

# Promoting “batik eco-print” through training English digital storytelling (e-dst) by empowering local small medium enterprise perpetrators: a conservation strategy

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## Abstract

Indonesian local cultural heritage is a worthwhile asset to develop in the recent era. It is an important industry generating millions of jobs and billions of dollars in revenue yearly. However, despite the tremendous economic and socio-cultural benefits, little attention is usually paid to its conservation and to developing innovative big-picture strategies to conserve and promote to be globally familiar. This perspective aims to compile some of the relevant global needs to explore alternative ways to conserve steps associated with the 2030 Agenda for Sustainable Development. From this perspective, it is conceptualized how emerging artificial intelligence (AI) and digital socio-technological models of conservation based on local culture “Batik Eco-print” through digital storytelling can represent an alternative transformative solution by going beyond the current global communication and technical limitations in the heritage conservation community, while also providing digital promotion to conservation practitioners, which can truly help the conservation process as the way promote local culture to be globally acknowledged. This article employed a qualitative research approach implementing a descriptive with a deductive research design. One of the results showed that social workers use digital media technologies that reflected the consistency of the social workers with the literature on social media engagement more generally. Another result showed that participants believed that their understanding of digital technology and digital storytelling was potential in reducing communication barriers in professional contexts.

**Keywords:** *Batik eco-print; Conservation strategy; Digital storytelling*

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## INTRODUCTION

Batik is one of cultural heritage and was categorized as one of the creative industries in Indonesia years ago. The definition of the creative industry according to the Ministry of Trade of the Republic of Indonesia (2008) is an industry that originates from the use of creativity, skills, and individual talents to create prosperity and employment through the creation and utilization of creative power, individual and community creativity. The development of the batik industry can attract tourists to visit and can see firsthand the industry of making batik, therefore batik is not only known at the national level but also already known at the international level as acknowledged by UNESCO. UNCTAD (2010) describes that the creative industry consists of cultural heritage which includes the form of knowledge and cultural expression, art, and media. The products of the creative industries always appear with distinctive and authentic characteristics so as to create the image of a city and attract tourists, so that through the role of the creative industries, tourism can be developed that can provide experience and learning for tourists. Regional imaging using the creative economy is also connected to various sectors, among which can be connected to the tourism sector so that through the creative economy an area can become a tourist destination for (Budiarta





& Thamrin 2013). Batik which is present in people's daily lives, not only has artistic, and cultural value but also has social and economic value with bright business prospects.

The batik trade began with batik merchants in the city of Solo, Central Java, which continued to expand, until now there are 101 batik centers in Java, and absorb 15 thousand workers. Domestic batik sales continue to be in demand and batik exports abroad are growing. Based on data from the Ministry of Industry and Trade, batik exports during 2018 reached Rp. 818.44 billion and will continue to grow, especially in Japan, America, and Europe. Along with the increasing public interest in Indonesian batik, other youth generations in the global world have not known about this cultural heritage. In the midst of such a situation, batik artisans feel the need to continue to develop and preserve Indonesian batik so that it remains familiar to the public. Approaches and strategies to preserve batik made by batik business people have been widely investigated such as Kusmasari & Rahmi (2019), Nurjanah et al. (2021), and Rozikin et al. (2021).

However, the previous studies are limited to the strategy of promotion based on surveys towards the batik users not to the entrepreneurs. However, the pivotal issue of the skill of language and digital media of the entrepreneur has not been explored as part of the important people to preserve and promoting the heritage batik. This study focuses on the strategy to preserve Javanese batik-eco-print through Training in English Digital Story Telling (DST) by empowering small and medium enterprise perpetrators in West Java, particularly in Pangandaran. Through training in language and digital media, batik will remain sustainable and continues to grow and continue to be sought after by the wider community both domestically and abroad. Also, the making of Eco-print Batik can increase the community welfare. Natadjaja et al. (2021) believed that eco-print products are beneficial in improving the welfare of the community. The categories in this study include all the challenges of English in DST made by local batik entrepreneurs to preserve and promote batik eco-print in making processes to be well-known by the wider community so that batik remains sustainable.

## **Ecoprint batik**

Ecoprint has been known for a long time, but ecoprint has increased rapidly at this time because it is considered to have economic value and is easy to manufacture. In addition, the fabric produced from the eco-print technique has a more attractive appearance and is of high value because the process is made by hand. As the name implies, eco comes from the word ecosystem (nature) and print which means to print. The eco-print coloring technique was pioneered by India Flint. Eco-print is defined as the process of transferring colors and shapes to fabrics through direct contact. The Eco print technique is a development of eco-fashion, to produce environmentally friendly fashion products (Aptutyingsih et al., 2019). Public awareness of the preservation of nature has made the trend of environmentally friendly lifestyles increasingly popular and widespread in various business sectors. No exception with fashion trends, especially batik. Lately, Eco print batik has developed, namely contemporary batik that adds to the repertoire of ethnic batik in addition to written batik and stamped batik. As the name implies Eco print from the word eco from the word ecosystem (nature) and print which means to print, this batik is made by printing with materials found in the natural environment as fabrics, dyes, and pattern makers. The materials used are leaves, flowers, stems, and even twigs. The use of natural materials for batik coloring is in line with the concept of using environmentally friendly products by utilizing natural dye sources. In several countries, such as Germany and the Netherlands, there has been a ban on the use of chemical-based dyes since 1996. Therefore, textile products that use natural dyes, especially batik, have started to appear (Alamsyah, 2018). Natural coloring has been one of several potential ways to develop the eco-fashion; that the technique of coloring the fabric comes from the use of raw materials from nature from which the absorbed color blends with the fibers in the fabrics (Nurmasitah et al., 2022).

## **Digital Story Telling**

Digital storytelling began as a movement to promote democratic media production aimed at personal expression in the late 1980s. Then, digital technologies were just beginning to be affordable and user-friendly to the extent that, with limited guidance, individuals could easily produce a multimedia digital



story. Workshops to support these practices quickly proliferated. Digital stories were first defined as short, personal stories comprising still or moving images, narrative, and text, composed using simple digital video editing software. A primary component of digital storytelling is the sharing of personal stories in a way that can be published on the internet, thus resulting in people anywhere broadcasting to people everywhere (Meadows, 2003). Initially drawing on the one-to-many approach of digital media production afforded by Web 1.0, digital storytelling has changed over the last two decades due to the decreasing cost and increasing power of multimedia authoring tools and Web 2.0 capabilities. Digital storytelling can now be a many-to-many affair with individuals creating, posting, sharing, responding to, critiquing, and engaging in other participatory activities around their digital stories.

McLellan (1999) characterized digital stories as “experiences that are participatory and immersive” that support thinking and remembering through narrative structure and supporting empathy and “bootstrapping” through experiential features. More recently, McLellan (2008) commented that digital storytelling leverages an expanded and more participatory sense of audience, because it can connect learners in disparate places and situations. This expansion of audience changes accountability structures, motivation, and the types of meanings that can be made and gotten from digital stories. In tandem with shifting types of immersion and types of audience, digital storytelling also affords shifting roles for learners and teachers. Robin (2008) pointed out that, while digital storytelling can be used for skill-and-drill type activities where the adoption of technological tools is the primary focus, its unique affordances lie in its ability to support novel types of position-taking not available in classrooms as recently as ten years ago.

Digital storytelling is used in education characterize the main categories of its use as (1) skills development (technology or content e.g., reading, writing, presenting information), (2) reflection and connection making (multiliteracies, synthesizing, self-reflexivity), and (3) fostering voice and empowerment (e.g., stance taking, identity development). Of these broad uses, we argue that all are necessary, but not sufficient, components of digital storytelling seen as a context for participatory media production. We also argue that an uncritical acceptance of digital storytelling’s ability to accomplish any of these areas is problematic, because how learners are engaged in digital storytelling depends largely on how it is structured and populated as a context for being and doing in classrooms. To simply practice or develop skills that do not draw on possibilities for connection between digital storytellers or changing roles of teachers and learners does not draw on the affordances of digital storytelling that set it apart from giving a PowerPoint presentation to a class or doing a book report. We stress the “other side of digital storytelling” participatory media production in order to set this use in high relief against a backdrop of using technology for technology’s sake. Like other uses of technology in education, digital storytelling can be used to raise familiarity with computers, software programs, or digital media composition. It can also be used to practice skills in language arts (composition, grammar, spelling) or other disciplines. Teachers can use digital storytelling as a pedagogical tool for delivering content, raising issues for discussion, or explaining abstract ideas in a novel way (Robin, 2008; Hartley & McWilliam, 2009). However, Robin (2003) explains the description of the steps making digital story telling by the following picture (Figure 1).



**Figure 1.** Digital storytelling process



Based on the figure 1, Come up with the idea is the step where the participants were given the opportunity to express the idea of story about their experience. Then, read/learn and explore is the step where the participants were given the opportunity to read, to read to create the idea as a material for telling the story. Next, write a script is the step where the participants are given the opportunity to write the script to be a story. Moreover, story board/plan is the step, where the participants were given the opportunity to arrange the script as a story. "Gather and create image" is the step when the participants should combine the story with the picture. "Put all together" is the step where the participants should integrate the whole writing script to the picture. "Share" is the steps where the participants were given the opportunity to share the story through the media "you tube". The last steps "reflect and feedback" means that the participants hold a reflection toward their result of DST and give the feedback for the refinement of the DST.

## METHODS

The method of discussion uses a descriptive qualitative method with a deductive approach, which is a method of using existing data with an underlying theoretical basis. The method used in analyzing and discussing problems through the following processes: Field observations, with direct observation and socialization of the program to batik eco-print production through training, Interview, namely, conducting direct interviews with local batik eco-print industry players who have long preserved batik both locally, nationally and internationally. Literature study to obtain data that can be obtained from previous studies conducted relating to the theme being studied and obtain data on the batik industry, batik production, and development from books, magazines, tabloids, and the internet. The stages of data analysis from this study are as follows: Identifying the elements and problems related to the purpose of the discussion. Secondly, analyzing approaches and groupings and linking problems to the main factors that support the discussion. Third, summing up the problem as revealed in the target and transformed into the concept of planning as the target and discussion. Then finally combining the results of the analysis and transforming into the form of the design concept of the production and development of batik eco-print, the emphasis is on the development of the preservation of modern batik today. The method of activities was carried out to realize to solve the problem, so that the method can be structured and applied properly. The stages in implementation can be seen from the following table:

**Table 1.** The implementation stages of workshop

Solutions	Output	Stages
Socialization	Establishing relationships or collaboration between the team and batik craftsmen	<ol style="list-style-type: none"> <li>1. Sharing of all programs to be carried out, including the implementing team and representatives of the craftsmen or perpetrators</li> <li>2. Sharing of the role of the implementing team</li> <li>3. Sharing the role of partners / batik craftsmen in this activity</li> </ol>
Designing Marketing Strategy & Nature and Environment Conservation Strategy	The targeted plan	<ol style="list-style-type: none"> <li>1. Presentation and discussion on the importance of being able to master English as a business support today</li> <li>2. An introduction to what, how and digital story telling support tools</li> <li>3. Educating about the importance of nature and environmental conservation for sustainability, good ecosystem sustainability, and fulfillment of the lives of many people</li> </ol>
The training and practicing digital story telling	Training and workshop how to operate the media of DST	<ol style="list-style-type: none"> <li>1. The participants have received training materials</li> <li>2. Training on the use of digital storytelling</li> </ol>



The training method utilized a multiphase research process toward batik eco-print perpetrators in the Pangandaran district, West Java Province, Indonesia. The project began with participant recruitment activities and individual orientation meetings focused on creating the story of how to make batik eco-print. Next, the workshops were undertaken at their workshop place (participants attended either an 8 hour day long session or two 4 hour evening sessions). A preworkshop online self-assessment survey was provided to participants. Access to an additional “finish-up” support session was held just prior to the conclusion of the project. A post-participation self-evaluation was also completed after the workshops. Online sharing of completed digital stories was undertaken at the end of all phases of the project.

The participants included 20 batik eco-print perpetrators through a course-based community service project at the university (ICT Centre). These participants' populations engaged in unique informed consent processes. For the participants, creating a digital story was a required training assignment and practice in making batik eco-print. Besides, the digital stories were given in sharing sessions after training. The participants participated in training given the material of how to make batik eco-print include the digital stories in until final course grades were posted. Participants were recruited via email using departmental e-mail lists, as well as through professional networking activities. In the end, 20 participants committed to the project. Participants in the research study gave informed consent and completed self-evaluation surveys before the training and workshops; after the digital stories were completed, participants completed a second self-reflective survey and evaluation as well. Participants were asked to attend an orientation session, received story-planning advice, and attended workshop[s] (1 day, or two evenings) at the ICT center where they created and shared a digital story about making batik eco-print. Participants were provided with a digital storytelling manual and were encouraged to begin thinking about their digital stories prior to the workshops and were provided cameras and audio recording equipment to initiate the creative process independently. After their story was completed and shared, participants were invited to complete a second online survey. Participants were also invited to attend a workshop event at the public library which showcased the digital stories created by the research participants and presented preliminary project findings. The focus of the digital stories on the batik eco-print workshop helped to create a shared topical focus for participants. The workshops provided participants with instruction on creating personal narratives and opportunities for reflection, writing, and collaborating with other participants. The hands-on practice took place in the ICT center. Participants were encouraged to develop their own media and were provided with opportunities to use digital cameras and edit videos and photos using software and “green screen” technologies.

To assemble the stories, participants completed voice-over recordings using the ICT sound booth, cell phones, and/ or portable voice recorders. Participants were encouraged to search for and assemble open-source media (e.g., video, still, and sound files) from the internet and to determine and select materials with the appropriate platform. Participants were taught how to back up their media files, assemble files into a digital story using you tube, and share and save their digital stories online. The design of the workshop reflected best practices in learning perspectives in an effort to enhance personal comfort/confidence with digital technologies, promote the value of do-it-yourself creative engagement, as well as enhance tangible/practical digital skills (Willett, 2016). In total, four digital storytelling workshops were conducted in the ICT center. Two workshops took a 3 day format, two workshops were organized in a two-evening format; these options were offered to facilitate participant scheduling needs. A single “finish-up” session was held for participants with unfinished stories to receive assistance to complete their stories (three participants attended this session). In both groupings, a research assistant and the lead author each facilitated a group. Of the 20 potential stories created through the project, 20 stories were completed and 20 participants consented to share their digital stories via YouTube and to including the stories within the analysis. The stories reflect broad-ranging perspectives of participant's training as understood by the workshop participants.



## RESULTS AND DISCUSSION

The implementation of community service activities in Batik Workshop (Batik Dahon) was held in 3 meetings by three presenters, and assisted by four students. The presenters consisted of two English Education Lecturers and one from physical and four students of the English Department. For the ICT expertise, the program is helped by one staff of ICT center. All the resource persons have their own expertise in accordance with the material to be delivered. The first meeting was held on August 7, 2022. Material related to the how to create story telling of making batik eco-print by using English. The second meeting was held on August 14, 2022 by giving the second material workshop. The material presentation is intended to make the participants understand, aware and preserve their local tradition of making batik from generation to generation. Finally, the third meeting was held on August 21, 2022 with the material is workshop of implementing DST for making batik via you tube and also evaluation of the program.

The implementation of DST application training for participants has been carried out well and there have been good achievements. This achievement can be seen from the results of consultations and evaluations. However, before going through the consultation and evaluation stages, there are several implementation stages which are carried out in several stages, namely the preparation stage, the implementation stage and the consultation and evaluation stage.

### Preparation Stage

After determining the target audience and problem areas to be analyzed, the service team made observations on the target audience. Observation of the target audience was carried out on January 7, 2023. During the observation process, the service team tried to find, see, and study all the problems faced by the target audience. In addition, coordination is also carried out regarding licensing issues or the willingness of the target audience. Mrs. Elin as the owner of the eco-print batik studio and a representative from the head of the Pangandaran district industry and trade office warmly welcomed the arrival and the intent and purpose of the service team's arrival. On January 10 2023, the service team confirmed the target audience regarding the implementation of the service. After obtaining permission to carry out community service activities at the eco-print batik studio, the service team begins to prepare whatever things are needed during the community service activities, for example preparing material to be delivered as well as scripts to be used for storytelling activities and applications to be used in digital storytelling activities.

### Implementation Stage

This workshop activity was carried out for 3 days and was carried out in a group of batik craftsmen/perpetrators (Batik Dahon). In the implementation stage, the service team carries out activities in the form of training as well as demonstration methods and examples. The service team and students involved provided material about storytelling and digital storytelling about batik making which was also assisted by batik craftsmen. In addition, a procedural explanation of how to tell stories and what factors determine storytelling, and applications that can be used in digital storytelling. After that, the activity continued with hands-on practice. Demonstration and example methods emphasize learning while practicing, so it's not just theory. So, each participant was given the opportunity to talk directly about how to make eco-printed batik in front of his colleagues, the service team and the students involved. In addition, they also create digital stories (digital storytelling) using the YouTube applications assisted by a team of volunteers and students who are involved in this community service activity.

In the implementation stage, an overview of e-DST was introduced to the participants. The participants are introduced to e-Digital Story Telling (DST) to combine video, audio, images and text to tell stories and information. In other words, e-DST is a powerful way to connect trainees to all areas of literacy. The digital aspect makes it easy for non-readers or those who don't understand the language of the story to add voice to their stories. Digital storytelling is also incredibly versatile, and there are many ways educators can use e-DST in a variety of training opportunities. There are many ways that DST trainers can use in their classes, whether teaching in person or remotely. For independent work time, participants can use digital storytelling to retell what happened in the text that was read to them. These participants can



record audio explanations for retelling. For English-speaking trainees, digital storytelling in these ways helps provide authentic opportunities to practice their vocabulary and give them equal voices. The participants were making some steps of making the process of e-DST:

### ***Come up with the idea***

In this step, the participants were given the opportunity to express the idea of story about their experience in making batik eco-print.



### ***Read/learn and explore***

In this step, the participants were given the opportunity to read, to read to create the idea as a material for telling the story.



### ***Write a script***

In this step, the participants were given the opportunity to write the script to be a story.



### ***Story board/plan***

In this step, the participants were given the opportunity to arrange the script as a story. The story can be described in the following steps, lay the cotton on the table. Put on the leaves where it necessary. Hit the leaves by using soft hammer until the colour of the leaves sticks on the cotton. Gently lift the leaves. Dry the cloth till dry. Soak the cloth in the water mixed with alum. Dry back in the sun to dry. And your Eco print fabric is ready!



### ***Gather and create image***

In this step, the participants should combine the story with the picture.



### ***Put all together***

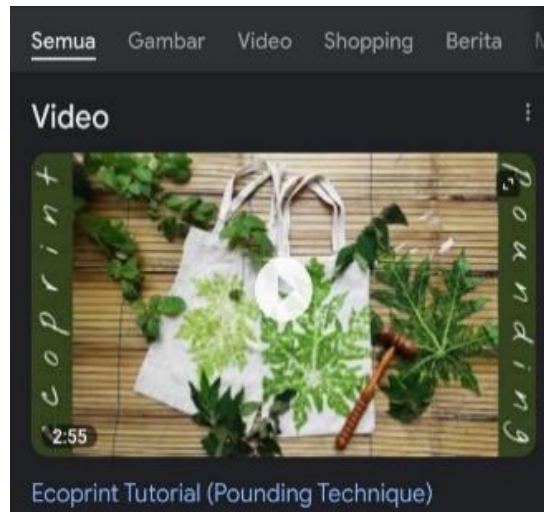
In this step, the participants should integrate the whole writing script to the picture.





### **Share**

In this step, the participants were given the opportunity to share the story through the media “youtube”.



### **Reflect and feedback**

In this step, the participants were given opportunities to evaluate the shared video and evaluate the weakness as part of the revision.

The practices were highlighted as one of the ways participants used digital technologies of making batik eco-print. The respondents stated they frequently used the internet and social media to explore social justice campaigns and social movement activities. Responses emphasized participation in ongoing online; however. One participant indicated they used social media to express opinions; a statement setting them apart from the rest of the group. Participation in the workshop discussed in the literature as a common type of digital engagement. However, before practicing making the e-DST, the participants were asked to make batik eco print as their basic to tell the story. The making batik eco-print can be seen in the following steps pictures.



To increase participants creativity in making batik eco-print, they demonstrate the proses of making batik by using DST in the video. The process has the following steps, in the first process, we find out the media which is suitable used by batik perpetrators in the learning activities (youtube). The second process, the trainer gave a sample of participants to participate in we activities of making batik and learning while learning youtube. The third process, providing learning materials regarding the application of DST for making eco-print batik with media by making the story of making batik Eco print via google form. This is a practice the participants understanding language and using DST via youtube. After that, the instructors give instruction for making batik Eco print batik along with a video of the eco-print batik. This is a stimulus for participants to better understand the language and use of youtube. After making eco-print batik, the participants making a video to be uploaded in the youtube. Finally, the video is uploaded in the youtube.



## Consultation and Evaluation Stage

After the implementation stage, in the next stage further activities are carried out in the form of further consultation or guidance for participants who want to deepen their insights about storytelling or digital storytelling as well as evaluation of the results achieved by the training participants or target audience. This consultation and evaluation stage was held on January 21, 2023. At this stage, participants listened to their voice recordings again and looked back at the digital stories they had created. They are given the opportunity to self-assess and will then be given direction by the service team. Apart from that, at this stage the adjudicator team also coordinated with the Galuh University English lecturer regarding the implementation of storytelling activities.

The target of this community service activity is to train batik artisans to become good storytellers in English about how to make eco-print batik; equip them with knowledge about storytelling and how to practice it in public; provide a procedural explanation of how the story is told and what factors determine the storytelling; provide resources that can be used for storytelling. Seeing the conditions that existed in the field at the time of the community service activities, related to the target of training participants to become good storytellers in English, it can be concluded that the results were not optimal. This is caused by several things. One of the things that causes the achievement of the target to be less than optimal is the short time for carrying out community service activities. In addition, some students' language skills and digital literacy still need intensive guidance.

Storytelling training basically cannot only be held in three days, especially if this is something new for the participants. However, regarding the other targets, it can be said that everything went smoothly and was well achieved because the service team and students involved had equipped the participants with knowledge about storytelling and how to practice it in public; provide procedural explanations how the story is told and what factors determine the story telling; provide resources that can be used for storytelling. Participants are not yet able to become good storytellers in English, but they have been equipped with knowledge about storytelling and how to practice it in public. If they keep practicing, of course the initial target will be achieved. Apart from the short implementation time, the participants' initial abilities also had an impact on the results obtained.

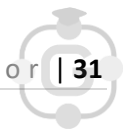
There are several factors included in the storytelling component, namely the way of pronunciation (pronunciation), some students still have difficulty pronouncing several words in English. The lack of pronunciation and understanding of the meaning of words caused some participants to no longer tell stories, but rather read stories. Furthermore, this service activity also honed the participants' skills to create digital stories in English. In this case, the interest and creativity of the participants in speaking English has increased and developed. The participants seemed enthusiastic about making digital stories, even though at first, they felt less confident because they felt their pronunciation was lacking. Regarding digital storytelling, the participants were able to integrate technology into batik making activities.

In the stage of evaluation at digital storytelling workshops, participants suggested the training/workshop enhanced their openness to new experiences and creative opportunities. Consistently, the respondents touched on the theme of enhanced communication and the potential for the use of more diverse communication activities as a result of their participation in this workshop. Participants saw their new understanding of digital technology, digital storytelling and language as having the potential to reduce communication barriers through the following quote:

*“Telling a story and articulating concepts with supporting imagery opens up many possibilities and I had not previously considered”.*

*“I have a reason to upgrade my computer skills and learn more software program options...  
I have a sense of there are new communications options that are accessible to me and others”.*

*“I have more confidence that I can learn new modalities and this reduces barriers for me”*



Some investigation in this area suggest that digital technology is a dynamic communication form and, therefore, presents many options for expanding the range and scope of social communication activities (La Rose, 2019). The participants also emphasized the belief that they needed to develop additional skills to engage digital technologies and apply digital storytelling approaches effectively, particularly in their practice. Several participants indicated the changing nature of social media platforms and digital technologies led them to believe they would continuously need to upgrade their knowledge and skills to participate effectively. The literature suggests that the changing nature of digital technologies and online platforms means the batik Eco prints perpetrators need to continue to develop knowledge and language skills on an ongoing basis (Boddy & Dominelli, 2016). Continued exposure and ongoing use are what allow the perpetrators to develop these skills as they engage and experiment with technologies (Fitch, 2005; La Rose, 2019).

It is important to highlight the importance of community empowerment in the English digital story telling workshop. Zimmerman, as cited in Mardiana, et al. (2020) defined community empowerment as a process of developing and strengthening the ability of the community to stay involved in the process of development taking place dynamically in order to solve problems faced by the community and make decisions independently. Additionally, the workshops were understood to have enhanced their capacity to seek out information and resources in order to learn what was necessary for technological engagement. While no respondents claimed to have mastered digital literacy, greater awareness of how to learn to do something new was seen as creating a greater possibility for engagement; these perpetrators felt more confident to experiment since participating in the workshop. The respondents reflected on possible ways to bring digital storytelling methods into their day-to-day practice, which was described as a process of “taking small steps”.

However, In the post-participation survey, some participants suggested that perpetrators capacity to engage with digital technologies and online social media platforms may be blocked by them to restrict access to the Internet or particular sites such as YouTube, a practice also reflected in the literature (Yokoyama, 2016). While YouTube may be used recreationally, many YouTube videos now focus on learning/instruction and may be directly related to the work at hand. Therefore, employers who block internet access potentially limit employees' capacity to engage in professional development or to support the needs of clients. Yokohama (2016) suggests that controlled internet access also reduces job satisfaction, and affinity for the workplace.

## CONCLUSION

Based on the analysis of the situation that occurred during the implementation of the service activities, the service team can conclude that in general these service activities run smoothly and well. But it cannot be denied, there are several conditions that cause the results achieved to be not optimal. This is due to the short service time and the ability of some craftsmen who still need intensive guidance and some craftsmen still have difficulty pronouncing a few words in English. In addition, mastery of digital technology is still lacking. This shows that the craftsmen need to receive further training on digital technology mastery. However, this training has a positive impact on the craftsmen to improve language skills and abilities or mastery of information technology. This activity is able to provide strong motivation for the craftsmen on the importance of mastering English and mastering technology. This is evidenced by the participants' perceptions of the benefits of the DST Eco print-training. All training participants thought that the training was useful and could increase their knowledge and skills because they had never received Eco print training before.

Based on the results of the dedication activities that have been carried out by the team, recommendations that can be given for the development of eco-print batik in the future include the implementation of a social media-based marketing strategy (using Instagram) as a strategy to expand market share. Moreover, the participants need to be assistance and assistance from stakeholders such as the regional government, especially the cooperative and offices of Pangandaran Regency which are related to the development of promotions by utilizing e-commerce media, so that the products produced in the future will

be much more well-known and developed so that it will have an impact on increasing the income and welfare of the batik craftsmen especially Eco Print in Pangandaran.

### Limitations and future direction

The training and workshop project utilized digital storytelling as a resource for enhancing social workers' digital literacy skills and confidence using digital media and internet-based social media sharing. The use of the public library makerspace allowed social workers to explore resources available within their community, to support technological innovation and skill development for themselves, and by extension for the participants. Participants in the workshops created digital stories as a means of enhancing language skills, comfort, and confidence with digital technologies, as well as considering the application of social work ethics in the online environment. Through this training, in addressing the language skills and technological literacy of the participants, it is necessary to have a continuous training. Improving the competence of participants through training on the use of digital technology which is carried out can be used as a reference in improving language and technology skills. This research suggests the importance of technology integration in the implementation of language teaching and learning processes to increase interaction and increase the attractiveness of learning. In line with this, in this case that the craftsmen in developing their professionalism need to improve their skills in mastering technology, especially digital technology. This is done to answer the challenges currently faced by them in the era of the digital revolution. In addition, mastery of digital technology will be very useful for the implementation of effective product marketing and communication.

Based on the findings regarding the training evaluation, a follow-up plan needs to be carried out to get better results so that the craftsmen can maximize their existing potential. This follow-up plan will take the form of advanced training to provide basic English knowledge for storytelling and writing that is integrated with understanding and mastery of technology. This needs to be done because the craftsmen are still weak in telling stories using English as well as being weak in mastering technology. Then the next training will provide knowledge with training on the Integrated Language Learning and Digital Technology platform. With this training, eco-print batik craftsmen will be more confident in mastering English in telling stories as well as mastering digital technology. Therefore, a strategic step to address the follow-up plan, the training will be oriented to practice, not theory. This practice will be directly accompanied by language experts from English lecturers and storytelling experts as well as digital technology experts. This activity will take place in a place that has digital technology tools that have the ability to produce good quality digital stories. This is done so that the stories told by the craftsmen regarding the making of eco-printed batik will be better and more interesting. So that in the end eco-printed batik can be widely known at home and abroad.

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