

MODIFICATION OF PRINT TECHNIQUES BASED ON CREATIVE IMAGINATION TO IMPROVE THE SKILLS OF CREATORS TO PRODUCE QUALITY COCOCRAFT

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ABSTRACT

The ability to develop printing techniques is one of the keys to the success of craftsmen in producing quality creative crafts. Therefore, it is essential to study and evaluate printing techniques by craftsmen who make quality cococrafts. The approach method is Participatory Rural Appraisal (PRA). The location was determined intentionally in Purbalingga Wetan District, Purbalingga Regency, Central Java Province, Indonesia. The study results and evaluation show variations in the application of quality cococraft printing techniques by craftsmen. The majority of craftsmen persist in using plain manual applied techniques. This printing technique is easy to practice, designing simple, cheap, fast visual images and producing quality cococrafts with traditional motif designs. Conventional types of quality cococraft have market security even though prices are slowly rising. Craftsmen feel safer practicing plain manual tying techniques because their production is in high demand and is routine. A few craftsmen applied the modification of printing techniques with the development of a new creative imagination. Modification of printing techniques is needed to produce quality cococrafts in natural and classic styles. The prices of these two types of cococraft products are higher than traditional cococrafts. It is just that market demand and customer customers are not routine. The modification of printing techniques based on creative imagination can help craftsmen produce quality cococrafts with varied motif designs and artistic aesthetic value decorations.

Keywords: Craftsmen, Market Security, Modification, Printing Techniques, Quality Cococrafts

INTRODUCTION

The empowerment of farming communities based on local resources and environmental friendly needs to be carried out continuously (Suartha et al., 2014; Chaudhuri, 2016; Dumasari et al., 2020). Diversifying productive, creative, and innovative agricultural businesses through local resources is one strategy for empowering farmers. Various types of local resources are available in abundance around the farmer's environment. These resources can be processed as raw materials to produce multiple value-added products (Bétrisey et al., 2016). One of them is coconut waste in shells and unproductive wood, pieces or parts of coconut wood leftover from building construction materials and furniture.

Coconut waste has functional and economic benefits. Management of micro-handicraft businesses made from coconut waste includes on-farm environmental-friendly activities (Dumasari et al., 2020; Obeng et al., 2020). This business becomes the main source of income for the farmer or craftsman. One of them is a group of craftsmen in Purbalingga Wetan, Central Java Province, Indonesia, especially residents who are diligent in processing coconut waste into various types and designs of distinctive handicraft motifs or cococrafts (Dumasari et al., 2019).

Cococraft produced by craftsmen can achieve quality grade through improved pattern designs (Bardzell et al., 2012; Fengfan, 2017). High-quality cococraft products certainly get a

good price and an interesting market. Consequently, after improving the quality of handicraft products, the craftsmen's income will certainly improve (Sari & Solfema, 2019). However, this condition has not been realized by all craftsmen. Some of the craftsmen tended only to pursue quantity targets, not improved quality of products. This problem causes the price of crafts, including cococraft to increase slowly. One source of craftsmen's reluctance to produce higher quality cococrafts is their minimal ability to do pattern design printing techniques. The applied ability of printing techniques is the key to the correctness of form, creativity in decoration, and the beauty of aesthetic art (Abidin et al., 2013; Pugersari et al., 2013; Oyekunle & Sirayi, 2018).

The condition of the cococraft craftsmen in Purbalingga Wetan shows that the social reality is not much different. Craftsmen choose the decisions and actions of producing traditional-style crafts with plain manual printing techniques. The design of the cococraft pattern tends to be monotonous. Only a few craftsmen can make high-quality cococraft in terms of decoration, motif design creativity, durability, damage resistance, refinement, beauty, neatness, ornamentation harmony, and practical benefits feasibility. Cococraft is one of the superior local products of the Purbalingga region. The range of the product market continues to expand despite limited promotion. Local handicraft products are key elements in expressing local identities with different cultures in various countries. Meanwhile, the local craft community in Thailand has unique skills to produce handicrafts with creative designs using local materials and techniques (Suntrayuth, 2016). It is necessary to maintain the quality and enrichment of handicraft designs to suit market interests and demands (Bardzell et al., 2012). Market demand and customers for standard cococraft in Purbalingga Wetan routinely every week or every month. The number of requests reaches an average of 400-600 pieces per week

The majority of craftsmen were reluctant and less skilled at producing better quality cococrafts, which were urgent and crucial to resolving. One of the strategic solutions implemented is through the transfer of technological printing innovation. The ability of craftsmen is enhanced to develop basic manual printing techniques into innovative and creative imaginary printing techniques (Bardzell et al., 2012).

LITERATURE REVIEW

Print Techniques

Print techniques can be done with a variety of media. Printing technique begins with the discovery and understanding of pattern design. As a printing technique maker, a craftsman needs to study and carefully examine some examples of quality cococraft products with high market trends and have attractive, artistic, and aesthetic design motifs. Once understood, then the design motif is drawn on paper or cardboard. Craftsmen can develop and modify visual images to design sample motifs according to their creative imagination results. Images of quality cococraft product designs and other handicrafts become intermediaries to convey ideas or ideas from product motif design using visually dynamic media. Visual images for printing engineering materials can be in circles, squares, blocks, rectangles, rectangles, rectangles, and others with different dimensions. Visual images of printed materials have an artistic value, which is initially plain but can be developed and modified according to creative imagination. Craftsmen are required to be diligent in studying, looking for, and exploring creative ideas to design visual images that are rich in artistic value as a result of artistic aesthetic expressions. The motive design's pattern serves as a communication tool for the direction of quality cococraft motif patterns created by craftsmen.

The visual image of the pattern design motif becomes a guideline for craftsmen in determining the printing technique for handicraft products, including quality cococraft. The use of proper printing techniques helps craftsmen to improve raw materials. Time efficiency can also be achieved if the scattering technique used is under the targeted product. The quality of the cococraft is determined by the skill level of the craftsmen in utilizing appropriate printing

techniques. Printing techniques are essential for optimizing productivity. The accuracy of printing techniques helps craftsmen in providing services that satisfy consumers. Evaluation studies of the application of quality cococraft printing techniques need to be done thoughtfully. The study results are essential to determine the technology transfer process for the potential modification of printing techniques applied by craftsmen in producing quality cococrafts.

Modification of Print Techniques

Craftsmen need to always improve their ability and proficiency in printing techniques (Abidin et al., 2013). The development of printing techniques can be honed from one's own experience. The source of the development of printing techniques can also come from learning from several design models with quality craft motif designs produced by craftsmen from other regions. The openness of craftsmen to creative print technique innovations encourages motivation to produce quality cococrafts that are unique, distinctive, artistic and beautiful (Anshu et al., 2017). With the right printing technique, it encourages the craftsmen to adjust their production to market trends.

Various designs of cococraft motifs can be produced by using creative printing techniques. Cococraft designs with certain styles can be developed so that the appearance of the cococraft product is attractive. However, the printing technique also ensures the correct function of the cococraft in order to satisfy consumers. There are advances in crafting ceremonies that are already using digital technology. The 3 D pattern design helps craftsmen mass-produce crafts with beautiful and artsy decorations. The motif design style can be adjusted according to the interests of the product (Bernabei & Power, 2020).

The use of proper printing techniques gives the craftsmen the freedom to work. The right printing technique helps craftsmen save raw materials. The economic function of cococraft products also increases if the printing technique is certain and skillful is done by the craftsmen.

Modification of craft printing techniques can be relied on to develop creative imagination. The use of graphic design is good for arranging the harmony of shapes and colors of handicraft products. Craftsmen who are already adept at modifying printing techniques find it easier to find new and imaginative craft motif designs (Luna, 2019). New findings from the modification of printing techniques can be derived from the combination of several motive designs with different crafting styles. Modification of printing techniques developed from the creative imaginations of craftsmen can increase the ability of craftsmen to produce quality cococrafts, including for the benefit of regional superior products.

RESEARCH METHOD

In Purbalingga Wetan District, Purbalingga Regency, Central Java Province, Indonesia, the Participatory Rural Appraisal (PRA) approach is utilized to research and evaluate the state and application of printing processes for quality cococraft craftsman. In Central Java Province, the Purbalingga Wetan area is one of the production centers for coconut or cococraft waste handicrafts. Cococraft is one of the best-selling Purbalingga Regency goods. The subjects of PRA are cococraft craftsmen in Purbalingga Wetan, who are divided into two groups: business owners and paid laborers. The coconut waste craft micro-business is meticulously managed by the craftsman owner, who sells the items with zeal.

Meanwhile, for some craftsmen categorized as paid labor, this employment is their primary source of income. Others use it as a secondary source of income. As a result, craftspeople who own premium cococraft micro-businesses are the strategic target audience as informants. An ethical and emic method was used to conduct the problem analysis and evaluation and the application development of the rapid procedure. The selection of informants was purposeful, and the snowball approach was used to choose important informants. A qualitative approach was used in the design of the PRA. There are several stages to the PRA series (Chambers, 1994). At every level, the participation of informant craftsmen has been the

focus of research. The research and evaluation of the informants' ability to manufacture various sorts of quality cococrafts with distinctive motif designs is also a focus of PRA. The strategic economic potential of the new printing technology was assessed by evaluating each type of cococraft created by the informant craftspeople. Figure 1 depicts the PRA design in various stages.

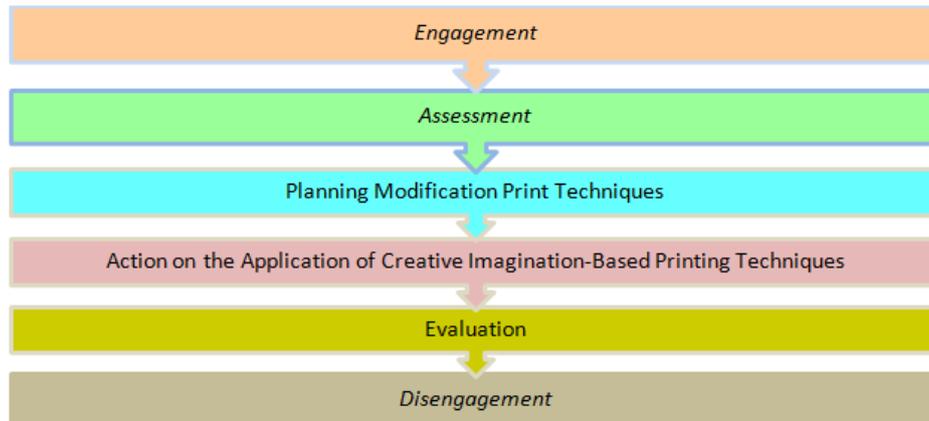


FIGURE 1
PRA STAGES

Primary data were collected through in-depth semi-structured open interviews, life work history, Focus Group Discussions (FGD), informal discussions, joint studies, and participatory observations. Open interviews, Group Discussions (FGD), informal discussions, and joint studies were carried out purposively with the craftsmen. To complement the primary data, secondary data relevant to the problem was also collected. The secondary data includes research reports and scientific articles published in journals and proceedings. Secondary data collection was done by using the content analysis technique.

All research data were analyzed using the Interactive Model of Analysis (Miles & Huberman, 1991). Data collecting, data reduction, data presentation, and making conclusions are the four coil axis that the analysis stage raises. In one cycle, the four of them are carried out interactively. Between data types, triangulation analysis techniques are also utilized to cross-check and correct each other. The data analysis findings are given in the form of a narrative descriptive that is methodical, logical, and complementary.

RESULT AND DISCUSSION

Quality cococraft is a craft that is produced that combines manual techniques with mechanical techniques. Some craftsmen still processing coconut waste into various handicrafts manually so that their products are known as handicrafts. The handicraft processing process requires sensitivity, skills, artistic instincts, and work skills to be able to produce quality products. (Datta, 2016; Oyekunle, 2019; Mukhtar et al., 2020). The capacity of the craftsmen to carry out printing processes is inextricably linked to the production process of high-quality cococraft. Innovative printing techniques bolster the role of handicraft companies as a stimulus for local and regional economic growth (McHattie et al., 2019). The craftsmen use different printing techniques to make quality cococraft design designs. Skills between craftsmen are not the same in the use of printing techniques (Bardzell et al., 2012; Hidayat & Fatmahwaty, 2014).

The majority of the craftsmen (75%) favor basic manual printing procedures, according to the evaluation data. Despite the fact that it just uses basic manual printing procedures, the cococraft it produces already has usefulness, strength, ornamentation completeness, appearance feasibility, and product durability. Only a small percentage of craftsmen, about 25%, produce manual printing procedures with creative vision and inventiveness. Craftsmen develop quality cococraft design printing procedures based on their experience, the availability of information

about various motif designs, and the speed with which they respond to cococraft products following market trends.

Because some (86%) of the quality cococrafts ordered by the market could be created using basic manual printing techniques, the craftsmen were hesitant to develop manual printing techniques. The majority of craftsmen receive orders for high-quality cococrafts with similar designs and themes. There are no craftsmen who have used a computer program or printer machine to apply the printing process. Nonetheless, the Manunggal Karya Group's products from Purbalingga Wetan Village, Purbalingga Regency, Central Java Province, Indonesia, have been effective and efficient in creating excellent cococrafts and unique motif designs as a characteristic of their products.

Purbalingga's superior product is quality cococrafts, which the craftsmen produce. Traditional, natural, and classic are the three categories of Cococraft theme designs. The majority of the craftsmen make cocoa items with traditional motif designs. This kind of substance is referred to as a primadonna. Furthermore, premium cococrafts with classic motif designs are in high demand from a variety of market categories. This product's market demand and consumer customers arrive on a weekly or monthly basis. As domestic and culinary equipment, high-quality cococraft goods with classic motif designs have a lot to offer. A frying spoon, vegetable stirring spoon, rice spoon, tablespoon, teapot, coffee pot, milk jug, teacup, coffee cup, milk cup, vegetable pounder, mortar, kneading, tray, box spoon, box tissue, rice plate, bread plate, side dish, chili bowl, vegetable bowl, soup bowl, glass, chopsticks, cutting board, fork, and cup cover or mat are among the typical cococraft items produced. Even though the design of the cococraft motif has monotonous quality, it is selling well. High orders make craftsmen often overwhelmed, and the finishing process is accelerated. The quality of cococraft produced by fellow craftsmen is not the same. Not many craftsmen can consistently finish until the cococraft products have quality looks and are ready to use. A smoother and more even surface characterizes traditional cococrafts products with a complete finishing process. Product appearance is harmonious and complete. The cococraft decoration looks simple and natural, durable and practical.

On the other hand, the design of the decoration is still too stiff, lacks harmony, and is less creative. The craftsmen had not paid attention to the aesthetic and artistic aspects of the arts. The advantage of traditional quality cococraft lies in its chemical-free processing. The craftsmen do not use dyes and shiny substances to beautify or smooth the quality cococraft. Product branding to consumers is natural quality cococraft, durable, and safe for health. The craftsmen's imagination and creativity are still lacking in applying printing techniques to produce quality traditional cococrafts. The craftsmen try to achieve the primary target, which is to fulfill the number of orders that regularly come so that the market and regular consumers are not disappointed. Table 1 provides a more detailed explanation of the traditional quality cococraft's qualities, markets, and features.

Table 1
CHARACTERISTICS, MARKET SEGMENTS, AND TRAITS OF QUALITY COCOCRAFT PRODUCTS WITH TRADITIONAL MOTIFDESIGNS

Motif Design	Product Characteristics	Market Segment	Product Traits
Traditional	Coconut and shell wood waste raw materials	Wide market coverage: local regional national Regular market demand: every week each month Market segments: market and customers	Production continuously
	Manual printing process with creative imagination		Functional benefits
	No artificial coloring		Household/restaurant kitchen utensils
	Without shiny substances (varnish and polish)		Cutlery and drinking utensils
	Less art creation		Massage and scrapper equipment
	The decoration lacks of harmony		Toiletries tools (scoop)
	Minimal aesthetics		Coffee table utensils
	The texture is poorly displayed		(ashtray/tissue box, piggy bank)
Ordinary refinement	Piggy bank equipment		

	The shape of the product is compatible		
	Without designing a unique design		
	High durability		
	Monotone motif		

The craftsmen produce natural quality cococraft motif designs. This type of quality cococraft is produced on an irregular basis. Only a few craftsmen are willing to produce quality cococrafts with natural motif designs. A craftsman who makes natural quality cococraft when there is an order from the market or customer. Diligence and seriousness are needed when processing coconut waste into quality cococrafts with natural motif designs.

Cococrafts of high quality can be used for a variety of purposes. When particular activities or methods are exclusive and unique, consumers turn to these things to suit their wants. When there are ceremonial events like as handovers, graduations, farewells, weddings, birthdays, and the inauguration of a new office, consumers use quality cococrafts as keepsakes or tokens of thanks. Some customers utilize it to purchase souvenirs and memorabilia for shows. To cater to VIP class tourists, some restaurants and antique shops buy high-quality cococrafts with natural designs. Consumers frequently order natural quality cococraft goods for room décor. Hanging lamps or corner lamps are natural quality cococraft varieties that may be set in a room to make it look more elegant, ancient, and naturalistic. This product is used in some houses to decorate potted plants like orchids and aglaonema. Customers request cigarette ashtrays, piggy banks, tissue boxes, table flower vases, letterboxes, photo frames, and candy boxes with distinctive natural motif designs to obtain beauty and satisfaction.

Natural quality cococrafts demand more time to process than standard ones. When making these items, craftsmen must create manual printing processes. The advancement of printing technology necessitates the use of innovative and inventive thinking. Coconut waste source materials are chosen according to a set of criteria. The color, fiber texture, surface, and pressure resistance of the aged coconut wood and shell are selected to make the color, fiber texture, surface, and pressure resistance stronger and more noticeable. Craftsmen pick raw materials to turn coconut trash into high-quality cococrafts with various distinctive and beautiful motif designs. Natural elements appear as a result of processing without the use of artificial chemicals for coloring, refining, or glossing. This item is unique and artistic, but it retains its inherent aesthetic worth. Natural quality cococrafts are more expensive than standard ones. The price disparity can be as high as 80-100 percent.

The natural quality cococraft printing process begins with preparing a plain image. Then it was developed with the creative imagination style of the craftsmen to create a variety of accessories in the form of ornaments. Accessories can be relief indentations and other unique decorations. Creative imagination sometimes arises from the illusion of designing new products; some are modified from the sample product. Market and consumer demand for this type of product is still low. Detailed information about natural quality cococrafts can be seen in Table 2.

Motif Design	Product Characteristic	Market Segment	Product Traits
Natural	Coconut and shell wood waste raw materials	Wide market coverage: local regional national Market demand is not routine Market segment: tourist market customersexhibition souvenir shop and	Production is not continuous Functional benefits Economic benefits Cutlery and drinking utensils Massage and scrapper equipment Toiletries tools (scoop) Coffee table utensils (ashtray/tissue box, flower pot)
	Old age		
	Reddish-brown color		
	The fibers are dark, transparent, and sharp		
	The part of the middle of the wood		
	Coarse and flat surface		
	Solid contains		
	Resistant to pressure		

		Dry	ceremonial activity committee	Piggybank equipment	
		Sharp grooved texture			
	Shell wood waste				Old age
					Typical dark brown and blackish-brown colors
					The appearance of the texture is clear and sharp
					The surface of the raw material is flat and not corrugated
					No holes or breakage
					Dry
	Manual printing process with creative imagination				
	No artificial coloring				
	No shiny substances (Varnish and polish)				
	High artistic creation				
	Harmony ornament decoration				
	High aesthetics				
	Texture appears sharp				
	High refinement				
	The shape of the product is harmonious and naturally beautiful				
	Without designing a unique design				
	High durability				
	Various motifs				

The craftsmen also produce quality cococraft products with classic motif designs. Classic patterns have traditional and ancient characteristics but are not outdated, have artistic value, simple appearance, harmony in product appearance, beautiful and durable. The craftsmen are very selective in choosing coconut waste raw materials to produce classic quality cococrafts. Examination of age, color, fiber texture, cut waste, stress strength, dry conditions, thickness, surface conditions, and density. Making quality cococraft in classic style requires precision, skill, and seriousness in the production process of traditional products. Experienced craftsmen are adept at producing quality cococrafts in classic styles. Therefore, not all craftsmen can perform printing techniques for this product.

Creative imagination is an asset for craftsmen when producing quality cococrafts in classic styles. The manual printing technique remains the basis for the design of the product's motif. However, the ability to play imaginary creations is a determining factor for craftsmen to produce them. Another determining factor is experience, cleverness in modifying the design of imitation product motifs, and the application ability of artistic creations. Not many craftsmen are willing to accept orders for quality cococraft with a classic style, although this product's price is high above a natural and traditional style cococraft. The price difference is between 200 and 300 percent with the traditional one. As for natural cococraft, the price can vary up to 100-200 percent. Classical natural quality cococraft products are chemical-free. Some of the characteristics, markets, and traits of this product are listed in Table 3.

Motif Design	Product Characteristic		Market Segments	Product Traits
Classic	Coconut and shell wood waste raw materials		Wide market coverage: local	Production is not continuous.
	Coconut	Old age		

	wood waste	Reddish-brown color	regional national Market demand is not routine Market segments: tourist market customers exhibition souvenir shop ceremonial activity committee	Functional benefits Economic benefits Cutlery and drinking utensils. Massage and scrapper equipment Toiletries tools (scoop) Coffee table utensils (ashtray/tissue box, flowerpot) Piggybank equipment
		The fibers are dark, clear, and sharp		
		The part of the middle of the wood		
		Coarse and flat surface		
		Solid contains		
		Resistant to pressure		
		Dry		
		Sharp grooved texture		
	Shell wood waste	Old age		
		Typical dark brown and blackish-brown colors		
		The appearance of the texture is clear and sharp		
		The surface of the raw material is flat and not corrugated		
		No holes or breakage		
		Dry		
	Manual printing process with creative imagination			
	No artificial coloring			
	No shiny substances (Varnish and polish)			
	High artistic creation			
	Harmony ornament decoration			
	High aesthetics			
	Texture appears sharp			
	High refinement			
	The shape of the product is harmonious, artsy, classic, and naturally beautiful			

All craftsmen have owned the ability of manual printing techniques for a long time, but only a few craftsmen are interested, interested, willing, and adept at developing manual printing techniques with imagination and creativity. According to the craftsmen's explanation, the reluctance and indolence to develop manual printing techniques were because the craftsmen felt confident that in their current condition, they could produce quality cococrafts in traditional styles every time. The production process using manual printing techniques is easy, practical, and fast. Although the craftsmen have produced quality cococrafts, there is still a lack of attention to the product's aesthetic, artistic value, and beauty. These elements are essential to increase the price and market for handicraft products (Oyekunle, 2019).

Based on the three quality cococraft motif design analysis, the results show that the most produced quantity is the traditional style (70.8 percent). Meanwhile, quality cococrafts with natural and classic styles were only produced by craftsmen, 18.8 percent and 10.4 percent of the total production. The differences in the yields of the three types of quality cococraft are detailed in Figure 2.

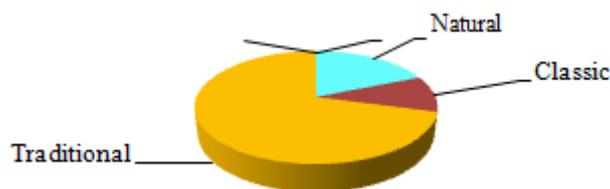


FIGURE 2
DIFFERENCES IN THE PRODUCTION OF QUALITY COCOCRAFTS BASED ON TRADITIONAL, NATURAL, AND CLASSICAL MOTIF DESIGNS.

Manual printing techniques dominate the institutions, and craftsmen produce high-quality cococrafts in traditional forms. Because it is more accessible and practical, craftsmen prefer to employ the manual printing approach. The majority of craftsmen are aware of and recognize the need to hone manual printing processes while exercising their creative ideas. These abilities, however, necessitate a certain level of expertise and commitment. In addition, the craftsmen did not see the necessity to use hand printing procedures that were based on their creative ideas.

Receiving an order of high-quality cococraft with a specific theme design is the first step in using quality cococraft printing procedures. The craftsmen's next step is to match the type of order to the printing technique. The following step is to create a design visualization image on plain paper based on the product type. If the pattern is ordered in the usual manner, the raw materials are printed and processed as soon as the picture visualization is completed. Craftsmen are more critical before the pattern is printed on the raw material and meticulously adjusted in the case of natural and classic cococrafts. This is a must-do task if you want to prevent making deadly design blunders. In order to satisfy clients, craftsmen also perform remedial efforts to design motive designs. Figure 3 shows the quality cococraft printing technique stages in traditional, natural, and classical styles.

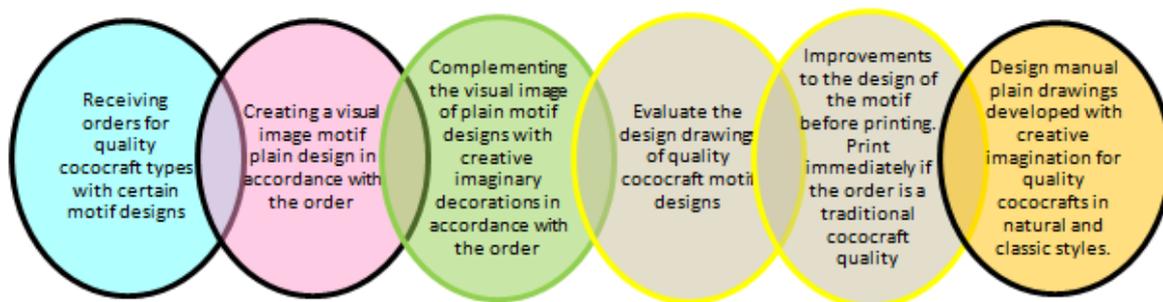


FIGURE 3
STAGES OF QUALITY COCOCRAFT PRINTING TECHNIQUE PROCESS

Skilled cococraft craftsmen in Purbalingga produce products with plain manual printing techniques and creative imagination development types. Still, the dominant used crafting technique is the manual type one. This type is under the skills and proficiency of the craftsmen. Their long experience achieves the plain manual type of flexibility. The second type is only used by a few craftsmen who produce standard cococrafts with natural and classical styles.

Both types of printing techniques form the basic pattern for producing standard cococrafts. Craftsmen used the criteria for plain manual printing because they were easy, cheap, fast, and practical. The accuracy of printing techniques is important for optimizing production costs, time, and labor. Another reason for using manual printing techniques lies in providing services that satisfy consumers, customers, and other market segments. Those types of cococraft as a form of local handicraft have harmony between artistic values and cultural values with self-expression and attractive fashion (Tuite & Horton, 2019). The quality of crafts can also be maintained and improved by applying innovation and creativity (Niedderer & Townsend, 2014).

CONCLUSIONS AND SUGGESTIONS

For craftsmen, the utilization of printing processes serves a purpose in manufacturing high-quality cococrafts. Until now, most printing techniques used by craftsmen have been manual and used plain graphic representations. To manufacture superior cococrafts in the classic style, craftsmen employ the manual printing technique with plain graphics. Only a few craftsmen used their inventiveness to invent manual and plain printing procedures. This printing

technology is being developed to manufacture high-quality cococrafts in natural and classic styles. Based on the significant demand from the market and consumer consumers for quality cococraft in the traditional style, the value of practical and economic benefits from manual printing procedures with plain visuals is higher than those generated with creative imagination. Meanwhile, there is still a need for high-quality cococrafts in natural and classic styles. These items, however, are more expensive than traditional ones in terms of property. It turns out that printing procedures are influenced by market and customer demand for certain products. Only a small number of craftsmen with experience and sensitivity in reacting to diverse quality designs of cococraft motifs with artistic and aesthetic ornamentation are affected by the product's pricing.

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