texture of the fabric, which is initially given a layer of malam and physically the malam has a texture, then melorod by boiling in boiling water so that the fabric layer returns to its original shape.</p>	<p>r is hot, the drying process takes around 1.5 to 2 hours, if it is cloudy it takes around 3-4 hours.</p>
7		<p>By utilizing the sun's heat, the crafters dry the batik in an open area, if the weather</p>	<p>The drying process of the washed cloth. The fabric is dried in the sun until it is completely dry.</p>	<p>The batik of batik art in Banyumas, as well as the economic contribution of women at the local level, meaning that this stage is the last stage in the process, and the batik is ready to be sold.</p>	<p><b>CONCLUSION</b></p> <p>The research titled "Gender-Based Batik Education in the Women Crafters Group at Papringan Banyumas Batik Center" shows that there are several processes for acquiring knowledge, values, and skills. The processes for acquiring knowledge, values, and skills include hereditary inheritance in the family, job training, peers, social media, and the type of knowledge content.</p> <p>The research findings are anticipated to offer an improved understanding of the learning process of female batik artisans at the Batik Banyumas Center. This information can be used to establish a foundation for the development of more effective education or training approaches, the closure of knowledge gaps, and the improvement of the sustainability</p> <p><b>REFERENCES</b></p> <p>Anggraeni, M., Cahyono, A., &amp; Haryono, S. (2022). Mappalelo Cakkuriri Ritual Ceremony Performance as Value Transmission Media. <i>Catharsis: Journal of Arts Education</i>, 11(1).</p> <p>Anggraeni, O. J., Kurniawati, D., &amp; Mastuti, L. (2019). Membangun Wirausaha Batik</p>

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