

**COMMERCIAL HAND DRAWN BATIK APPAREL AND ITS MARKET
POTENTIAL WITH YOUNG MALAYSIANS**

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**CULTURAL CENTRE
UNIVERSITY OF MALAYA
KUALA LUMPUR**

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MARKET POTENTIAL WITH YOUNG MALAYSIANS**

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**THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS
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ORIGINAL LITERARY WORK DECLARATION

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ABSTRACT

The purpose of this study was to seek a better understanding toward commercial hand-drawn batik apparel design and dress practice in the Klang Valley. This thesis looks into hand-drawn batik apparel from four perspectives. First it explores into contemporary hand-drawn batik developments, design and technique and related issues. Second it analyzes the youth perceptions and ideas toward hand-drawn batik specifications, design and influences of fashion and media. Third, it evaluates clothing values of the research sample and its relation with wearing hand-drawn batik apparel. At last it investigates the dress practice of youth in a batik context. This thesis is emphasizing on the ideas of youth about hand-drawn batik as a fashion wear and what influences them to wear batik or not. Lots of efforts have been put in bring batik back to mode; but how often do we see people especially youngsters wear hand-drawn batik apparel? An introductory pilot study was done by researcher to support the significance of this research and showed that the total of 84% agreed that younger generations prefer to wear other garments rather than batik. So, it is necessary to define the reasons that influence the popularity of hand-drawn batik as a dress practice in young generation.

This study used mixed methods research which combines quantitative and qualitative approaches. Qualitative phase is an exploratory research and the instrument used in this part was semi-structured interviews with open-ended questions, sampling method was non-probability sampling purposive sampling plus saturation and respondents were expert individuals in the area of batik. Quantitative phase used explanatory survey design method which describes and define trends in the population; dependent variable (DV) in this study is the selection and use of hand-drawn batik clothing which is influenced by independent variables that include hand-drawn batik specifications, aesthetic in design, fashion influences, media influences and clothing values. The instrument used was a Likert scale questionnaire in this phase. The

questionnaire validity was fully investigated and accepted by consulting with research experts (n=5) and among internal consistency methods the Cronbach's coefficient alpha was chosen to check the reliability of the instrument and the reliability test result was ($\alpha = 0.913$). Research sample were young individuals aged 19 to 25 from undergraduate students from University of Malaya; both genders, ethnic groups and racial composition were included. The sample size was (n=375) defined by Morgan table for determining sample size from a given population. Statistical Package for the Social Sciences (SPSS) is used in this phase of the research.

The findings provided the factors and reasons which shaped the process of development, influenced the popularity of batik dress practice in youngsters and defining the related issues of hand-drawn batik in fashion designing; it is hoped that the outcomes of this study can improve hand-drawn batik apparel in order to satisfy the taste and need of young fashion consumers of today.

ABSTRAK

Tujuan kajian ini adalah untuk mendapatkan pemahaman yang lebih baik ke arah reka bentuk komersial dan amalan pemakaian pakaian batik lukisan tangan di Lembah Klang. Tesis ini menjurus kepada pakaian batik lukisan tangan dari empat perspektif. Pertama ia meneroka ke dalam perkembangan batik lukisan tangan kontemporari, reka bentuk dan teknik dan isu-isu yang berkaitan. Kedua ia menganalisis persepsi dan idea belia ke arah spesifikasi batik lukisan tangan, reka bentuk, pengaruh fesyen dan media. Ketiga, ia menilai nilai pakaian melalui sampel kajian dan kaitannya dengan memakai pakaian batik lukisan tangan. Akhirnya penyelidik menyiasat amalan pemakaian belia dalam konteks batik. Tesis ini menekankan kepada idea-idea belia mengenai batik lukisan tangan sebagai pakaian fesyen dan apa yang mempengaruhi mereka untuk memakai batik ataupun tidak. Banyak usaha telah dijalankan untuk mengembalikan mod batik; tetapi berapa kerap kita melihat pengguna terutamanya anak-anak muda memakai pakaian batik lukisan tangan? Satu kajian rintis pengenalan telah dilakukan oleh penyelidik untuk menyokong kepentingan kajian ini dan menunjukkan bahawa sebanyak 84% bersetuju bahawa generasi muda lebih suka memakai pakaian yang lain daripada batik. Oleh itu, amatlah perlu untuk menentukan faktor-faktor yang mempengaruhi populariti batik lukisan tangan sebagai amalan pakaian dikalangan generasi muda.

Kajian ini menggunakan kajian kaedah campuran yang menggabungkan pendekatan kuantitatif dan kualitatif. Fasa kualitatif merupakan kajian penerokaan dan instrumen yang digunakan dalam bahagian ini adalah temu bual separa berstruktur dengan soalan-soalan terbuka, kaedah persampelan adalah bukan kebarangkalian sampel persampelan bertujuan untuk menambah tepu dan responden merupakan individu yang pakar dalam bidang batik. Fasa kuantitatif menggunakan penerangan kajian kaedah reka bentuk yang menerangkan dan menentukan trend dalam populasi

penduduk; pembolehubah bersandar (DV) dalam kajian ini ialah pemilihan dan penggunaan pakaian batik lukisan tangan yang dipengaruhi oleh pembolehubah bebas seperti spesifikasi lukisan tangan batik, estetik dalam reka bentuk, pengaruh fesyen, pengaruh media dan nilai-nilai pakaian. Instrumen yang digunakan dalam fasa ini adalah soal selidik skala '*Likert*'. Kesahihan soal selidik telah disiasat sepenuhnya dan diterima oleh pakar-pakar penyelidikan melalui rundingan ($n=5$) dan antara kaedah ketekalan dalaman pekali alfa '*Cronbach*' telah dipilih untuk memeriksa kebolehpercayaan instrumen tersebut dan hasil ujian kebolehpercayaan adalah ($\alpha = 0.913$). Sampel kajian adalah individu muda yang berumur 19 hingga 25 daripada pelajar ijazah sarjana muda dari Universiti Malaya; dipilih dari kedua-dua jantina, kumpulan etnik dan komposisi kaum. Saiz sampel adalah ($n= 375$) yang ditakrifkan oleh jadual '*Morgan*' untuk menentukan saiz sampel daripada populasi yang diberikan. Pakej Statistik untuk Sains Sosial (SPSS) telah digunakan dalam fasa penyelidikan ini.

Penemuan memberikan faktor-faktor dan sebab-sebab yang berbentuk proses pembangunan, mempengaruhi populariti amalan pemakaian batik dikalangan anak-anak muda dan menentukan isu-isu yang berkaitan dengan rekaan fesyen batik lukisan tangan; adalah diharapkan hasil kajian ini dapat meningkatkan pemakaian batik lukisan tangan untuk memenuhi citarasa dan keperluan pengguna fesyen generasi muda hari ini.

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LIST OF SYMBOLS AND ABBREVIATIONS

| | | |
|------|---|---|
| MARA | : | Majlis Amanah Rakyat |
| RIDA | : | Rural and Industrial Development Authority |
| SPSS | : | Statistical Package for the Social Sciences |
| IV | : | Independent Variables |
| DV | : | Dependent Variables |

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CHAPTER 1: INTRODUCTION

1.1 Introduction

The revived interest in clothing research in the last decade has resulted in an expansion of scholarship in the field of anthropology (Hansen 2004). As many anthropologists have argued, emerging fashion, traditional costume and identity faced an inevitable change in the discourse of Marxism and in the capitalist pressure from the West, not excluding the realm of popular culture (Breward 1998; Craik 2003; Hansen 2004). As Hansen (2004), puts it, 'Globalization in the era of hypercommunication is creating a new "world in dress"'; and by referring to this statement, the Malaysian batik that was once strongly tied to its local identity until the 1970s (Arney, 1987), sees a turn once entering the market as a commodity. Reichle (2012), believes that batik is an interesting topic to research in the context of globalization and the reason lies in the richness of batik which is specifically a consequence of a form of globalization. The island of Java was an intersection for various nations and cultures such as Buddhist and Hindu, Muslim, Chinese immigrants and colonial European populations. Consequently batik art cannot be an original untouched product, but an outcome of the intersection and involvement of diverse communities in addition to the mixing of symbols, motifs, and blending ideas.

In the 1970s international fashion designers became interested in batik. Pitoy Moreno of the Philippines and Paco Rabanne of Italy produced lines based on the new Malaysian batik. The innovative batik designers and established producers influenced one another. In a dialectic process of action and reaction, the avant-garde met the traditionalists in the search for a Malaysian identity (Arney, 1987). More efficient infrastructure and better facilities were reflected in the improvement of overall quality

of batik in 1970s comparing to what was produced before; significantly, batik yardage became an accepted format in the batik cap (stamp batik) industry; furthermore a handful of enlightened art and design graduates pioneered a movement to create a new style of batik to influence the Malaysian identity (Yunus, 2011).

According to Reichle (2012), Indonesian batik was given a new title for its outstanding artistry, 'Oral and Intangible Heritage of Humanity' in the year 2009 by United Nations Educational, Scientific and Cultural Organization (UNESCO). It displays UNESCO's attempts to act further than the preserving primeval memorials and inspire existing creative and artistic customs which have been carried for a long time. Strategies of UNESCO highlight that supporting intangible cultural heritage is "an important feature in continuing cultural diversity in the face of growing globalization" (p. 56).

Representing batik in international market either as a craft or as a textile or as a fashion medium had been for the most part scant. The Ministry of Information, Communication and culture (formerly the Ministry of Culture, Art and Heritage), Tourism Malaysia and the Malaysian Handicraft Development Board (Kraftangan) had taken numerous designers and producers overseas to sell their batik products at exhibitions and road shows but these steps had failed to make the impact that their efforts warranted; while batik products sold very well at these events, little seemed to happen in terms of long-term supply or larger orders for their batik (Yunus, 2011).

This thesis explores into the Malaysian batik and analyzes the modern commercial hand-drawn batik in the fashion industry in Kuala Lumpur. The effects of fashion, media, consumption and dress practice were studied from an anthropological perspective, with an added quest using a quantitative survey method, forming a mix-method approach in this research.

Hand-drawn batik in fashion were analyzed from the youth and experts perspectives, where the designer becomes what Craik (2003), labelled as ‘definer’ to the transformation in Malaysian batik apparel as fashion. This chapter opens with introductory background information of Malaysian batik, statement of the problem, purpose of this research, objectives of the study, research questions, significance of this study, scope and limitation and an outline to the whole structure of this research.

1.2 Research Background

The origin of hand drawn ornamented fabric using wax is vague and it is believed to have begun in ancient Asia and Egypt (Reichle, 2012). The earliest history of the Malay Peninsula, truly the whole of the area that ultimately came to be known as Southeast Asia, was formed to a large extent by the crosscurrents of maritime trade. Since very old times trade links had been made with the ports in the Malay Peninsula via coastal shipping and overland routes as well as with trading partners located around the Strait of Malacca and the South China Sea via inter-island shipping. Trade was also made with China from the northeast, India, Arabia and Europe from the northwest (Yunus, 2011). Rodgers (1985), stated that two main themes in the history of Indonesia are change and trade. Arney (1987), agrees with Rodgers and adds that what Rodgers said is also true for Malaysia. From the fourteenth and fifteenth centuries, Malacca was a trading center for Indians, Arabs, Persians, many Southeast Asians, Chinese and finally the Portuguese, Dutch and British.

Cultural diffusion has also introduced completely different kinds of cloth and textiles from India, China, Persian and Arab regions. These innovations spread through coastal areas. The joint process of historical evolution and cultural diffusion has created forms of cloth which are both attractive and distinctive part of Malay identity. There is a great beauty in these works and many of Malay traditional verse forms describe the

beauty of indigenous forms of textiles. In this way textiles contribute to the elegance of the Malay aesthetic sense (Siti Zainon Ismail, 1997).

1.2.1 Batik Origins

According to Heringa (1996), the preference for batik studies can be explained by the particular situation of batik. Javanese batik has had a share in traditional costume in various areas of the Archipelago for centuries but since the mid-1960s, batik has been principally the focal position as official 'national dress' in Indonesia. This preference is reflected in the first Indonesian textile publication after Independence as well (Tirtaamidjaja et al. 1966). Scholar's effort on analyzing the classical court pattern Semen motif and symbolic meaning of it motivated new understandings (Adams 1970). The royal patterns from the aristocratic people in Central Java and Cirebon were associated with original Javanese cultural perceptions (the mountain Meru; pleasure gardens) and creative expressions (gamelan, wayang) by Veldhuisen-Djajasoebrota (1973). Additionally, art history researches and anthropological methods connected varieties of royal patterns in ceremonial practice to social and cosmic notions (Solyom & Solyom and Veldhuisen-Djajasoebrota in Gittinger 1980). Further consideration of Javanese batik in costume's context was related to color symbolism and batik's categorizing features in Central Javanese textiles (Veldhuisen-Djajasoebrota 1984). (Veldhuisen-Djajasoebrota 1984).

Meilach (1973), remarked that the exact origin of batik is uncertain but one theory is that the batik method was indigenous to the Indian archipelago and spread from there to the western world. Another theory is supported by evidence that batik might have been created in Asia and later expanded to Malaysian region. Samples of batik screens from 8th century, possibly by artists from China, are conserved in Nara Museum in Japan.

According to Reichle (2012) bibliographical data from the twelfth to fourteenth centuries mention about kind of cloths that have colorful patterns, but using a wax resist technique in the making process is not confirmed. One theory proposes that the hand drawn batik using natural dyes expanded in the beginning of seventeenth century in Central Java. Then the technique extended to north shore and ultimately involved Chinese, Indo-European, European and Arab populations in the making textiles.

In contrast, Heringa (1996), proposed another theory that batik may have mainly settled in the north coast; at that point stretched to the courts of Central Java and coastal metropolitan exchange hubs. The author has identified the batik decorated cloths together with hand woven textile of the Kerek area in East Java, have been a production from the primary north coast method of making batik.

Heringa's theories of preliminary roots of north coast batik seems to be confirmed by an exceptional piece of fabric. It is a hand woven cotton fabric roughly about 1.7x2.7 meters, with gold embellishment using wax-resist decoration and dyed with indigo. The Carbon dating test defines that it is dated to somewhere between 1675 to 1750, making it a unique fabric of initial samples of batik from Indonesia that has survived. The researchers presume the origin of this fabric might be in north coast of Java, probably the city of Cirebon. Design of this includes rows of squares divided in a diagonal direction into smaller triangles. The triangles hold a number of motifs and between the effortlessly identifiable designs are ornamental motifs from China such as a butterfly, flowers, stacks of money and bats in addition to abstract designs which has been used in batik from Central Java, Figure 1.1 (Reichle, 2012).



Figure 1.1: Hand-woven Fabric Decorated by Wax-resist Technique

As Arney (1987) stated, the continual exchange of cloth, artifacts, and many cultural phenomena all over history contributes an important factor in the development of Southeast Asia's rich textile traditions. Every visitor came wearing a new and different costume made of cloth from different processes and techniques. The variety of cottons, silks, damasks, brocades and chintzes from outside and within Southeast Asia could not help but inspire the local weavers. It is safe to say there was plenty of exchange of products and borrowing of ideas. Some assumptions can be made about textile history but it must be left to the educated guesses of experts like Mattiebelle Gittinger. The early history of textiles is almost unknown because of the impermanent nature of cloth. There are few remnants preserved through time, as there are stone tools, bronze drums, and ceramic potsherds.

References to cloth are found in Javanese records of the fourteenth century, although there are no descriptions of the type of cloth or techniques used to make them. Early monuments such as Borobudur give little information about cloth by the stone carvings contain images of apparel with designs made by techniques which can only be guessed upon. Two important textile motifs appeared in the stone carving of the

thirteenth century, namely the kawung, which consists of interlocking circles, and the geringsing (Double ikat fabric from Bali), which has been attributed by the great batik scholar, Rouffaer, to metal patterning and fish scales (Gittinger, 1979). However, as Gittinger explains, the fact that these designs later appeared in batik is no proof that those carvings represent the existence of batik at that time (Arney, 1987). Rouffaer assumes that the Indian influences on Java from the Silandra and Sanjaja periods in the 8th to 9th centuries might be the beginning of batik (Laarhoven, 2012).

Unlike Gittinger (1979), Heringa and Veldhuisen (1996) tended to believe that the batik technique originated from the Chinese, and Heringa denies a Javanese legend that mentions the roots of batik on Java to A.D. 700, when a princess from Coromandel and her companions were credited for teaching weaving, batik, and dyeing to the Javanese on the northeast coast of Java (Tagliacozzo & Wen, 2011). It has been stated that the process of resist dyeing is prehistoric and can certainly be traced to the introduction of Dongson and late Chou cultural influences in to the Malay world between the eighth and the second Centuries B.C. (Warming and Goworski, 1981 and Siti Zainon Ismail 1997).

It is not exactly known where or when people started to use resistance materials such as paraffin, beeswax and rice or other vegetable paste or even mud for decorating fabrics to resist a dye. The batik origin remains a mystery (Yunus, 2011). While some scholars claim the technique began in India, others believe it may have originated on the royal courts of Persia. Archaeological finds in Fostat, Egypt contained remnants of cloth decorated with the batik technique. One piece shown in Gittinger's *Master Dyers to the World* (1982) has an image similar to today's Javanese shadow puppets. Although the cloths are generally assumed to have come from India, suggesting that Javanese shadow puppets were inspired by Indian art, there is growing belief that a reciprocal exchange of ideas between India and Southeast Asia occurred. Indeed, these cloths could easily

have reached Egypt via India from Indonesia. According to (Elliott, 1984), Pliny the Elder described Egyptians decorating cloth with a technique similar to batik, in 70 A.D. While many cultures around the world use dye-resist techniques, the Indonesians were the first people that expanded using wax-resist technique, and called this art batik.

Tirtaamidjaja (1966), presents batik as being "an extremely old native Indonesian art, scarcely affected at all by outside influences". His reasons being that many batik practicing Indonesians were outside the realm of Indian influence and also that the dyestuffs used in traditional batik are all native to Indonesia. The use of the canting, which was traditionally peculiar to Indonesia, made possible the purification of line and increasingly complex patterns (Arney, 1987). On the other hand, some believe that about 300 or 400 A.D. Indian merchants and traders bring the technique to the Javanese peoples of Indonesia, who developed it in their own unique way to the grade of excellence so admired today. Since the textile arts were of great importance to Indonesians, their batiks give a strangely complete and continuous tradition that can be traced for centuries (Belfer, 2012).

Gittinger (1979), cites two scholars who found the first concrete references to batik: in the seventeenth century a Dutch visitor to the Javanese court of Mataram wrote of seeing 4,000 women painting cloth (Rat Angelino, 1930). The word "batick" first appears on a bill of landing for a sailing vessel from Batavia (Jakarta) to Bengkulen, Sumatra (Loeber 1926). There are principally two idea about the batik origins; first is the scholars who support the idea of J.A. Loeber, who relies on an Indonesian indigenous development of batik; and second those who are tend to agree with G.P. Rouffaer who believes Indian influences on Java from the Silandra and Sanjaja periods in the 8th to 9th centuries are the origins of batik (Laarhoven, 2012).

The first systematic study of batik appears in Thomas Stamford Raffles' *The History of Java*, published in 1817, in which Raffles, at that time Lieutenant Governor of the Dutch East Indies, describes in detail various types of clothing and the local techniques of weaving and patterning of cloth. At the time batik emerged in Java, Southeast Asia was a fluid assemblage of coastal and inland communities that were in constant communication with one another. There was a great deal of reciprocal exchange of goods and ideas, in particular between India and Southeast Asia as Islam spread through the region via Indian and Arab Muslim traders. There is no record, however, of artisans in the Malay Peninsula adopting the process of wax-resist batik making from the Javanese in the sixteenth century. It appears that Javanese batik only became familiar to Malays from the early nineteenth century through the Islamic design produced especially by artisans from the north coast of Java for a Muslim clientele (Yunus, 2011).

However, batik has become one of the Malays' great cultural heritages. It is commonly accepted that batik did not originate in any single country but it did evolve in to a major textile form on the island of Java and reached a great quality (Achjadi, 1999). What is known is that the batik was practiced in a lot of places in ancient times, using a variety of dye-resist methods, earlier than what existed on the island of Java in Indonesia, in the sixteenth century before the arrival of the Dutch. But Java is the place that developed batik into one of the greatest and most enduring art forms of Asia. Here also wax became the dominant resist material used, and here also the canting or stylus was developed and perfected, allowing the drawing of wax on the surface of cloths.

1.2.2 Batik in Malaysia

The Malaysian equivalent to Raffles' studies of Javanese culture exists in the studies of Skeat and Winstedt early in the twentieth century. Skeat (1902) wrote about

the silk and cotton dyeing by Malays, listing all of the plants used for making dyes. Skeat and Winstedt acknowledged the rapidly disappearing art of spinning, noting that all of the silk and cotton for weaving in Kelantan and Petani was imported from Singapore. In articles on Malay Subjects, Malay Industries Part I, Art and Crafts (1909), Winstedt includes descriptions of spinning, dyeing, weaving, embroidery, and lace, as well as several textile designing methods. Unfortunately, neither Skeat nor Winstedt included information about practices surrounding the use of these cloths, some of which are now lost arts. Winstedt included batik in his survey as a product of the "Malay race", although it was not being produced by peninsular Malays at that time. Since the 19th century, Malays were aware about batik from Java because of batik design creation and production from north coast Java which was particularly targeting the Islamic market; the Malay people were used to wearing batik much sooner than beginning to produce it (Arney, 1987).

The Malaysian Branch of the Royal Asiatic Society Journal cites that batik was brought up in the 17th century Malay records. The myth goes to the time that Sultan Mahmud assigned Laksamana Hang Nadim to travel by sea to India to bring back serasah cloth (batik) with quantity of 140 pieces and the variety of forty flowers illustrated on each. He could not find the requests described to him, therefore he made-up his own. Regrettably, on his way back his ship sank and he could merely succeeded to carry four pieces, receiving unhappiness from the Sultan Mahmud (Journal of the Royal Asiatic Society of Great Britain and Ireland, 1952).

In general, it is agreed that the Malays accepted the habit of wearing batik, mainly sarongs, much earlier than the east coast people of Kelantan and Terengganu started making batik themselves. The preference of the people remained for cotton or silk plaid sarongs (kain tenunan) woven locally or imported Indian cotton plaids from Pulicat, known as Kain pelekat. During the eighteenth and nineteenth centuries, Malay

artisans started to embrace applying design to the surface of machine-woven cloth, especially as it did not depend on a highly evolved technical level of weaving or dyeing (Yunus, 2011).

The primary found documentation about batik calls it tulis; this word "tulis" is mentioned on a lontar palm (Papyrus) from sixteenth century, which has been perceived as a reference to decorating fabric with a wax resistance technique. In Java and Malaysia today the finest hand-drawn batiks are referred to as batik tulis, the Malay word for "write". The interpretations of the origin of batik may be attributed to terminology as well as variations in technique (Arney, 1987).

In the late 1970s, Serian Batik published by the Malaysian Handicraft Development Corporation, has attributed the earliest form of Malay batik to Minah Pelangi, a woman who lived in Terengganu during the administration of Sultan Zainal Abidin II, in 1773 to 1808. The "batik pelangi" was created by using tie and dye resist process known in Indonesia and Malaysia as pelangi, or rainbow, referring to the colorful result of this tie-dye process (Yunus, 2011). A sample of batik pelangi technique is shown in Figure 1.2.

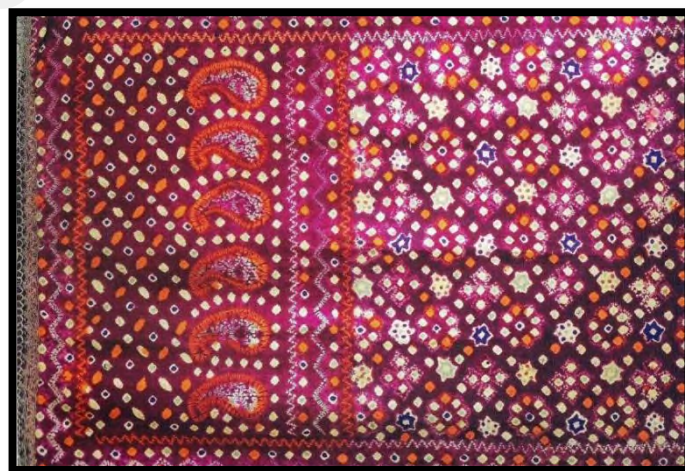


Figure 1.2: Sample of Pelangi Batik Technique

Malays first efforts of application of surface designs onto the machine woven cloth may have developed from the pelangi technique of applying the outline with a wooden block. Before 1920, Haji Che Su of Kelantan and Haji Ali of Terengganu were simultaneously experimenting with wooden blocks to print designs. They have been probably impacted by the refined abilities of Malay wood carvers. Although the practice did not last long, many wooden blocks are still available in museum and antique collections (Arney, 1987). Figure 1.3 shows an example from Terengganu Museum.



Figure 1.3: Malay Wooden Block from Terengganu Museum

Pelangi has a special place in Malay culture and tradition. The widespread development of pelangi was dependent upon the extensive availability of multiplicity of dyes. The technique employed in making pelangi is not very difficult. Cotton or silk textiles are bound several times with dye-resist materials and dyed a number of times, giving the impression of circles and layers of color. Winstedt (1969) stated that pelangi is also called “Rawa”. It was first brought to Singapore by the Boyanese weavers from Bawean Island -an island located 150km north of Surabaya, Indonesia- and then later copied in Terengganu. Here the cloth is not bound but is stamped with wax, using wooden blocks. He writes that the stamps are small; containing only a single flower or a portion of a border and the technique is similar to that used in Punjab and, in Java,

where additional stitching may also be used before further dyeing (Siti Zainon Ismail, 1997).

During the 1930s, the wax and metal blocks practice was introduced to the Malay Peninsula. This technique began in Java during the nineteenth century to enable providing a commodity for the public and for export and increasing the rate of production. The peninsular Malays were not interested in learning the labor-intensive tulis technique, because they also were struggling to offer an affordable product. Therefore they replaced the expensive copper used in Java by recycling tin cans to make their own blocks. The early use of recycled tin cans was an important factor in the overall image of Malaysian batik. Another difference between peninsular Malay and costume and the Javanese was in sarong; Malay sarong was stitched on the ends, forming a tube and it has a kepala (head). During the Japanese occupation in 1941-1945, batik production was stopped for lack of imported cottons and the revival of vegetable fibers weaving. Japanese encouraged Malays to be self-sufficient and there are reports of cotton sarong weaving on the east coast and other regions before 1950 but it only lasted a few years before it was stopped in the year 1954 due to good quality inexpensive machine woven cotton imported from India, Japan and China (Arney, 1987).

In the 1950s, batik industry factories had increased and in mid 1950s the Rural and Industrial Development Authority (RIDA) was initiated to assist small scale rural industries. By the early 1960s, producers organized batik associations for a better communication with RIDA. The creativity of artists and craftsmen was influenced by nationalistic spirit of independence and a desire for creating a unique Malaysian batik increased with a break away from Java's influence. In the early 1960s, Majlis Amanah Rakyat (MARA) was established to expand RIDA's efforts in rural areas mainly for Malays. In 1965, Don Jourdan, a United Nations consultant, provided technical advice

and he suggested methods to progress batik manufacturing methods and motivate the batik yardage production (Arney, 1987)

In the 1970s, a handful of enlightened art and design graduates such as Ramli Malek, Tunku Zubeidah Abu Bakar, Fatimah Chik and Azman Sutan Aman and his colleagues in Aran Novabatika, became pioneers of a movement to revitalize batik industry and created a new batik style which became the new Malaysian identity. Undoubtedly, the entrepreneur who did the most to push boundaries of Malaysian batik in the 1970s was Tunku Zubeidah Abu Bakar who added a new dimension to batik. She explored new techniques, colors, designs and fabrics and ways of marketing for her exclusive batik via fashion shows. She was also a pioneer of one-size-fits-all woman's caftan, which was an ideal canvas for her designs. Primarily, she explored the possibilities of stylus batik by using canting and liquid wax to create new types of Malaysian batik (Yunus, 2011).

The new Malaysian batik tulis became a new trend in fashion. They were decorated with all types of flower designs especially the ones suited to the baju kurung format and designs of edges were also produced for usage on baju kebaya. Overall patterns were more capable of accommodating diverse models of dresses and were often applied by fashion designers to mix new forms of designs with local identity. The color coordinated hand drawn sets of sarong and baju (Figure 1.4) turn into current style in the late 1970s and remained to be popular style of batik tulis in 1980s. In the 1980s, the flourishing of new designs and techniques in batik industry had leveled off and it appears that many producers were content with tulis technique and were dedicated to perfecting the skill. There was a decrease in the number of producers and the scale of production was also reduced. The batik sarong demand had declined as new fashion replaced the tradition and the sarong is mostly limited to home use except by elders and in rural areas (Arney, 1987).



Figure 1.4: Color Coordinated Hand-drawn sets

According to Raja Fuziah Raja Tun Uda (2012), the batik industry was influenced by the economic downturn of the late 1980s and batik makers of 1990s concentrated on producing exclusive hand-drawn batik pieces designed for the higher end of the market. The result was a fabric with special designs and concepts packaged and promoted as exclusive designer products. This concept of exclusivity had a tremendous impact on batik industry and was particularly well received by understanding consumers. Batik makers then moved a step further by producing exclusive products on different types of fabrics and in one of a kind design to meet market demands.

From this era, the hand drawn batik became definitely recognized as a Malaysian craft and block batik improved its distinguished character. The usage of both techniques and motifs reveal the uniformity of developments through the years up to current and modern attitudes. The journey to find a product to be economically rewarding in addition to having a Malaysian identity led to a new batik that was

outstandingly Malaysian. The novel and fresh designs embraced a traditional aesthetic in a contemporary fashion. The current batik designers found techniques and methods that allowed them to sustain their positions as artisans and textile designers, which is an accomplishment in a modern industrialized society (Arney, 1987).

According to Yunus (2011), batik has survived because of its adaptability to new situations. Batik has been applied to soft furnishing, handicrafts and accessories. Batik Paintings has also come to take its place among the Malaysian fine arts. However, contemporary and couture fashion has seen the most significant change in these years. Much of the motivation for this is due to the initiatives of a movement to revitalize Malaysia's batik industry by focusing on modifying batik to meet the requirements of fashion and the use of high fashion as an instrument for exhibiting the batik aesthetic.

Efforts have been made especially by the ex-Prime Minister's late wife Datin Seri Endon Mahmood who launched the Malaysia Batik Week in the year 2004, was founder of Batik Guild and "Malaysia Batik Crafted for the World" campaign, plus the batik competition called Piala Seri Endon, KLIB Batik Exhibition and Convention and other efforts that will be explained later in this thesis in Chapter Two in the contemporary batik section. The government announced that from January 17 in 2004, civil servants would wear Malaysian batik every Thursday. Tan Sri Mohd Sidek Hassan who is the Chief Secretary to the Government stated that aside from a need to boost Malaysian batik by getting civil servants to wear batik more than before and regularly, this decision was to make it simple for them to easily remember to wear batik apparel on Thursdays. Sidek added that before that, the practice was to wear batik to work on Saturdays and later was shifted to the 1st and fifteenth day of the month, starting June 2005 (Mazwin Nik & Krishna Moorthy, 2008).

Craft Complex or Kraftangan Malaysia has made a lot of efforts to promote small and medium scale batik industries, from highlighting technique and materials used to sale and marketing of the crafts (especially batik) in Malaysia as well as making appropriate opportunities to sell batik in international markets. Kelantan and Terengganu Batik Associations have also been active in keeping this art alive which is further explained in Chapter Four.

Datuk Heng Seai Kie, Deputy of the Women, Family and Community Development Ministry attended the event showcasing the latest batik collections from Gallery Seri Endon designers and she believed that in order to encourage the younger generation to wear batik apparel extra efforts should be made to organize and showcase batik in more fashion shows. She stated that many people, particularly the younger generation believe that batik apparel is merely for formal occasions and ceremonies. Yayasan Budi Penyayang - a charity foundation under the patronage of Datin Seri Endon - organized "Batik Parade" fashion show in April 2012 and Datuk Heng Seai Kie attended as the guest of honor and stated that:

"We seem to be tied to this perception that batik is a traditional art that is usually associated with older people or it should only be worn in formal functions. We must change this perception. Batik is not only good for formal wear. It can also be incorporated into our daily attire and it can be fashionable for the younger generation, too," (2012, para.3).

Heng added that the batik designed fabrics had lots of varieties in design that could be attractive for the young generation as a daily attire to wear at friends gatherings (The Star Online, 2012).

Raja Fuziah Raja Uda (2007) said, Malaysian Batik is commonly considered as one of the important symbols of national identity. Now batik producers are aware that the Malaysian people have more information about batik; the good quality, well

designed and elegantly crafted batik is distinguished and appreciated indeed as a handcrafted product which is Malaysian made.

Batik that has been part of the traditional Malay heritage, should find new impetus and recognition in fashion industry. Now it is time for Malaysia to demonstrate their capabilities, versatility and their instinct love for aesthetics to create a new era for batik in fashion designing (Khoo, 2007).

According to Tengku Nasariah Syed Ibrahim, Director of Gallery Petronas in 2007, batik has had a long tradition in Malaysia yet there are many cases where it has quietly disappeared; artisans continue to sell traditional-looking crafts to tourists but there is a strong sense of urgency towards the preservation of such traditions in Malaysian nation's cultural history. The aspects of preserving and further developing batik have been central issues for both the practitioners and leaders (Raja Fuziah Raja Uda, 2007).

As mentioned earlier one of most effective progress toward recognition of batik is "The Malaysia Batik: Crafted for the World Movement" which was set up by Yayasan Budi Penyayang Malaysia in the year 2003. Some of the objectives of this movement are focused to guarantee the lasting and continuing progress of the Malaysian batik, inspiring design innovation in the direction of batik improvement, to search and build markets for batik consumption and to strengthen batik as a Malaysian identity.

Based on these objectives mentioned above, it is vital to look at the core concepts that will lead toward the betterment of the batik industry. To compete in fashion market locally and internationally Malaysia is in need of more investigations and research on problems that prevent the batik industry from achieving its objectives and defining the points that will improve it.

Faridah Stephens, Fong Wai Ling, Sheila Cheng, and Veena Sidhu (2007), published an article in Batik Guild, “In Search of Solution” looking to the problems that have come to light. Over the past years, the planning, implementation and experience of working with batik has made Yayasan budi Penyayang realize that there are challenges in the batik industry that must be faced and overcome before Malaysian batik can be brought to the world. While the batik industry currently survives and thrives on local buyers who wear batik out of the sense of tradition and identity, strategies to expand the use of batik have generally been twofold:

1. By introducing or reintroducing batik, usually fashion, to markets locally and overseas
2. Through new product development

The Piala Seri Endon, and other batik competitions such as the one held in Terengganu also aim to highlight batik and bring focus on modernizing it and re-introducing it to a new generation of youngsters who might otherwise perceive it as something that only their aunt and uncles wear.

Locally, the general strategy has been to bring batik back in to mode. The Batik Movement has been trying to do this through yearly Batik Festivals which try to bring batik back into the public consciousness through fun activities, fashion shows, bazaars and even Batik Fun Walk. The main regret about these events is that interest peaks during this time, then declines again until the following year. What is the reason?

Wan Mohd Ariffin Bin Wan Long, treasurer of the Malaysian Batik Association and the owner of Noor Arfa brand, believes that building long-term markets also requires market knowledge about design and product trends. This requires constant research, updating knowledge on what people are producing and buying, what the retail trends are and so on. He also suggested that Penyayang should approach students to attract them to

batik. According to Tuan Haji Fadzil Haji Abdullah, who has been president of Kelantan Batik Producers Association for more than 18 years, it's not easy to keep the youngsters interested (Faridah stephens et al., 2007).

According to Esther Loh (2012a), Puan Wan Noordiran Wan Long, who is the president of the Terengganu Batik Producers Association, and manager of her own business, Seem Noor Batek explained that from escalating cost of raw materials to the emergence of the digital batik craze, problems for batik producers these days are many. Batik producers are also facing threats from Indonesian batik, which is cheaper than batik produced locally. Indonesian batik uses only screen printing, meaning that the design is only printed on the surface of the fabric. Besides that the designs and colors as well as the quality of the fabric used are different.

Wan Noordiran strongly urges the government to promote the use of handmade crafts on top of the ongoing activities and events that they are currently organizing. Batik is not just a traditional craft, but also part of the Malaysian identity. She says that through this promotion the national treasure and heritage that is batik can be maintained and saved for future generations. Batik producers, in turn, will be able to contribute to the country's economic growth. Wan Noordiran says:

“Even though there are institutions offering design and textile courses, without constant reminders on the use of our authentic Malaysian batik, the craft may be heading towards a dead end” (2012, p. 88).

She added that, there should be an institution in every state offering courses to equip children with skills for batik production. Without young people to replace the existing batik producers in the future, there will be no batik production. There may come a day when the batik industry will come to an end. That would be a great pity,” Wan Noordiran stresses (Esther Loh, 2012a).

Ahmad Kamel Hussein is a batik factory owner in Kelantan with awards from Handicraft Development Corporation. He believes that Malaysian batik plays an eminent role in the country's economy. He feels that there is a role for batik to play in enhancing Malaysia's socio-economic transformation. "There are ways to achieve this by widening the usages of batik. For instance, kids' school uniforms, hotel staff uniforms, the front desk or reception staff at the hotels and so on," shares Ahmad Kamel (Ong Pei Jade, 2012).

According to Nur Akmar Yusoff (2012), Azlina Mohd Azlan who is the owner of Batik Selat brand in Melacca admires people of Indonesia for wearing batik as their daily apparel, regardless of their fortune and position. Indonesia's range of batik provides for people of all incomes. She believes that Indonesians really appreciate their batik designs and colors; she wonders why can't Malaysians be the same? Azlina thinks:

"We need to change this mentality. We want everyone to wear batik at least three times a week! As a producer, I always strive to create more versatile motifs and fashion designs for the younger generation. I want to prove to them that batik can be modern and for daily use" (p.93).

Tunku Syed Razman underlined the importance of this very significant commodity, and the need to wear batik. The perceived importance of Batik in Malaysian modern society cannot be over emphasized. The royal families of Malaysia have appreciated its role in preserving Malaysia's cultural heritage and history of generations. Batik's role in maintaining our culture whilst gearing towards a more stable and sustainable environment, has been recognized by the Malaysian Government which has adopted batik as the national attire for formal occasions worldwide. A special note of appreciation must go to Datin Seri Endon for her contributions to traditional fabric art such as batik and songket. Through her vigorous campaign, Malaysian batik has been

exposed to the world and this inspired the industry to improve batik (Tan & Anyim, 2010).

Gillian Hung a pioneer of the fashion industry in Malaysia and president of the Malaysian Official Designers' Association is famous for her multi-tasking abilities in the highly challenging and competitive fashion industry. When she was asked what she thinks about Malaysian batik, she said the only time batik sells is during festive seasons like Hari Raya; the department stores do not sell batik unless it is a special promotion, occasion or festival. She stated that batik is exclusively a handmade product but wondered honestly how many people can afford to purchase a genuine batik outfit. If the batik industry wants to make batik wearable for the public, they should decrease the cost of it to make it affordable. She talks about going international, where in the industry must know the market and the main attraction is design and price and continuing to be creative. She adds in order to lower the cost of batik, designers can chose mass production and reprint the batik designs, yet by doing so batik loses its exclusivity; so can it still be called batik? Hung thinks that batik should be categorized as special craft and be provided by special order from clients and customers as haute couture. At the end fashion is always business and producers can choose to either preserve hand-drawn batik as prestigious and luxurious for exclusive clients or go for mass production and target bigger audiences. Hung adds that it is great to see batik artists who are passionately and lovingly engaged in preserving hand-drawn Malaysia batik making it known to the world. She believes that batik is truly a Malaysian treasure and eventually Malaysians have to preserve this remarkable art and craft using creativity and expertise (Tan, 2010)

Datuk Danny Ooi, well-known entrepreneur, founder of the Malaysia Book of Records and owner of five International Beauty Pageant Titles speaks about batik with great enthusiasm (Tan, 2011):

My love of batik has deepened with time since the 1990s. I vividly remember back then that batik design was very traditional and conservative with its design revolving around flora and fauna. During the mid-1990s, the batik artists started to be more innovative, producing exceptional designs involving abstract objects with strong colors” he says. “In Malaysia, I believe that we had some of the highest quality batik ever created during our former first lady Tun Endon Mahmood’s era. This positive move effectively brought batik into the arena of contemporary fashion. It is good to hold batik exhibitions, fashion shows or competitions but to me, we have to go further to elevate a stronger awareness of batik in the marketplace. (2011, p.36)

According to Siti Zainon Ismail (1997), textiles are often worn as clothing so the aesthetics and functions of textiles are important. It is impossible to avoid these practical aspects of their use. Textiles are important part of Malay cultural heritage and a major component in Malay tradition. The use and production of textiles provides a common aesthetic unity to the whole of the Malay world. She wishes that all Malaysians consider how to balance the richness of Malay tradition against the urgency of the demands in this age of science and technology.

1.3 Statement of Problem

Based on this background of the research, it is clear that efforts have been put in to revitalize batik and promote it locally and internationally and bring it back to mode; on top of that, the emphasis on the role of youth in keeping batik alive and focusing to get youngsters interested to care about batik and wearing it is clear. As Arney (1987), stated, fashion comes and goes in Malaysia as it also does globally does in New York and Paris. Particularly, quick change and cultural adaptation are the definitions of this energetic century. Identities of developing countries are threatened with the irresistible power of industrial developments, economic growth and media; these countries can

benefit from the idea of global village and cultural imperialism and one way for such countries to keep a unique identity is costume.

One issue that this thesis is looking to explore is the contemporary hand-drawn batik developments and design in Klang Valley from the experts' perspectives. As mentioned before, the elderly have accepted and choose batik as their attire but one particular issue about batik is that it is really hard to keep youth interested in wearing batik who are under a great influence by influx of attractive international fashion brands. Therefore it is imperative to find out the youth perceptions and ideas toward batik and explore whether they adopt batik to wear and if they do not what are their reasons. What is their idea about hand-drawn batik specifications and preferences and aesthetic in design? The design of hand-drawn batik is studied based on color, motif and pattern; the innovation and tradition of design is also looked into. Moreover the influence of fashion and media and the relationship between hand-drawn batik, fashion and media and their effects on the younger generation is also investigated. For having a better understanding and completing the study the researcher aimed to evaluate the clothing values between the respondents of the study and the relationship of clothing values and the wearing of hand-drawn batik apparel. The clothing values looked into were desire to conform, self-expression, aesthetic, prestige and social acceptance, comfort and economic efficiency.

Another issue to consider relates to dress practice, for example, we know that efforts were made to improve the batik industry; but what about the Malaysian community batik acceptance. What is the dress practice in a batik context? Do people wear it often? Or how many of Malaysian young people are interested to wear batik? What do youth think about batik as a fashion product or what characteristics do they want batik to have in order to adopt it to wear. As Arney (1987), stated, the development of a folk art like Malaysian batik needs a long and complicated process;

because it is a product of the people, rather than an individual, its growth depends on a complex series of interactions between the producers and the consumers; and eventually the dialectical relationship between producers and consumers will lead to a burst of creative energy.

On the other hand, for batik to enter fashion as a commodity it is essential to know about the current situation of batik, what efforts have been done to promote its use and what developments have been made in production and design techniques. It is also vital to build a detailed description of the characteristics of batik as a fashion commodity for being able to compete in a massive variety of fashion products. This thesis emphasizes on the ideas of youth about batik as a fashion wear and what influences them to wear batik or not. It is necessary to do this research to give some answers to above matters.

1.4 Aim of Research

Considering the matters in the problem statement and through further discussion in Chapter 2, it can be seen that the government and industry sector have made efforts to revive the batik tradition, although not entirely in its traditional form but with some changes made to adapt to the modern globalized Malaysian society and also in reaching out to the international arena. Therefore, a target group of youth aged between 19 to 25 is the focus of the study as they are the upcoming generation to determine the sustainability of batik. There is a great emphasis from the Penyayang on expanding the use of batik especially amongst young people. The Penyayang's strategies have been to bring batik back in to mode with the aim to highlight batik and focus on modernizing it and re-introducing it to a new generation of youngsters. With the influence of new technologies in a world of appealing fashion designing which attract young ages and with the rapid changes in fashion and new designs, it is not easy to keep the young generation interested and expect them to wear the same apparel that their parents did.

Based on these comments, this research aims to first explore into contemporary hand-drawn batik from practical development, aesthetic in design and dress practice perspectives. Secondly to analyze the youth perceptions toward hand-drawn batik specifications, preferences, design, fashion and media; thirdly, to assess the clothing values of the research sample in relation to batik; and fourthly to investigate the dress practice of youth in the context of batik wear. This research looked into these issues from two points of view: one group are experts who are highly involve with the batik industry such as academicians, managers, designers; and another group is young consumers aged between 19 to 25 years. This research aims to fill the gap between existing literatures which are mostly focused on the history, developments, motif and economical aspect of batik and less concentrated on the above mentioned cultural and design issues in batik.

1.5 Objectives of Research

Objectives of this research are as follow:

General Objective: To explore commercial hand-drawn batik apparel design, dress practice and youth's perception in the Klang Valley

Specific Objectives:

1. To explore into contemporary hand-drawn batik apparel in terms of development and design in the Klang Valley.
2. To analyze the youth perceptions and ideas toward hand-drawn batik apparel specifications and preferences, design, fashion and media influences.
3. To evaluate the clothing values of the research sample and the clothing values in relation with wearing hand-drawn batik apparel.
4. To define the dress practice of youth in the context of batik wear.

1.6 Research Questions

Research questions and their sub-questions are as follow:

1. What are the developments of contemporary hand-drawn batik in fashion designing?
 - What is the design evaluation of contemporary Malaysian hand-drawn batik?
 - What are the issues of hand-drawn batik while it is used in fashion designing?
2. What are the youth perceptions and ideas toward hand-drawn batik apparel in terms of specifications and preferences, design, fashion and media influences?
3. What are the clothing values of the research sample of this study and their relationship to wearing hand-drawn batik apparel?
4. What is the dress practice of the research sample in the context of batik wear?
5. What are the factors that can influence the younger generation towards wearing hand-drawn batik?

1.7 Significance of the Study

According to Siti Zainon Ismail (1997), it is crucial that Malaysian institutions increase awareness of the values and significance of all cultural concepts that are inherited from the past. The care and maintenance of a proper sense of Malaysian history, of geographical identity and of true cultural sensitivity, is dependant on an awareness of the beauty of ancient art forms.

It is clear that the Malaysian batik industry still has some way to go in developing into an industry that will meet the challenges of global standards. If Malaysian batik is to make it big in the global market, regular studies should be done to

collect data and statistics on how the industry is going, how big it is, what challenges it faces and how these problems can be overcome. Identifying the challenges is the first step towards finding the solutions (Faridah Stephens et al., 2007).

This study looks into contemporary hand-drawn batik in fashion from the above mentioned perspectives from the young generation point of view and along with experts and active individuals in the batik industry. A lack of primary data written in relevance to the issues of design and usage in hand drawn batik in fashion in Malaysia in recent years was a motivation to do this study. Defining the issues and overcoming the problems will lead to taking the steps toward improving it. As noted above the interest of the young generation is very crucial for keeping Malaysian batik alive; that is why this study looks to these aspects of batik that may make youths choose other products over batik. The findings of this research may take batik one step nearer toward improvement to satisfy the taste and need of young fashion consumers of today. The findings of this study are beneficial for batik designers, fashion designers, consumers and individuals who have an interest for batik.

A study of clothing design can contribute to the depth of our art understanding and increase appreciation of the visual richness of our environment. Feldman (1967), discusses the function of art, and the variety of purposes that works of art are created for. But no matter what the purpose or function of a work of art, its parts or elements are organized to be visualized. Consequently, organization of the elements of art has one common goal along with the variety of personal, social and physical goals. The common goal might be called 'organization for visual effectiveness'. An artist's effectiveness depends on his understanding of the way people respond to his organization of visual elements. Although the elements and principles of design have been treated mainly as objectives of the designer, it is necessary to discuss the contribution of the viewer to the achievement of these goals. Therefore based on what

Feldman mentioned batik is an art which in the case of this research has a function of apparel. The viewers of the art of batik are people who use and wear batik, and therefore their ideas matter.

Additionally, an initial pilot study was conducted by the researcher at the beginning of the study to check the significance of this research and to see if doing research about batik is important to young people or not. The researcher also attempted to acknowledge some other matters such as the importance of batik to younger generation and their interest to improve and preserve it. This pilot study also checked if they like to wear batik or whether they care about fashion trends. This pilot study is very general and served as an introductory reason to do the research. It consisted of five demographic questions and ten questions related to the subject of this thesis. The questionnaire was distributed in University of Malaya library between 117 individuals of which 100 of them were used for analysis. To see the first pilot study please refer to appendix A. In this pilot study, the researcher asked about the level of agreement or disagreement to some phrases. Descriptive statistics of their answers are presented in Table 1.1. Participants characteristic and their percentages is shown in Table 1.2.

Table 1.1: Descriptive Statistics of Agreement or Disagreement Level

| Malaysian Batik | Strongly Disagree | Disagree | Neutral | Agree | Strongly Agree |
|---|-------------------|----------|---------|-------|----------------|
| | 1 | 2 | 3 | 4 | 5 |
| 1. I know Malaysian Batik. | - | - | 10% | 43% | 47% |
| 2. Batik is important to Malaysian population. | - | 5% | 24% | 51% | 20% |
| 3. I like to wear batik. | 3% | 17% | 47% | 20% | 13% |
| 4. I like fashion trends in clothing. | - | 2% | 33% | 45% | 20% |
| 5. I follow the fashion trends. | 1% | 7% | 51% | 31% | 10% |
| 6. Younger generations prefer to wear other garments rather than batik. | 1% | 2% | 13% | 51% | 33% |
| 7. Batik seems less important to younger generations. | 2% | 4% | 22% | 49% | 23% |
| 8. Batik is a tradition from the past and must be preserved for the next generations. | - | 1% | 11% | 32% | 56% |
| 9. Doing Research about Malaysian Batik is important to preserve batik. | - | 1% | 17% | 48% | 34% |
| 10. Finding the problematic aspects of batik can help to improve it. | - | 1% | 18% | 49% | 32% |

Table 1.2: Participants Characteristic and Their Percentages

| Age | | | Gender | | Ethnic Groups | | | |
|-------|-------|-------|--------|------|---------------|---------|--------|-------|
| 18-25 | 26-35 | 36-45 | Female | Male | Malay | Chinese | Indian | Other |
| 81% | 16% | 3% | 68% | 32% | 67% | 25% | 7% | 1% |

The highlight of this pilot is that, the total of 84% agreed that younger generations prefer to wear other garments rather than batik; 72% were agreed that batik seems less important to younger generations. The chart is presented in Figure 1.5.

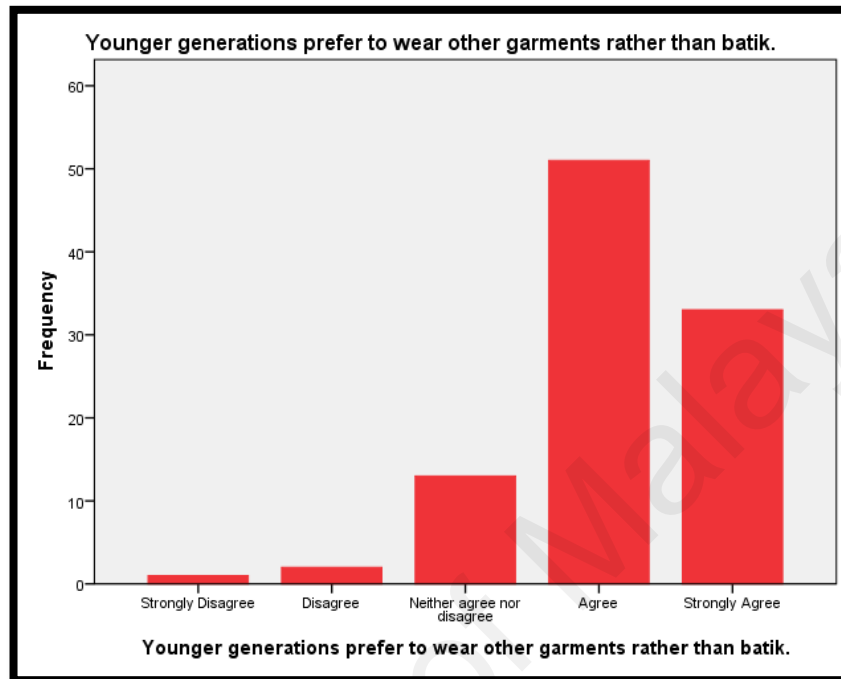


Figure 1.5: Level of Agreement to Disagreement in Dress Preference

More importantly, when their level of agreement and disagreement toward wearing batik is asked, only 33% agreed that they like to wear batik, 47% are in the neutral zone while 20% do not like to wear batik; remarking that, 65% like the fashion trends in clothing which can be found in Figure 1.6 and Figure 1.7. To add to the significance of this study, it should be mentioned that 88 % were agreed that it is important to preserve batik tradition for the next generation and 82% cared about doing researches about batik to preserve it. In conclusion 81% agreed that finding the problematic aspects of batik can help to improve it. Adding the result of this pilot study to all mentioned before gave the researcher good reasons to continue the process of this study.

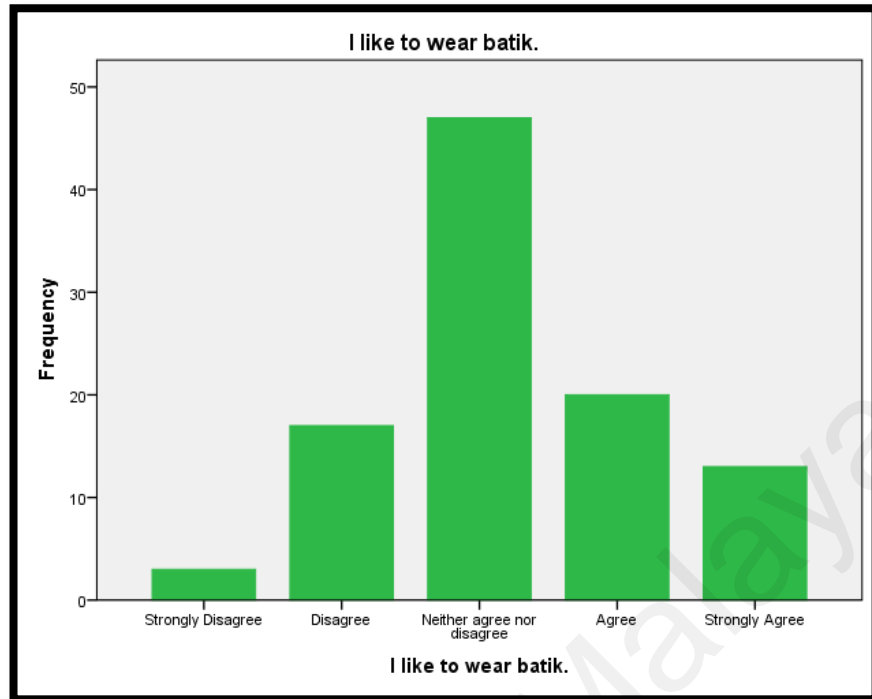


Figure 1.6: Level of Agreement to Disagreement in Wearing Batik



Figure 1.7: Level of Agreement to Disagreement in Fashion Trends

For being able to develop the quantitative instrument of the study the researcher also did a focus group discussion to have a better understanding of younger people's perceptions toward batik and to get fresh ideas about batik in addition of interviews, literature and observations. It was an informal session with a group of 18 students that shared the same characteristic of the targeted sample group of the study. They were all undergraduate students aged between 18-25, from International Islamic University Malaysia, from Applied Arts and Design Department majoring in Conservation, and the course was Studio 3100 on leather and textile. The researcher organized to meet them and their lecturer while they were having their batik workshop in My Batik Visitor Center (Figure 1.8) and asked their ideas about batik and batik apparel.



Figure 1.8: Group Discussion Session with Students

Before turning on the voice recorder, they were freely saying that they do not like to wear batik; but when the researcher started recording, they were a little shy and changed their answers and said that they like batik, while nobody was wearing batik in that session. They mostly said that they:

- do not wear batik outside as their daily attire
- wear it at home like pajamas in bed or after bath
- chose more modernized apparel for going out
- might wear batik for official occasions
- do not like to wear batik because of the design
- they do not feel comfortable while wearing batik
- desire modernized design of batik wear in terms of pattern and motif
- agreed that they have less choice in design when they want to wear batik
- agreed that the price of batik is very expensive
- will stand out when they wear batik and they prefer not to
- prefer casual western clothes very plain and not too much pattern
- think batik is a very traditional attire

1.8 Theoretical Framework

To fulfill the goal of this research and answering in research questions, the researcher designed a framework based on a schematic model presented by Marilyn J. Horn (1975) which indicates factors affecting the selection and use of clothing; the paradigm of George W. Hartmann (1949), which looks at the values related to clothing choices and complementary evaluation of clothing values, also studies by Horn (1975).

A schematic representation of the factors affecting clothing decisions is presented by Horn (1975), includes aesthetic, cultural, physical, social psychological, managerial and economics factors which is shown in Figure 1.9. A review of literature related to clothing will indicate that the manifestation of clothing behavior have been interpreted for from many points of view. The field of art is classified as one of the humanities rather than a science, but it nevertheless is essential to do comprehensive study of clothing. One of man's most remarkable characteristic is universal search for beauty and adornment. The standards for what is considered "beautiful" is subject to rather powerful cultural permutations, but any aspect of dress that provides perceptual pleasure can be considered a part of man's aesthetic experience. Horn (1975) presented

the following model to analyze human clothing. Clothing culture studies discuss clothing within the context of its anthropological and historical origin and relate it to the development of the technology folkways, customs, attitudes and values.

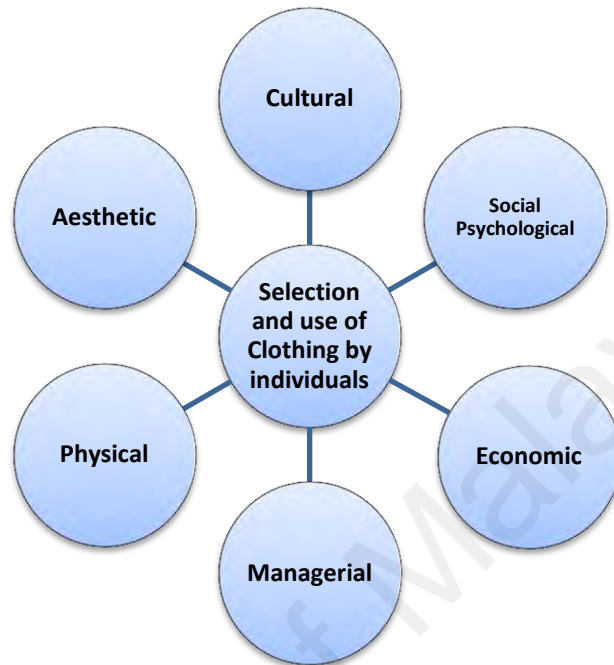


Figure 1.9: Factors Affecting Selection and Use of Clothing (Horn, 1975)

Since 1960s, three main value paradigms have been applied to the study of clothing values: Spranger; Hartmann; and Allport-Vernon-Lindzey (AVL). The last two are built on Eduard Spranger's research that outlined six "ideal" personality types by defining each as holding one of the six characteristics as dominant: theoretical, economic, aesthetic, social, political, and religious. When one picks a certain piece of attire, it reflects something of the personality making that choice (Hartmann, 1949). Hartmann developed statements for Spranger's ideal personality type and proposed clothing values measurements (Morgado, 1995). A summary of Hartmann's hypotheses which explain personal values expressed in clothing choices is shown in Table 1.3 and was an inspiration to build the conceptual framework of this research..

Table 1.3: Summary of Hartmann's Hypotheses (Hartmann, 1949)

| Spranger Value | Shorthand Description | Emphasis in Clothing |
|----------------|---|---|
| Theoretical | Prizes truth, facts, knowledge | Stresses objective properties of fabrics |
| Economic | Efficient; wants most result with less effort | Shrewd purchaser, eliminates all “waste” |
| Aesthetic | Cherishes Design, expressiveness, perfection | If it's good looking, nothing else matters |
| Social | Concern for the well-being of others | Conscientious; disturbed by rags versus riches |
| Political | Power-seeker, demands deference, impresses | Requires effects evoking admiration or submission from others |
| Religious | Sensitive to cosmic total | Follows simplicity as ideal |

Spranger ideal personality types has been explained in books over the past three decades by dress researchers in arguing of linking an individual's general values to their particular clothing value orientations. Some scholars have added the other values of exploratory, sensory, and a second social category the need for acceptance. Much of this early work has been criticized as being too limiting and based on questionable assumptions. Clothing researchers have challenged others to go beyond the Spranger typology; on the other hand, it has an important place in the history of the clothing research area. Contemporary scholars have departed from this typology and have researched on more particular values such as fashion, function, aesthetics, and interpersonal values. Their study indicates that those consumers who are fashion-oriented have a tendency to value quantity over quality, and buy from “want rather than need” (Solomon & Rabolt, 2004).

The Clothing Value model which was also presented by Horn is used to make another part of this research framework. According to Horn (1975), clothing is an expression both of the dominant value-themes in society and of those attitudes and values held to be important by various subcultural groups and by individuals. In most cases, the family develops its values from the larger society, and through the process of socialization transmits these values to the child. However, other agencies also make a significant contribution to the individual's value pattern: the school, movies, television, and all forms of mass communication. Several studies have demonstrated the relative importance that different groups and individuals allocate to clothing. In addition, investigations have shown that the attitudes and tendencies that are repeatedly related to clothing include a desire to conform, a desire for self-expression, a desire for aesthetic satisfaction, prestige values, the desire for social participation, physical comfort, and economy. The dominant values reflected in the study of Marilyn J. Horn signify only a selected part of the population of the study; however they do provide a framework for studying individual values as well as some basis for organizing them into broader value patterns. Clothing values are fully explained in chapter two 2.11 and also mentioned in chapter three in the variables section and the model is shown in Figure 3.14: Details of Clothing Values IV No. 5.

As Solomon and Rabolt (2004), stated, the fashion industry supply continuously new lines and colors every season in order to keep the marketing machine operational. Undoubtedly, sellers contribute to this motivating situation. Consumers are never far from these motivations and advertizements. Sensation discusses the instant reaction of sensory receptors such as ears, eyes, mouth, nose and fingers to basic stimuli as color, light or sound. Perception is the process by which these sensations are selected. The study of perception can be categorized in a number of ways: such as object perception, person perception and physical perception. Object perception is the impression or image

that a consumer has of objects or products in the market. Some products have symbolic as well as useful features. The consumption of products such as clothing might have more social symbolic concepts than practical values. Objects are perceived as being comfortable, unique or useful. The perception of apparel quality has been predicted by fabric and garment construction, value, care and style. Cost, uniqueness, fashion images and noticeability are other characteristics of consumer product. This research used object perception for building theoretical framework. Part of the clothing that we wear is about meaning and context. The perceived messages are implanted in context, which might be personality or traits of the wearer. The perceptual elements in the design of a garment can make very different images and impressions about the garment and wearer. These elements are shown in Table 1.4.

Table 1.4: Visual Design Elements

| Visual Art Elements |
|--|
| <ul style="list-style-type: none"> • Line: straight, curved, diagonals, vertical, horizontal, thick, thin; fuzzy, clear; broken, continuous. |
| <ul style="list-style-type: none"> • Space or area: small, large; open, used blank, filled; overlapping. separate; convex, concave |
| <ul style="list-style-type: none"> • Shape or form: two-dimensional, three-dimensional, silhouette or shape of garments; shape of face and hairstyles; shape of garment elements (collars, cuffs, necklines) |
| <ul style="list-style-type: none"> • Color: hue (color family), value (light, dark), intensity (bright, dull); color of garment; color of skin, eyes, hair |
| <ul style="list-style-type: none"> • Pattern: geometric, floral, abstract Texture of material: Soft, smooth, rough; shiny, dull; translucent, opaque; noisy, quiet |
| <ul style="list-style-type: none"> • Apparent weight: bulky |
| <ul style="list-style-type: none"> • Fiber: naturals, synthetic |
| <ul style="list-style-type: none"> • Odor: smell of fabric |

The researcher has used the various paradigm and models presented in this section to build the conceptual framework of this research as a guide that best answers

the proposed problem and objectives. From the six factors presented in the schematic model by Horn (1975) and showed in Figure 1.9, the researcher has chosen aesthetic factor to use in her conceptual framework. Aesthetic factor was investigated in order to determine aesthetical characteristics of hand-drawn batik apparel, such as design, color, motif, pattern and innovation. Moreover, the researcher used the values related to clothing choices from the Hartmann's hypotheses to use in the research framework. Social and Economic factors were selected. Social factor looks into the attitudes and values in clothing. Economic factor was also looked to as an important factor in clothing selection because of the necessity of its relation with clothing in terms of efficiency and waste elimination. The attitudes that are frequently associated with clothing relate to desires such as conformity, self-expression, aesthetic satisfaction, social acceptance, value of comfort, prestige or political value and economic value. These clothing values were chosen from the study of Horn (1975) as well. For review of the at conceptual framework please refer to next page Figure 1.10.

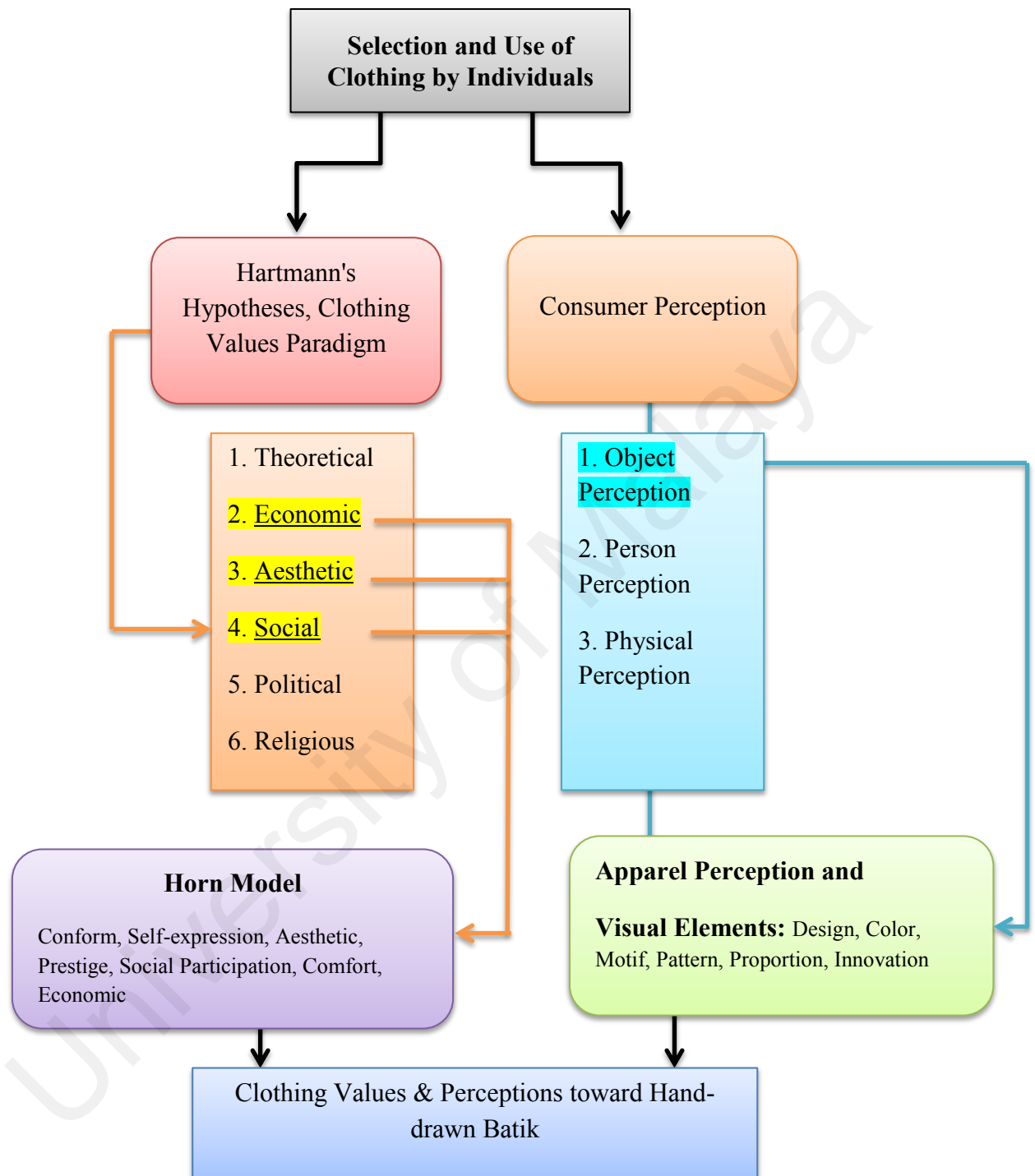


Figure 1.10: Conceptual Framework

1.9 Scope and Limitations

This study will focus on the exploration into hand-drawn batik apparel in fashion designing from the perspectives of product development and design from experts opinions; the research site for this Qualitative phase is the Klang Valley. In the other part of this study, youth perceptions of hand-drawn batik apparel specifications, preferences, design, fashion and media influences and clothing values is investigated. This part of the research is limited to Malaysian undergraduate students located at University of Malaya in Kuala Lumpur aged between 19 to 25 from three main ethnic groups.

1.10 Preliminary Definitions

Batik: A wax resist dyeing technique for decorating the surface of the fabric.

Sarong: It is usually wrapped around the waist and it has the shape of big tube of fabric; ladies wear it as a skirt and men as a kilt.

Canting: It is a pen like tool with a copper wax-container used for applying hot wax to the surface of cloth.

Hand-drawn batik: It is a method of making batik that applies the hot liquid wax with canting to draw motifs and designs on the fabric. After waxing the design, fabric is painted using brushes. The artists can create multi layers of colors and shaded designs with the use of brush. Fabrics used for this technique consists of cotton, rayon, linen, voile and silk.

Batik Cap (Block): Other method of making batik is called batik cap or block batik. A copper block or a wooden one is used to stamp the design on the fabric by dipping the block in to hot wax; the block is pressed it on the fabric to print the design followed by dip-dyeing the fabric.

1.11 Literature Search Methodology

Literature review was started by studying primary and secondary sources, original documents such as interviews and publications like textbooks and journal and magazine articles. In addition to accessing the important libraries in University Malaya, UITM Karftangan and National Art Gallery, a part of the literature search for this thesis was done via some of the most important scientific databases that researcher accessed online such as Web of Science, JSTOR Archives, Google Scholar and many more.

Various Key Words were used for the literature search to obtain result from different options; the following words are the key words that have been used: batik, wax resist, resists technique, textile, Southeast Asia, Malaysia, fashion, clothing, fashion involvement, clothing values, Malaysia, Indonesia, Malaysian batik developments, wax resist technique, contemporary batik, batik history, contemporary batik, hand-drawn batik, block batik, aesthetic, art criticism, craft, beauty, social acceptance, issues, design, problems, textile, fabric, cultural taste, challenge, function, theory, creativity and Southeast Asia.

Searching the keywords resulted in a wide range of different fields of study which most of them are not related to the topic of this research. That is why the researcher has refined the search with different strategies such as filtering the unrelated subjects, adding or deducting the key words combinations, refining fields of study, narrowing down by time and language. All in all there was a limited database related to the core subject of this study which also confirmed that this topic is in essential need of more research.

1.12 Thesis Outline

This research consists of five chapters. In the Introduction chapter, the researcher explains that the Malaysian hand drawn batik is a symbol of Malaysian

traditional heritage, which not only should be preserved but improved for the youth and future generation. This chapter states the problem of the research followed by research objectives and questions. The significance of this project, conceptual framework and also the scope and limitations related to this study is also mentioned. The First chapter is finished by preliminary definitions and thesis outline.

The Chapter two, Literature Review is focuses on the past literature related to this study. A brief history of batik in Malaysia, a little about batik in Indonesia, the origins of it and the ways of transferring batik from Indonesia to Malaysia was explained in this chapter. Furthermore Malay aesthetic influences and the new fashion in Malaysia are mentioned in this chapter. An overview of the contemporary batik and the developments of batik since the year 2003 are explained. In addition, facing the challenges of batik in fashion is also expressed in this chapter.

In chapter three, Research Methodology is explained. This study is using mixed methods research. Mixed methods use both the qualitative and quantitative approaches. Two groups of respondents were defined for this study; first respondents are the group of experts and second group are young consumers. In order to do this study the first step is to do the qualitative part. For doing the qualitative phase a semi-structured interview is used for respondents because of flexibility of it which allows bringing up new questions while interviewing due to what the interviewee declares. Interview questions were designed based on objectives and research questions to draw out the variables and concepts related to this study. The interviews support the questionnaire in the quantitative phase. The questionnaire for the second group which is the consumers is built by considering the objectives, research questions and the qualitative phase of study. Questionnaire used for the quantitative phase includes three sections. First part is demographic and the second and third part is questions based on objectives, variables and qualitative data. The validity of the questionnaire is checked by research experts

(n=5). The reliability of it is examined by Statistical Package for the Social Sciences (SPSS) software using Cronbach's alpha test and the result was ($\alpha = 0.935$). Chapter three is also looking at the dependent and independent variables of this research.

Chapter four is analysis and discussion. After collection of data from the research site had two phases. First is qualitative data from interviews which the audio was recorded and then transcribed to Microsoft Word software; then the themes of developments, design, color, techniques, equipment and issues were extracted which enabled answering the research question. Second was to enter the collected quantitative data into SPSS; the result is reported in chapter four.

In chapter five, the researcher interprets the results by referring to research objectives and answers the research questions. The conclusion relates to questions, objectives and significance of the study and it represents the contribution to knowledge. It is continued by recommendations which are the practical suggestions to improve the issues investigated, followed by recommendations for further studies.

1.13 Chapter Summary

Chapter one as the introductory chapter of this thesis opens up the background of this study, a brief overview of history, batik in Malaysia and more importantly explains the reasons why this research is necessary. It brings up the issues and problems to be discussed and it goes deep into the objectives of the study and its research questions. In addition to that it looks into the significance of this study, its scope and limitations and preliminary definitions. This chapter contains the core idea of this study and it finishes with outlining the whole chapters of thesis. This chapter is followed by chapter two which is a review on literatures that is why the literature search methodology is explained in this chapter.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

This thesis explores the contemporary hand-drawn batik in Kuala Lumpur, the design perspective, batik and fashion relationships and dress practice. Therefore literature related to batik history, technique, developments of batik, design elements and principles, fashion and clothing values, and Feldman's theory of criticism theory were studied. These are secondary data that furnish information for developing research design and forming objectives.

This chapter shows the outcomes of other studies that are related to this study while connecting this study to the current discussion in the literature, filling the gaps and expanding on previous studies. It also identifies a framework, available for forming the significance of the study in addition to being a guide for comparing the outcomes with other studies' conclusions. According to Creswell (2009), the literature reported in each phase of a mixed methods approach must be consistent with the method being used. A main cause to do a qualitative study is that the research is exploratory. It commonly indicates that not much has been written regarding the proposed subject or population that this study has focused on. Therefore the researcher pursues to take note from the respondents in order to form an understanding on what is perceived. Though, the use of literature in qualitative research differs significantly.

In this chapter the researcher reported the work and researches done by others about batik in Malaysia and the entering of batik into fashion in this country; she also explains about clothing from different aspects focusing on clothing values. Art criticism theory of Feldman is described as well. In this thesis, the study begins with the qualitative phase because the related literature to the core issue of this study is noticeably less.

2.2 Changing Tradition in World Dress Practice

“Dress” is a useful word that covers all the words in preference to particular mention such as “attire,” “costume,” “clothing,” “apparel,” and “garment.” In outlining dress, these dress researchers Joanne Eicher and Mary Ellen Roach Higgins (1992), distinguish both the functions that stand out from the materiality of dress and their expressive abilities. Although fashion repeatedly is regarded as a creation of the West’s capitalist production system defined by quick change, the anthropologists confirmed people’s tendency both past and present with changing dress styles and innovation. Consequently, dress practice attracts countless images, in both local concepts of dressing well and inspirations from beyond in dressed body demonstrations that continuously change (Hansen, 2013).

The study of both ethnicity and dress has progressed in the direction of process analysis by concentration on elements that shape the identity. Dress is a delicate sign of the vibrant distinctions of ethnicity for various causes, but for the most part because dress is always a current statement of social status for every person: all people wear clothes at all times. Moreover, apparel changes quicker than governmental stages and philosophy, and adjusts social status quicker. Dress is a most important social investigative source when its sent messages can be interpreted (Sandra Niessen, 1998).

In dress researches, a number of anthropology studies are accessible which overview trends. Joanne Eicher’s (2000) general idea of the anthropological researches in dress to historical methods consists of primary anthropologists that written their ideas commonly in rational regarding the subject. Sarah Fee (2013) interprets about the changing relation of discipline to dress and fabric as a material culture view, however Hansen defines current developments. Recently anthropologists have paid a great deal of attention to dress research from a number of diverse points of view, such as fashion, a

practice if not performance, consumption and demand, material culture and also as a product in global apparel manufacture (Hansen, 2013).

According to Tarlo (2010), current transformations of Islamic dress practices in multicultural places in large populations of Muslims are inclined to go unseen. She elaborately shows the outfit profiles of some publicly noticeable outstanding women and their style navigation; women who proudly present their religious identity via clothing selections affected by their way of life, attitudes and interactions with particular individuals. These dress profiles brightly demonstrate that people's connection to their apparel changes in contrast with or accordance to variations in their individual lives and environments.

Tarlo writes down the versatility of Muslim viewpoints and practices, discussing that females' growing prominence via dress practice is an outcome of their thoughtful pursuit for identity, belief, and politics. Apart from visions of Goffman (1959), about impression management in her analyzing research of visibility and self-conscious presentation, the book takes it lightly on theoretical invocation. The section on style direction shows that adding layers of cloth on each other which means to be clearly Muslim, is a transition a female indicates once she begins wearing the hijab. From wearing hijab females obtain the abilities to implement their religious views in various perspectives.

The important Islamic fashion concept, "scape" is paid attention to which considered a transnational, worldwide Islamic society to which Muslims in the United Kingdom by some means belong. Tarlo presents that young, cosmopolitan Muslims do not perceive a pressure between being fashionable and practicing Islam and its related dress practices, and in its place supply on one another with important local differences. Currently, the fashionable and religious aspects of dress practice come together in the

notion of visual uniqueness that fascinate customers and Muslim people in and further than United Kingdom (Hansen, 2011).

Indonesia which is a country that embraced Islam before Christianity has the major Muslim population in the world. The Dutch East India Company imported Western dress to Indonesia in the beginning of 17th century. Contributors to Schulte Nordholt's (1997) book "Outward appearances: dressing state and society in Indonesia", explain how Western costume was taken in a different way by urban male and females, while revolutionary young campaigners turned out in a diversity of uniforms. Motivated by amusing Indonesian textiles, traditional dress still continued however became transformed, and built again by a mixture of woven textiles into outfits including sarong covered around the body with a similar fabric on shoulder on a blouse (Hansen, 2013).

According to documentary photographer and journalism, Nafise Motlaq , Islamic Fashion is a fresh industry rapidly developing in some countries like Indonesia, Malaysia and Turkey which have Muslim populations. If half of the world's populations of Muslims (1.6 billion) pay \$120 annually on apparel then the value of Muslim fashion industry worldwide would be \$96 billion, according to French Fashion University Esmod in Dubai in 2010. Annually, International Islamic Fashion week, takes place in Malaysia and as an Islamic developing country Malaysians' attempt to discover their own contribution from this reviving market by financing fashion industry. The government of Malaysia assured a great patronage to mark Malaysia as the Islamic fashion trade center even though there are some fundamental Islamic groups that are annoyed and object these activities. Malaysia is rapidly changing in recent years and female Muslims who are accustomed to consume Baju Kurung (which is a traditional loose and long dress) like to wear colorful and different style of dress along with heavy makeup. Motlaq documented this change through street portraits photography in her

photography project. She has photographed a series of Muslim women in Malaysia from an Islamic fashion perspective which can be found in Figure 2.1.



Figure 2.1: Motlaq Series of Malaysian Women

As Hansen (2013) stated globalization does not bring uniformity in dress practice despite the fact that people all over the earth wear lots of similar accessories and apparel and like suits, ties, jeans, shirts, dresses and sneakers. That is why many dress researchers like some phrase such as “world dress” or “global fashion” better than

“Western dress.” Daniel Miller and Sophie Woodward (2011) show this idea in their research of interdisciplinary anthology on jeans, *Global Denim*. Nowadays, jeans are current in different places in the world and used commonly in all countries. Despite that, there are ethnical modifications, impressing social and class distinctions and influenced by type of body and aesthetics. For example jeans from Brazil are more erotic and manufactured with a stretch fabric to show off the body. Young people in Italy also prefer to wear tight jeans. In India, jeans are less common however men and women in urban areas with better earnings and youth wear jeans as their daily apparel.

However, A small shop with the name of Mu Zhen Liao in Dong An shopping Centre in the Wang Fu Jing region of Beijing attracts young, selective and highly social people of Beijing to not to buy western brands apparel but ‘classical’ clothing with Chinese identity like beautiful cheongsams, qipaus and excellently tailor-made coats in delicate silks and traditional textile. These clothes show delicacy of the styles preferred by the rich people from Manchurian exclusive in the Qing dynasty from 17th to 19th centuries. The point is these clothes are not ‘traditional’ clothes at all but modern adaptations. Style and fashion is an important statement that expresses cultural identity. However, what kind of identity does this classical style of apparel illustrate for the rich Chinese youngsters who prefer it to European modes or American casual or sportswear products with a big competing market? Truly, it is not simple to narrow down. Undoubtedly, it is not a reaction to ‘westernization’ or a national identity in the ordinary sense of showing the style of ‘Chineseness’ supported by the Chinese state (Tomlinson, 2003).

Some Ralph Lauren clothes are made in Peru, the Philippines and Taiwan, but the shirt in Figure 2.2 was made in China. China is now definitely the main and largest apparel producer in the world since its economic reforms in the 1980s. As stated by statistics department of China in the year 2007, clothing retail sales were more than 150

billion dollars. Countries from Europe and America that were once manufacturers are now consumers, profiting from low-cost foreign labor. But more recently this has affected their job market. In the US millions of jobs are at stake. This is an ongoing and, it seems, unresolvable political issue, for it must straddle the attractiveness of the cheaper foreign markets with the long term goals of domestic sustainability. There are several sarcasms coming from China's domination that are as obvious as the scale of industry is huge, one of them being that one of the cores of British domestic economic growth in the nineteenth century was clothing and textiles. Another is that orientalist-inspired clothing, delicate or obvious, like the shirt in Figure 2.2, comes from a place that was considered an oriental container four hundred years ago. Not only are the zones of influence spread out of recognition, so are those of production (Geczy, 2013).



Figure 2.2: Ralph Lauren Tie-Die Polo, 2011

According to Sandra Niessen, Leshkovich, and Jones (2003), throughout the 1990s, Asian fashion turn out to be a considerable worldwide trend, shifting the view of people in and out of Asia about dress practice. Most noticeably reason of globalization of Asian dress was due to the adaptation of specific elements of Asian style by fashion

leaders and celebrities and showcasing them on the global stage for the world to see. A second reason happened in 1997/98, a period that David Tang had a big opening for his Shanghai Tang boutique in New York, *Memories of a Geisha* was a great success in the list of best sellers as a film and the Dalai Lama grew into a renowned pop-culture symbol. During the decade, stylists' motivations and Asian culture practices became very common as dominant trends and at the same time they preserved an exotic talent. In the meantime kimono jackets and sarong have entered to American fashion designers working language.

2.3 Reviewing Literatures

A few scholars studied into the history of batik such as, Raffles (1817), Rouffaer and Juynboll (1900), Mattiebelle Gittinger (1979) and (1992), Elliott (1984), Maxwell (1990) and (2003) carried out an extensive study into textile, history culture and batik from 19th to 20th century but all are focused on Indonesia. Mattiebelle Gittinger (1979), is a great textile scholar who explored the role of textile in the social customs and religion of Indonesia, At the same time, her research serves a catalogue, documenting a comprehensive exhibition of Indonesian Textile. She also looked into the origins of batik in Indonesia. She published "Textiles and the Tai Experience in Southeast Asia" in (1992) and focused on form, context and meaning of Tai textiles and cataloguing them. She has also studied the technique and trade in early Indian dyed cotton textiles. As Arney (1987) said:

"The history of textiles in Southeast Asia is very vague and must be left to educated guesses of experts like Mattiebelle Gittinger."

Rouffaer, is another great textile scholar with a particular focusing on batik but again concentrated on Indonesia as well as Thomas Stamford Raffles who has worked on historical researches on Java. All the above scholars have studied textile and batik in

terms of historical origins, maritime trade, gift exchanges, textile in ceremonial rituals context and cataloguing them in Indonesia. *Sari to Sarong: Five Hundred Years of Indian and Indonesian Textile* is written by another scholar Maxwell (2003), who has research on Southeast Asian textiles history, influences, maritime silk routes and creative exchanges between India and Indonesia in textile. Fiona Kerlogue, has studied origins, regional tradition, motifs and meanings, modern influences, batik as costume and art in Indonesia as well. Heba Barakat, Adline Abdul Ghani, and Ros Mahwati Ahmad Zakaria (2012), also wrote about Indonesian batik history, basics of batik making, batik wearing and collecting and batik designs and motifs a tribute to the anthropologist Ann Dunham who donated her Collection of Indonesian batik. All these researchers and authors have mostly dedicated their studies to Indonesian textiles.

Skeat (1902) and Winstedt (1925) are the Malaysian equivalent to Raffles' studies of Javanese culture. Skeat (1902), wrote about the silk and cotton dyeing by Malays, listing all of the plants used for making dyes. In *Papers on Malay Subjects, Malay Industries Part I, Art and Crafts*, Winstedt (1925), includes descriptions of spinning, dyeing, weaving, embroidery, and lace, as well as several textile designing methods. Unfortunately, neither Skeat nor Winstedt included information about practices surrounding the use of these cloths, some of which are now lost arts.

There are lots of references written about Indonesian batik from different perspectives but unfortunately there are less written materials investigating about different aspects of batik in Malaysia. One of the most referred books written profoundly about the batik in Malaysia is the “*Malaysian Batik: Creating New Traditions*” written by Sarah Arney in 1987. She has focused on the Textile history and batik history, developments of batik in Malaysia, new traditions of batik, Art, fashion and finishes by the significance of Malaysian batik. Raja Fuziah binti Raja Tun Uda is an advocate of preserving and revitalizing of traditional arts and crafts; she has written

books in the field of traditional arts and crafts but here some of these books which are related to the field of textile and batik. *Batik Malaysia: Design and Innovation 1960s-1990s* is written by her showing the developments of batik in four decades and collection of batik yardage samples, Motifs & pattern Pictures. Other books of her are *Herencia Textil De Malasia (Malaysian Textile Heritage)* and *Batik Malaysia: a living Heritage*.

Noor Azlina Yunus is also another author who wrote about the story of batik in Malaysia and explains about two techniques of block batik and hand drawn batik. It mostly focuses on contemporary events and achievements in batik in Malaysia batik history, developments, contemporary batik in high fashion, lifestyle, art and its movement. *Batik- a Legacy of Datin Seri Endon* is written by Dr Khoo Kay Kim (2007) as a documented tribute to the late Datin Seri Endon, acknowledging her support and contributions to batik in Malaysia.

A few other authors have written books on the design of batik fabric in terms of motif and pattern and their symbolic semantic aspect in the design. Some other articles dedicated their studies to economic constraints and potentials of handicraft industry and chose batik as their case study, however detailed commercial and economic factors are out of the scope of this thesis. There are also other publications that have more commercial value and not are academically written so that cannot be relied on. The gap in all these studies is that there is more focus on the batik fabric and less focus on batik in modern clothing and batik applications in terms of dress practice. The current status of batik is less considered but the history and the developments of batik in past has been well studied. There has been no study looking into assessing the popularity of batik between those who chose to wear batik and those who do not; the idea and views of people toward batik in terms of design, fashion, tradition and its clothing values and no discussions about the factors influencing batik practice. Table 2.1 shows some of the

literature in batik subject area and my comment on the gap in the knowledge for this field.

Table 2.1: Literature Review and Gap of Study

| No. | Author | Year | Title | Focus on | Gap |
|-----|-------------------------|------|---|---|---|
| 1. | Thomas Stamford Raffles | 1817 | The History of Java (Book) | History, Origins | Batik in Malaysia |
| 2. | Rouffaer, G.P. | 1900 | Die Indische Batikkunst und ihre Geschichte (Book) | The Ancient Art of Java and Batik Art in the Dutch East Indies and its History | Batik in Malaysia |
| 3. | Mattiebelle Gittinger | 1979 | Splendid Symbols: Textiles and Tradition in Indonesia (Book) | Historical Origins, Maritime Trade, Gift Exchanges, Textile in Ceremonial Rituals Context And Cataloguing Them in Indonesia | Batik in Malaysia |
| 4. | Dona z. Meilach | 1973 | Contemporary Batik and Tie-Die (Book) | History, Dyes, Technique & Material | Dress Practice |
| 5. | Elliott, I. M. | 1984 | Batik: fabled cloth of Java (Book) | History, Process, Cultural Diversity of Batik in Indonesia | Batik in Malaysia |
| 6. | Robert Wessing | 1986 | Wearing the Cosmos: Symbolism in Batik Design (Paper) | History and Javanese Batik Motifs | Malaysia |
| 7. | Sarah Arney | 1987 | Malaysian Batik Creating New Traditions. (Book) | History-Development of Malaysian Batik-Block- Hand Drawn- Art & Fashion | Not Updated Information of the Batik Status in Current Time |

Table 2.1, continued 1

| No. | Author | Year | Title | Focus on | Gap |
|-----|------------------------------------|------|--|---|---|
| 8. | Robyn Maxwell | 1990 | Textiles of Southeast Asia: tradition, trade, and transformation (Book) | Southeast Asian Textile History and Influences | Current Batik in Malaysia |
| 9. | Mattiebelle Gittinger | 1992 | Textiles and the Tai Experience in Southeast Asia (Book) | Tai Textile Form, Context, Meaning and Cataloguing Them | Batik in Malaysia |
| 10. | Philip Kitley | 1992 | Ornamentation and Originality: Involution in Javanese Batik (Paper) | Javanese Batik | Malaysia |
| 11. | Kenneth R. Hall | 1996 | The Textile Industry in Southeast Asia, 1400-1800 (Paper) | History | Current Time |
| 12. | Siti Zainon Ismail | 1997 | Malay Woven Textiles (Book) | Woven Textiles Categories & Their Traces in Poems | Not Covering the Current Time and or Social, Cultural Aspect of batik |
| 13. | Michael Hitchcock, Wiendu Nuryanti | 2000 | Building on Batik, the Globalization of a Craft Community (Book) | Collection of Articles on Culture & Technological Change- Traditional Batik- Conservation- Indonesia | Malaysia |
| 14. | Barbara Leigh | 2002 | Batik and Pewter Symbols of Malaysian Pianissimo (Paper) | Batik And Pewter two examples of Malaysian material culture as National Symbols - National Material Cultural Identities | Consumers Perception |

Table 2.1, continued 2

| No. | Author | Year | Title | Focus on | Gap |
|-----|---|------|--|---|---|
| 15. | Robyn Maxwell | 2003 | Sari to Sarong: Five Hundred years of Indian and Indonesian Textile Exchange (Book) | Maritime Silk Routes and Creative Exchanges Between India and Indonesia in Textile | Malaysia |
| 16. | Fiona Kerlogue | 2004 | The Book of Batik (Book) | Origins, Regional Tradition, Motifs & Meanings, Modern Influences, Batik as Costume & Art in Indonesia | Malaysia & the Current Status of Batik |
| 17. | Khoo Kay Kim | 2007 | Batik a Legacy of Datin Seri Endon Mahmood (Book) | A Documented Tribute to Datin Seri Endon & Her Support of Malaysian Batik Heritage | Batik as Dress practice , Constraints and Problems |
| 18. | Malaysian Handicraft Development Corporation | 2007 | Crafted in Malaysia (Book) | Malaysian Ethnic Crafts in a General Introduction | Not Profound |
| 19. | Qua Chee | 2007 | Malaysia's Living Heritage: Batik Inspirations (Book) | Featuring Top Batik Designers | Factors Affecting Batik in Clothing |
| 20. | Mubin Sheppard | 2011 | Malay Arts and Crafts (Book) | Malay Handicraft, Arts, History, Folk Dancing & Poetry. | Not Current Malaysia |
| 21. | Noor Azlina Yunus | 2011 | Malaysian Batik: Reinventing a Tradition (Book) | Batik History, Developments, Contemporary High Fashion, lifestyle, Art, Movement | Popularity of Batik between Consumers and Contemporary Dress Practice |
| 22. | Raja Fuziah Raja Tun Uda | 2012 | Batik Malaysia: Design and Innovation 1960s-1990s (Book) | Collection of batik yardage samples, Motifs & pattern Pictures | Not Focusing on Batik in Current Time |

Table 2.1, continued 3

| No. | Author | Year | Title | Focus on | Gap |
|-----|---|--------|---|--|--|
| 23. | Heba Barakat, Adline Abdul Ghani, & Ros Mahwati Ahmad Zakaria | 2012 | Ann Dunham's Legacy: A Collection of Indonesian Batik (Book) | History of Indonesian Batik, Batik Making, Batik Wearing and Collecting and Batik Designs and Motifs | Batik in Malaysia |
| 24. | Suleiman Sunkanmi Oparinde | (2012) | Batik as a Cultural Identity of the Yoruba: Hand Coloring Techniques and Applications, Possibility of Adaptations (Paper) | Material, Techniques and Applications, Chemicals - How Descriptive Analysis of Batik as a "Cultural Identity" of the Yoruba - Batik Practices and Coloring Technique - Batik Applications in Nigeria | Malaysian Consumer Perception toward Batik |
| 25. | Danuri Sakijan, Hanif Khairi | 2012 | Microtorch Canting: The New Tool For Batik Artisan | Tool - Technique | Clothing and Dress Practice |
| 26. | Rohaida Nordin Siti Safina Abu Bakar | 2012 | Malaysian Batik Industry: Protecting Local Batik Design by Copy Right and Industrial Design Laws (Paper) | Copy Right Law | Clothing and Dress Practice |
| 27. | Trudy Myrrh Reagan | 2007 | The Study of Patterns Is Profound (Paper) | Studied Natural Patterns in Crafts Materials and Processes | Clothing - Malaysia |
| 28. | Heidi Lori Boehlke | 2008 | Nation as Fashion in New Order Indonesia (Thesis) | Contemporary Indonesian Designers' Expression of National Identity | Clothing in Malaysia |
| 29. | Rafeah Legino | 2012 | Malaysian Batik Sarongs: A Study of Tradition and Change (Thesis) | The Preservation and Maintenance of Batik Sarongs as an Integral Part of Textile Cultural Heritage- Cataloguing the Batik Designs | Current Dress Practice and Youth Perception toward Batik |

2.4 Batik and its Definition

Textiles are one of the most exciting and solid art forms throughout Asia. Southeast Asian textiles are prominent and noticeable works of art, formed by a rich variety of techniques such as weaving, dyeing and embroidery with a diversity of materials (Maxwell, 1990). Textiles which are from the handicraft category are invented by humans to enrich our lives. Based on historical research textiles have been developed alongside other aspects of human culture. Textiles are an inseparable part of Malay culture and indicate the sophistication of Malay people (Siti Zainon Ismail, 1997). Batik is particularly significant in the world of textiles because of its composition, design, colors and the philosophy behind it. The way it is produced and its functions express the spirit of a nation (Kerlogue, 2004).

In the beginning of the 19th century, one of the first Southeast Asian textiles that mutually attracted scholarly and trade attentions of Europeans was Javanese batik. Batik is well-documented including facts on producing techniques practiced in diverse regions in contrast with other textiles from other regions. Cultural studies about batik did not exist up to the beginning the 20th century, then two important publications emerged by Rouffaer and Juynboll (1914) and Jasper and Pirngadie (1916) that established a particular character for the better fragment of the century. Rouffaer concluded the India as the starting point of the technique and it seems difficult to make doubt disappear; however, from that moment, hypotheses concerning the origin of batik method and motifs in the Archipelago maintained a controversial topic between researchers of different areas of research (Heringa, 1996).

Sarong and batik are two Malay words which entered the English Language and are comprehensible by most non-Malay globally. Kelantan and Terengganu are the two east coast state of Malaysia that are the pioneers of batik industry and the most famous states for batik production. The Standard and Industrial Research Institute of Malaysia

(SIRIM) stated that batik is a hand-drawn procedure using a wax resistant technique. The motifs are designed on the fabric using hot wax and then the color is applied. The application of wax followed by painting by hand or dip dyeing are repeated by multiple layers (Malaysian Handicraft Development Corporation, 2007).

2.4.1 Batik Techniques

Kerlogue (2004), explained that batik is a decorating textile technique that use wax to draw lines to prevent parts of fabric from coloring in dye bath. Batik patterns and motifs beautify the sarong and shawls used by women all over the archipelago on their daily basis in the villages for going to market or working in rice fields. The wax is applied on to the undyed cloth which is then soaked in an infusion of indigo, producing geometric patterns in white against a deep saturated blue. If the technique spread from China with these people, it may well have spread in a similar way to the archipelago. In India, batik takes a rather different form. Cloths have been exported from there to Indonesia for centuries, many of them patterned with a resist dye technique. One method was to apply the wax Kalam, a metal spike with a bulb at one end around which twine was wound. This acted as a reservoir for the hot wax before it ran down onto the cloth. Another technique was to stamp wax or some other resist substance onto the cloth with wooden blocks. Resist-dyed textiles from India have been imported in to Indonesia from at least the thirteenth century and probably much earlier, and it may well be that some aspects of the technique were adopted and then adapted locally.

Winstedt (1925), described Pelangi in Malaysia as a tie and die process that consist of first stamping the motif by using a wooden block, then tying and wrapping the parts of fabric that should not absorb the color. Other details are added to the design by stitching. After dyeing, the knots may be displaced and dip in another dye bath. Eventually, after removing the knots and stitches, additional details can be added to the design by putting color directly on fabric with brush. According to Raja Fuziah Raja

Tun Uda (2012), the batik journey began in Malaysia with the process of decorating plain fabric with wax resist using, first, carved wooden blocks and then metal blocks (batik cap) before it was transformed to an art using a canting a copper stylus filled with melted wax enabling batik designers to draw freehand designs on cloth called hand-drawn batik. Artisans learnt the batik making tradition from other countries but they created their own indigenous techniques and styles, among them the characteristic crackle effect.

2.4.2 Malay Design and Influences

Kerlogue (2004), believes that batik is particularly significant in the world of textiles because of its composition, design, colors and the philosophy behind it. The way it is produced and its functions express the spirit of a nation. Raja Fuziah Raja Tun Uda (2012), stated that Malaysian batik is recognized for its distinctive decorative style, craftsmanship and design that combines tradition and modernity. Its uniqueness has been originated from the fact that it evolved through observation.

The surrounding environment for Malay people is a heavy tropical mixture of smooth, wide plants between twisting tree branches on rivers and widespread shores. However the tendency toward arabesques and decorating with leaves or leaf like motifs cannot be firmly regarded to the natural surroundings. The forms and figures in Malay creative expression are the consequence of the generations of cultural influences and giving and receiving material merchandises as well. The designs created in batik today have developed out of the Malays' mindful struggles to identify their own physical and philosophical reality (Arney, 1987).

Between all the imported textiles Patola cloths (double ikat), from northwest India has the greatest influence on textile manufacturing and embellishment in the east coast states of the Malaysia and Southeast Asia. Although these Patola clothes were

generally woven in sari dimensions in 5.5 or 6 meters, exported patola cloths to Southeast Asia were in appropriate sizes for local untailored apparel, like sarongs and breast wrappers, shoulder cloths and shawls, head cloths and waist sashes. Although, as in India, their use was largely confined to those of high social position, their design repertoire was to influence not only the patterning produced by the actual process of constructing woven textiles such as kain limar and Kain songket on the wooden frame loom, but also the surface decoration of finished cloth such as batik, which, unlike the exclusive woven cloths mentioned above, was made for rulers and commoners alike and was worn by almost all the communities in the region (Yunus, 2011).

As Arney (1987), explained despite the fact that Islam is the chief reason that bans the use of figurative pictures, the decorated leaf motifs must also be regarded as being caused by Hindu and Buddhist impacts. The lotus motif detected in many of Malay ornamental art was depicted in the walls of Borobudur in Java. Some silver plate designs analyzed in the Malaysian Handicraft Development Corporation's publication on Malaysian ethnic designs are characterized as Indian motifs. A lot of the shapes created in Malay wood carving include a usual Indian symmetrical layout with plants blossoming in both directions from a central bud. These designs show the Malay creativity not only because they do not have naturalistic figurative imageries but because they collaborate with the complete Malay involvement: a vegetation atmosphere, a custom of naturalistic folk beliefs, decorative twists in Dong Son bronzes from Vietnam, the Hindu/Buddhist influence in the direction of their art and folklore, the Islamic preference for geometric and modern attempts to identify the Malay identity in the contemporary world. The consequence is the motifs, forms, and concepts that characterize more than one layer of history: they are the result of its completeness. The Malay aesthetic, as for any people with such diverse experiences, must be a compound

of historical occasions and surrounding atmosphere. In addition, the motifs and forms are not stable and they modify through time.

According to Yunus (2011), the repeat-patterned centerfields on patola, comprising interlocking stylized floral motifs or eight-rayed rosettes set in a modified circle, square or hexagon framed by borders and end panels - the latter often including the ubiquitous triangular bamboo shoot motif (pucuk rebung) - made a deep and significant influence on the design record of woven and printed textiles of Southeast Asia and was undoubtedly patola's greatest legacy. In the course of the eighteenth century, block-printed and painted cotton Indonesian imitations of the expensive, prestigious Indian patola imports provided a cheap alternative for customers. Known locally as kain sembagi, the patterns on these cloths show a close relationship to those appearing on Indonesian and, later, Malaysian batik, especially floral rosettes and lattices and triangular end borders.

As Siti Zainon Ismail (1997) stated, the diversity in clothing increased when merchants presented the patola cloth from Gujarat, velvet with gold embellished from Persia and Arabia, and Chinese silk brocade. The shoreline Malay region not only took foreign clothes but also applied samples to them to create their own unique forms of native fabrics. Indigenous artisan decorated imported fabrics as well by using a range of colors and diverse dyeing methods, it became possible to make an enormous variety of fabrics, and batik turn out to be the main cloth worn in the coast of Java and Jambi. In Kelantan and Terengganu, batik is worn as daily attire.

According to Belfer (2012), in the fourth century B.C., the Greeks attacked India and came back with various textiles. This showed an already well-established tradition in weaving, as well as cloth painting and dyeing. The designs were geometric or extremely stylized arrangements of flowers, fruits, birds, and animals with the highest quality of

craftsmanship. Barbara Leigh (2002) states that Malaysian batik designs lean towards being mostly floral, geometric shapes, color splashes, and sometimes fish and butterfly can be found in motifs. The method is to draw the patterns with wax followed by coloring the bounded areas. The method and designs are both not quite the same as batik in Indonesia.

Batik process in Malaysia was not quite the same as the process followed in Java. The design and color used are different. In particular, the colors in Java are mostly ochre, dark blue and deep brown in contrast to the light green, light blue, yellow and light red in Kelantan. Foliated patterns of Java are abandoned and Kelantan designers have replaced them with large flowers and leaves often with a striped background. In Terengganu the designers use nearer pattern and colors to the Javanese style but the compositions are original (Sheppard, 2011).

2.4.3 Functions of Malay Textiles

Malay handicrafts are in many forms and one of them is textiles. In Malay society, textiles are worn as daily clothing, accessories, soft furnishing, handicraft and customary and special ritual occasions. Siti Zainon Ismail (1997), explained that the sarong is certainly the most basic form of costume in Malay people despite the form of cloth, its design, the way in which it is made, as well as the way in which it is worn on particular occasions. The function of any particular piece of cloth is most evident when it is worn; then it assumes additional symbolic and aesthetic dimensions. As a general principle any piece should be studied in terms of four frames of reference: its form, its function, its use and its meaning. Forms relates to the external qualities of the cloth; function and use relate to the role of clothing in the material culture of those who produced and used it; while meaning has to do with the abstract symbolic cultural and religious values. Functional values can never be completely separated from symbolic and aesthetic values.

According to Hodder (1982) , the word 'symbols' discusses a matter or condition that an initial, direct or precise meaning defines additional, secondary, indirect and virtual sense as well. Siti Zainon Ismail (1997), noted that within the Malay world, the symbolic value of particular cloths is most evident in traditional ritual and ceremonial occasions. Ethnographic studies of the Malays clothes, the Malays of Sarawak and Brunei and of the Malays of West Malaysia, for example clearly indicate the importance of cloth in general, and songket in particular as ritual accessories in ceremonies related to kinship and the affirmation of family bonds. Special cloths are present as childbirths, marriage and death and when a person is installed into certain specific social roles. Prior to birth rituals are held to rock the mother's stomach (melenggang perut) and she must be appropriately attired for this. S. A. Niessen (1985), said:

"As objects of ceremonial exchange (cloths) have undergone the least change ... They are transferred from wife-givers to wife-takers and from older people to younger people of the same clan, to bestow upon them 'sahala' or spiritual strength and blessing".

This ritual use runs in parallel to the more common use of other clothes as blankets, as slings for carrying children and as long shawls. The acquisition and transfer of valuable clothes was a valued part of royal life. Over time, the exchange value of various types of material became highly classified. Decoration is an essential element in beauty of each piece of cloth. There are two aspects to decoration: color and design. It is a Malay thoughts and culture illustrates the close ties between the Malays and their environment. The stylized flowers with four or six and eight petals, mangosteens, lotuses or banana shoots are more than just designs on the fabric. They link the creator of the fabric, the wearer or those who look upon them, with nature of the universe itself. More than that, they remind the wearer and observer of their social roles and obligations.

The sarong is also a wonderfully versatile garment, whether the ends are stitched to shape a tube or left free in the form of a long cloth. Furthermore to its usage as a wrapped skirt, the sarong is used to cover head, a fabric for bathing when folded above the chest, a cradle for infant, a wrapping cloth, a bag as carrier, even a makeshift mat to pray. Many Malays nap in a sarong and a shirt. On Malaysia east coast the distinctive headdress of Malay fishermen is a not stitched sarong covered the head in the form of a turban (kain semutar), on which they can move weighty things. Later, specially designed square head cloths were sometimes worn. Nowadays, unsewn sarongs are used as tablecloths or fashioned into Western-style skirts, trousers and blouses. In Malaysia, plaid sarongs are invariably associated with men and batik sarongs with women. The increasing batik sarong acceptance from Indonesia was straight reason for the expansion of batik in Malaysia (Yunus, 2011).

2.5 Batik as Costume

According to Heringa (1996), Javanese batik which was a type of traditional clothing in many regions of the Archipelago for centuries, begin to be modernized since the mid-1960s and found a central spot and became the official 'national dress'.

2.5.1 Sarong

Azah Aziz, Malaysia's leader of traditional costumes believes that the sarong is by far the oldest costume in the Malay world and was worn by ladies and men on official and informal events long before trousers and baju or jackets and tunics came into being. The sarong is typically length of fabric in a big tube shape, mostly worn as an ankle-length skirt by women by wrapping around the waist. Men would wear it down to the ankles on informal occasions and slightly shorter over loose trousers where formality was involved. The sarong is secured by folding and twisting the upper edge of the cloth so that it fits tightly around the wearer's body. Women usually fold then twist their sarongs to one side while men fold theirs in front to secure them. As a costume, the

sarong is ingenious because it demands no zippers, buttons or pins. A family's status and wealth or poverty were measured by the number of sarongs it possessed (Yunus, 2011).

Mubin Sheppard (2011) stated that Malay women of 1970, had a preference to wear batik sarongs to other types for daily attire. Batik has turn out to be on demand and the reason was that Malay batik industry has shaped up and low-priced and reasonable sarongs with good quality were accessible around country. In 1970 there were more than 3500 workers in Kelantan and Terengganu employed in batik industry. According to Legino (2012), after Javanese introduction of sarongs, Malaysians accepted sarong as common comfortable daily attire and it suites the tropical climate. As time passed Malaysian added their own expression and aesthetic to batik and it became affected by their location, history and cultural diversity.

2.5.2 Pioneers of Batik and Fashion in Malaysia

There are few authors such as Arney (1987), Raja Fuziah Raja Tun Uda (2012), Yunus (2011), who wrote about the new batik in Malaysia in 1970 and looked into first sparks of the change from the traditional form of batik clothing to entering fashion era. Since the 1970s, Malaysians adopted the stylus or canting and batik making become less a craft and more an art; additionally lengths of batik are no longer made into sarongs in Malaysia.

The early years of Malaysian's independence and the search for economic development and a national identity overlapped with the international interest in multiculturalism, ethnic arts and handicrafts. Producers found a new bazaar for Malaysian batik and meanwhile, MARA Handicraft Centers on the east-coast together with the MARA Institute of Technology (ITM) were educating young Malaysians. The first intake of students graduated with diplomas in art and design in 1970. In that same

year the National Culture Congress addressed the issue of Malaysian culture. Ramli Malek, artist and teacher at ITM, presented a paper discussing the condition of batik industry at the time. The concluding message from the Congress was that Malaysians should look toward their cultural heritage in their artistic expression. The Congress marks a significant turning point in Malaysian arts; whether it actually contributed to a change or merely reflected the general fever in Malaysia at that time, Malaysian batik rolled into the 1970s with a burst of vitality (Arney, 1987).

A handful of enlightened art and design graduates close to spearhead a movement to create a new style of batik, one that would revitalize the industry and, at the same time, imbue it with a Malaysian identity. One of the first was artist Ramli Malek, a graduate from overseas who taught at MARA Institute of Technology. He began producing batik yardage with innovative Japanese-inspired images stamped from specially commissioned metal blocks, at the same time creating European-style painting using the batik medium. Azman Sutan Aman and his colleagues at their company, Aran Novabatika, began producing silk batik, something not attempted before, wax-stamped with simplified geometric designs and in graduated pastel shades that appealed to the Malaysians urban elite as well as expatriates. Wan Nong Abdul Rahman Ahmad , who worked for both Batek Malaysia Berhad and Kraftangan Malaysia, became acclaimed for his combination hand-painted, block printed voiles (Yunus, 2011).

Tunku Zubeidah, with a degree in art from Great Britain and a short training at the MARA Handicraft Research Center, started production in her backyard; within two years she expanded her facilities into Kutang Kraft, in outside of Kuala Lumpur. Those people trained at ITM applied their newly acquired knowledge and skills in a variety of contexts: Fatimah Chik met Tunku Zubeidah while working at the MARA Handicraft Research Center, then joined her at Kutang Kraft.(Arney, 1987). According to Raja Fuziah Raja Tun Uda (2012), Tunku Zubeidah, the ‘Batik Princess’, truly believed in

the potential of batik Malaysia. She and her handpicked team developed one batik collection after another in 1970s and were admired for the originality and versatility. By the 1980s, she turned away from usual and conventional batik and used non-traditional materials and experiment on poplin, lawn, jersey, raw silk, crepe-de-chine, voile, organdie, and quilt even on laminated fiberglass. She put Malaysia in international haute couture map with her unique and innovative designs. As Yunus (2011), stated she was also a pioneer of one size fits all woman's caftan, which proved an ideal 'canvas' for her exuberant designs. Above all she explored the possibilities of stylus batik, using a canting and liquid wax to create a new type of Malaysian batik, one that combined craft, art and fashion.

Raja Fuziah Raja Tun Uda (2012), added that another outstanding and iconic designer of batik and fashion in 1970s was Ramli Malek who exhibited his batik designs internationally and showcased his batik fashion with the French couturier Paco Rabanne in Paris, Bonn, Munich, Brussels and Copenhagen. Many other batik enterprises also help to speed up the development during 1960s to 1990s; to name a few they were Craftsmen Enterprise, Craft Batik of Teluk Bahang, Khadani Batik, Anang Enterprise, Barakaff, Azalea, Eddie Yap, TJanting, Suria Batik of Kampung Java, Klang, Permint Suterase mai Sendirian Berhad in Terengganu, Samasa, Noor Arfa Batek, Karwani, Batik Sayang and Karl Iskandar at Eaton House.

Tunku Zubeidah with her established factory Kutang Kraft, influenced the fashion world in Kuala Lumpur at her time; her annual fashion show 'VARIOSA' was regularly attended by high society of Kuala Lumpur and sustained the public attention constantly and changed their batik and fashion image every year if not every season. In 1973 Aran Novabatika joined Kutang Kraft on fashion scene. Aran designers were inspired by contemporary fashion magazines and created batik with international appeal. New designs and colors caught the attention of foreign residents and visitors as

well as urban less traditional Malaysians. Please refer to Figure 2.3 to see a mixture of batik and fashion in that era.



Figure 2.3: Fashion Design Using Batik in 1970s

The innovative experiments in batik design and techniques led to what is known as Malaysia's alpha batik, the first original designs. She adds that as the contemporary batik developed, international fashion designers became interested. Pitoy Moreno of the Philippines and Paco Rabanne of Italy are two who created lines based on the new Malaysians batik. Through the 1970s innovative batik designers and established producers influenced one another. In a dialectic process of action and reaction, the avant-garde met the traditionalists in the search for a Malaysian identity. In response to the call for "National Culture" fashion designers reveled in synthesizing traditional forms and cloths in to completely avant garde fashions. The National Day issue of the

Malay Mail (August 31, 1986) presented the potential of modern fashion designers by illustrating the ideas of designers who combine the kebaya, saree, shulwar, kameez, and cheong sam as well as other local costumes stitched out of any number of types of cloth. While few Malaysians would be seen wearing such creations, they illustrate the attempt to assimilate Malaysia's variety of cultures in to the idea of "Images of a Nation" (Arney, 1987).

2.5.3 Traditional Malay Batik Dress

Traditional Malay dress comprising of a long tunic (baju) teamed with a sarong for women. "Baju Kurung" is a loose-fitting, calf length costume, which has a round neck with a short cut in front fastened by a single button; the baju kedah is similar to baju kurung but the tunic is shorter and with three-quarter length sleeves; baju kebaya is a close-fitting, front-opening which emphasizes on the shape of body. The batik design for baju kurung and baju kedah may be located on the bottom border or placed in the center of the front or back; for the baju kebaya, the design often follows the line of the front opening, continuing around the bottom of the tunic. The matching sarongs of these outfits are always sewn at the waist rather than left in traditional tubular structure (Yunus, 2011). Please refer to Figure 2.4 for traditional Malay batik dress for women.

Batik shirts for men are usually loose, front-opening, double collar with long sleeves; the motifs are either carefully positioned in some parts or has covered the whole shirt to achieve the best effect. Figure 2.5 shows the traditional batik shirt for men. Batik tulis on silk is also crafted in yardage with patterns that cover the entire length of the cloth. The overall designs make the cloth suitable for tailoring Western-style dresses, skirts and blouses as well as men's shirts.



Figure 2.4: Malay Batik Dress for Women



Figure 2.5: Malay Batik Shirt for Men

2.6 Contemporary Batik

Batik tradition has been a living art in culture of Malaysia for hundreds of years. Not long after independence batik was embraced as the national clothing for formal events or ceremonies as the country started to shape a novel identity but after some-time passion for batik decreased and it turned into an overlooked custom. The late Datin Seri Endon Mahmood the late wife of Malaysia's Prime Minister, started to look after batik and bring batik back its pride and glory, enhance its national position and extending batik potential while being globally present in fashion apparel. She started a movement "Malaysian Batik Crafted for the World" in the year 2003 that motivated batik industry to go further away their common and regular batik to fashion high end; it was a necessary action in branding batik of Malaysia and shaping an existence which was one of a kind.

In a brief timeframe Datin Endon succeeded to take batik to Europe and organizing batik shows fashion centers of the world where Malaysian batik got acknowledgment and appreciation for its particular and unique designs and colors. She established the Batik Guild in order to reinforce the native home-grown batik industry and business by bringing them together. She inserted fresh desire and motivation in rural batik industry by giving them support and confidence to participate in the energizing new changes that she was forming for batik (World Batik Council, 2010b). As it was mentioned earlier, "Batik_ a legacy of Datin Seri Endon Mahmood" is a documented tribute to the late Datin paduka Seri Endon acknowledging her support and contributions to Batik in Malaysia and overseas (Khoo Kay Kim, 2007).

2.6.1 Yayasan Budi Penyayang Malaysia (PENYAYANG)

Penyayang is a charity foundation established by Seri Endon Mahmood on the second of August in the year 2000. In the middle of Penyayang countless charitable

goals there is one goal dedicated to assist in the promotion of research, development and the reinforcement of cultural heritage and fine arts.

2.6.2 Malaysia Batik: Crafted for the World “Movement”

Penyayang official website (2011b), mentions that the Malaysia Batik: Crafted for the World “Movement” campaign was created by Yayasan Budi Penyayang Malaysia in the year 2003 with the support of the Datin Endon. One Penyayang’s goal is to guarantee the development of batik industry in Malaysia. By this campaign, passion was transported by Datin Endon to the batik industry in Malaysia in the faith of inspiring creativity, batik shows and finding talented artists and taking Malaysian batik to international platform. The Movement is energetically carrying out programs in order to support local batik industry. Refer to Figure 2.6 for the movement’s objectives .

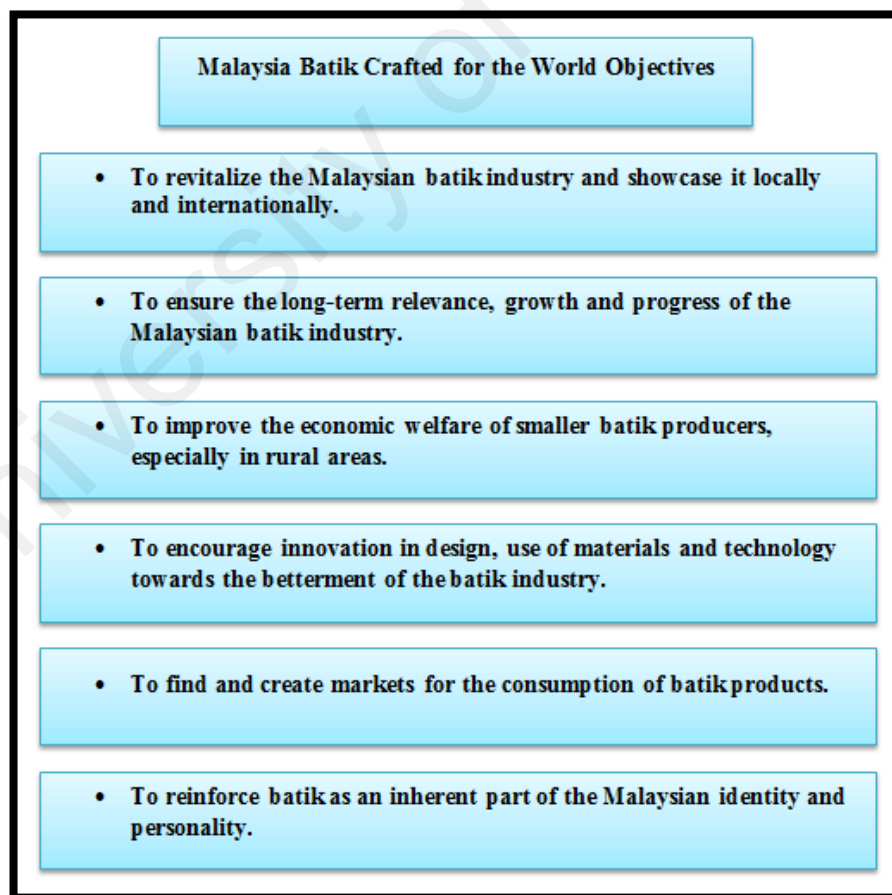


Figure 2.6: Malaysia Batik Crafted for the World Objectives

Datin Seri Endon motivated the young designers by competitions and carnivals in order to attract them to batik. She recognized that the young generation participation is necessary for batik future. Piala Seri Endon competition is a platform for young, unknown and innovative designers who reacted to Datin Endon with enthusiasm to apply batik in new ways. Masrina Abdullah, was the winner of the first competition that her designs were exhibited in Milan Fashion Week in September, 2005. Madam Leela Mohd. Ali is the character behind the movement success which comprises the Piala Seri Endon and the Kuala Lumpur International Batik Convention. After initiating the movement Madam Leela is the driving power that led to the union of Persatuan Batik Malaysia. Madam Leela is Presently the CEO of Yayasan Budi Penyayang Malaysia (World Batik Council, 2010a).

2.6.3 KLIB

Kuala Lumpur International Batik (KLIB) Convention & Exhibition was launched by Penyayang in the year 2005. Speakers from fifteen various countries were present and attended by 500 individuals in wide range of fields such as art, design, handicrafts, textile and batik enthusiasts. The Exhibition held an extensive collection of batik fashion and products which attracted 10,000 visitors. "The Business of Batik" was the topic of convention to attract audiences from batik, textile, fashion, craft and marketing (Penyayang official website, 2011a).

2.6.4 World Batik Council

The initiation of the World Batik Council was brought up during the KLIB Convention and Exhibition in December, 2005 to develop batik craft industry in a worldwide scale with a vision to reinforce international connections between academic scholars, producers, designers and batik devotees. It is chaired by Madam Leela Mohd. Ali - the Chairman of Yayasan Budi Penyayang Malaysia - and formed by

representatives from fifteen countries including batik experts, researchers and educationists from divers parts of the world (World Batik Council, 2010c).

2.6.5 Government attempts

The government announced that from January 17 in 2004, civil servants should wear Malaysian batik every Thursday. Tan Sri Mohd Sidek Hassan who is the Chief Secretary to the Government stated that aside from a need to boost Malaysian batik by getting civil servants to wear batik more than before and regularly, this decision was to make it simple for them to easily remember to wear batik apparel on Thursdays. Sidek added that before that, the practice was to wear batik to work on Saturdays and later was shifted to 1st and fifteenth day of the month, starting June 2005 (Mazwin Nik & Krishna Moorthy, 2008).

2.6.6 Contemporary Collaborations of Batik and Global Fashion

Penyayang initiated taking batik into international market; the first attempt began in early 2005 with 'An Italian Affair: Batik Expressions' a gala dinner and fashion show held in conjunction with an exhibition, 'Fifty Years of Italian Fashion', at the National Art Gallery in Kuala Lumpur from November 2004 to January 2005. Seven of the exhibition's Italian designers – Cesare Paciotti, Alviero Martini, Egon Furstenburg, Luciano Soprani, Marella Ferrera, Mariella Burani and Roberta Camerino- created outfits, shoes and handbags for the fashion show using the batik donated by Piala Sen Endon winners and others which can be seen in Figure 2.7. The creations of four Malaysia's top designers Bernard Chandran, Farah Khan, Khoon Hooi and Tom Abang Saufi in batik was showcased as well.

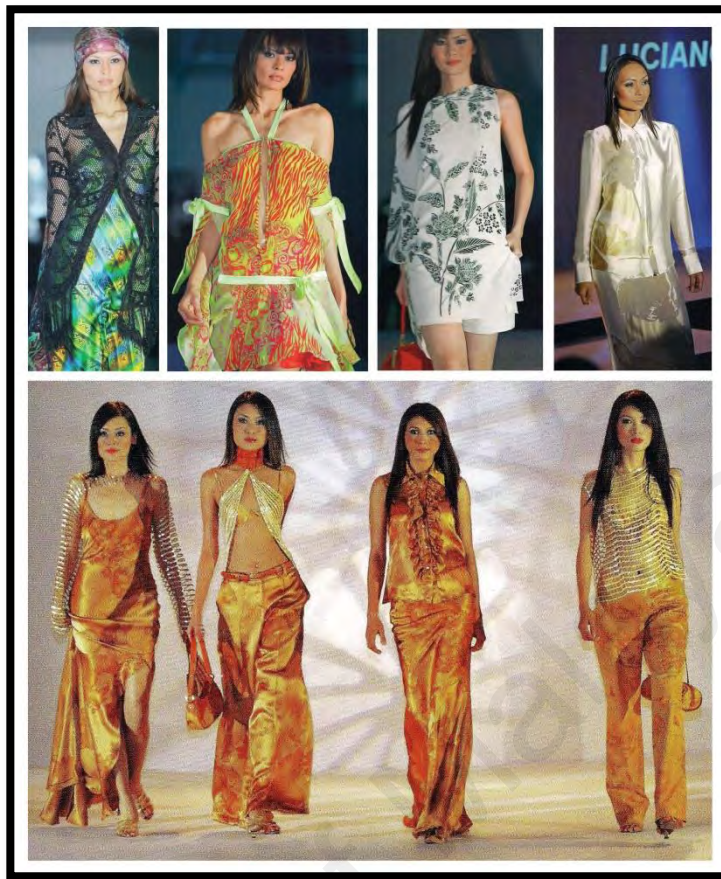


Figure 2.7: An Italian Affair: Batik Expressions

In May 2005, Ambassador, Dato' Faridah Ariffin, invited by the Malaysian designers of 'Malaysia batik- crafted for the world' movement to present a batik fashion show for 300 diplomats and Dutch dignitaries. The show was called 'Malaysia Batik Exotica', and highlighted the fashions of Pink Jambu's Tengku Marina Tengku Ibrahim, Sharifah Maheran Barakbah of Barakaff, Jendela Batik, Piala Seri Endon 2003 second prizewinner Azizi Hassan and Nazleen Noor, all worn by exotic Malaysian models. Dutch designer Monique also used fabrics produced by Azizi for the show. In June 2005, Italian designer Marella Ferrera used Malaysian batik made by Azizi Hassan and Barakaff and designed beachwear which was showcased in television. Later, Marella Ferrera showcased a collection of her own at the Grand Finals of the Piala Seri Endon in Gala Lumpur in December 2005.

In September 2005, the collaboration of Masrina Abdullah and Italian fashion brand Roberta di Camerino was facilitated by Penyayang. A lively and energetic series of evening and cocktail dresses of Roberta di Camerino which were designed by using twelve pieces of Masrina's batik was presented as a part of the Roberta di Camerino Fall-Winter Collection during the Milan Fashion Week. Masrina and her team of thirty produced over 600 meters of batik for the Italian fashion house but one of the challenges that they faced was the international demands regarding quality and consistency. Masrina said:

“We still have a lot to learn about high-end production, where the work has to be consistent. The quality standard they demand is very high. There is little tolerance of natural flaws resulting from the handcrafting process of batik for international use. Putting Malaysian batik on international catwalks was an achievement but we have to be able to follow up with consistent and quality production”(Yunus, 2011)

Please refer to see the collection of Masrina Abdullah's batik and Roberta di Camerino's fashion in Figure 2.8.



Figure 2.8: Masrina Abdullah's Batik & Roberta Di Camerino's Fashion

The Malaysian batik movement went to Bahrain in 2006 and batik was used by well-known local fashion designers, such as Fawzia Al Nafea and Wafeeq, for some of their creations (Yunus, 2011).

Similarly, Alice Stella Kelsey, a Malaysian fashion designer was inspired by Datin Seri Endon Mahmood's ideas of internationalizing batik, enchanted Bosnians with 20 batik outfits. While batik has always been associated with men's shirts and baju kurung Kelsey's collection included evening and cocktail dresses, swimwear with matching pareos (sarongs) and men's clothes; the collection was catwalked by Bosnian models at the country's top fashion event, "Sarajevo Fashion Week", at the end of year 2006 and it was reported by television, newspapers and fashion magazines in Sarajevo. "It was a good exposure for Malaysian batik and there is certainly good demand for it in Europe and the United States," she said in her interview. (Arul Roo, 2007). Alice Stella Kelsey's Designs can be found in Figure 2.9.

In December 2010, a creative collaboration was organized by Piala Seri Endon that included famous Malaysian fashion designers and batik designers paired in six groups to produce their collections and their designs were showcased in grand final of the competition. This idea was originated from Dato' Leela Mohd Ali, Penyang CEO. The result of this collaboration is shown in Figure 2.10.



Figure 2.9: Alice Stella Kelsey's Designs



Figure 2.10: Creative Collaborations of Batik and Fashion Designers in 2010

2.7 Facing the Challenges

“In Search of Solutions” is the title of an article published in the fifth issue of “Batik Guild” magazine, reviewing the challenges in the Malaysian batik industry. Penyayang that have been involved in activities and programs that target to have a share in the development of the Malaysian batik industry, perceives that it is necessary to review the objectives of the movement. Over the past years, the planning, implementation and experience of working with the batik environment has made Penyayang understand that there are challenges in the batik industry that must be faced and overcome before Malaysian batik can be brought to the world. What are the problems that have come to light over the past years? How can these problems be overcome, if at all possible?

2.7.1 Batik Making Methods and Technological Developments

According to Faridah Stephens et al. (2007), revitalizing batik craft is an objective among other goals of the movement of Malaysia batik crafted for the world and this means rekindling all methods of batik production and maintaining interest in the use of batik making methods that are under threat of being forgotten. The canting seems to be the preferred tool for the artists in Malaysia because of the freedom in expressing and this lead to decline in using the block (chop) technique. The CEO of Penyayang Malaysia, Dato’ Leela Mohd Ali, stated:

“Preference for canting is the trend at the moment but chop making should not be allowed to die out. Why can’t both methods be used? Or why not make the blocks and attach them to machines to mechanize the batik making process” (p.72).

One of the reasons to use block is the consistency in design. Other reasons are that quality control is easier, detailed designs can be repeated with ease and production is

also faster. Revitalizing batik craft can also be in consumption. Not only bringing back the technique but also the use of it to the daily lives of people.

Identifying and developing new markets is always a concern for any industry. The good news is that the potential markets for batik are a long way from being saturated. While the industry currently survives and thrives on local buyers who wear batik out of the sense of tradition and identity, strategies to expand the use of batik have generally been twofold:

1. By introducing or reintroducing batik
2. Through new product development

Tuan Haji Fadzil Haji Abdullah has been president of Kelantan Batik Producers Association. He is the committee member of Malaysian Batik Association. On the east coast, marketing has been a problem for producers. He feels it is probably easier to sell batik in market centers like Kuala Lumpur. While batik sells very well at exhibitions and road shows with participants and retailers returning with stories of how they sold every item they brought, little seems to happen in terms of long-term supply or larger orders for their products.

According to Yunus (2011), the ideal scenario might be if batik could be shown at international textile exhibitions as well, but how many producers could fulfill large orders if they got them? Penyayang did manage some milestones on the international stage in 2005 which was explained in this thesis in 2.6.6. One of the challenges that designers encountered in producing the batik for International fashion brands was that of the demands on quality and consistency. International demands on production for the fashion industry are somewhat more rigid and don't necessarily view the "handcrafted quality" (with all its natural, handcrafted flaws) of our batik as a plus point in the way that it might be at a handcraft fair perhaps.

Quite apart from issues to do with quality, the problem that underlines all of this is whether producers would be able to fulfill large orders. The markets can't be fully exploited until the quality and capabilities are good enough; but in the absence of secure orders, investing money on equipment and skills building to ensure capabilities requires businessmen with stomach for risk. Few are the producers who are willing and able to take this leap of faith.

According to Faridah Stephens et al. (2007), the strategy for the local market has been to bring batik back in to mode. The movement of Malaysia Batik - Crafted for the World has been trying to do this through public relations-type exercises such as the yearly Batik Festivals/Extravanzas which try to bring batik back into the public consciousness through fun activities, fashion shows, bazaars, concerts featuring celebrities wearing batik fashions sponsored by leading designers and even Batik Fun Walk. The main lament about these events, if at all, is that interest peaks during this time, then declines again until the following year. The Piala Seri Endon, and other batik competitions such as the one held in Terengganu also aim to highlight batik and bring focus on modernizing it and re-introducing it to a new generation of young people who might otherwise perceive it as something that only their aunt and uncles wear. It must be said that Datin Seri Endon and the Malaysia Batik Movement have brought batik back to the attention of Malaysia's best fashion designers, and that is usually the first step towards it finding a place – and relevance – in the current fashion scene. Another step in that direction would be if batik were to be worn regularly by trendsetters and celebrities, perhaps.

2.7.2 Education and Professionalism

Tuan Haji Fadzil the president of Kelantan Batik Producers Association says that it is not easy to keep the young interested. He says that getting young people

interested in producing batik and maintaining that interest to a point where they would want to pursue it as a career is not easy. He says:

“I have five children and while I trained them all from early age, only three are interested in continuing with what I started.” “My son is very good at batik but he isn’t interested in continuing in the business. Batik is a cottage industry to many people. They do it at home at night. When they feel like doing it, they do it.” (Tuan Haji Fadzil, 2007)

Wan Mohd Ariffin Bin Wan Long, treasurer of the Malaysian Batik Association, also laments, “Skilled workers are a problem. There is no proper training center so we have to do it ourselves.” He adds that:

“Building long-term markets also require market knowledge about design and product trends. This requires constant research, updating knowledge on what people beyond one’s direct social milieu are producing and buying, what the retail trends are and so on. Keeping abreast of trends can be done in a vast variety of ways – from referring to trendsetting magazines to attending exhibitions and shows, to surfing the internet, to visiting the shops and art exhibitions and artists from all fields, not just batik design. How the artist’s creativity can be stimulated is endless. However, a prerequisite is mindset that is accepting and open to change and learning. This certainly sounds simple enough, doesn’t it?” (Wan Mohd Ariffin, 2007)

Yet a problem that is inherent to the batik industry is that of design copying. This is a factor that both irritates the trendsetting designers but which, to their credit, also keeps them on their toes. The best designers understand that designs last for a season. But copycats will keep producing the same designs for years on end because they don’t know any better. In many ways, this may be the distinguishing factor

between those who take pride in their work, and those who simply do the work to earn a living (Faridah Stephens et al., 2007).

As such, the need to educate batik artists, especially in rural areas, on the research processes that they should be going through and premium attached to originality and creativity is crucial if they are to make a name for themselves as designers/producers rather than just as people who can wield a canting with a steady hand.

However, Malaysian Batik Association committee members meeting in 2007, highlighted the resistance to change and education that industry leaders face in the rural areas. "A lot of current batik producers are not interested in learning and feel it is not important for them to upgrade their skills," said Wan Mohd Ariffin, who is also head of Terengganu Batik Producers Association. "We offer to pay them to attend talks, we pay for their transport, meals and so on, and they still ask what's in it for them and what they are going to get out of it. That is the average batik maker. They think they don't need training." Wan Mohd Ariffin suggested that Penyayang approach students instead of existing producers as they, at least, would be open to learning new things. Tuan Haji Fadzil agreed with Wan Mohd Ariffin.

It is clear that Malaysian batik industry still has some way to go in developing into an industry that will meet the challenges of global standards and scrutiny. If Malaysian batik is to make it big in the global market, regular studies should be done to collect data and statistics on how the industry is going, how big it is, what challenges it faces and how these problems can be overcome. Identifying the challenges is the first step towards finding the solutions (Faridah Stephens et al., 2007).

2.8 Batik Developments and Research

According to CEO of Yayasan Budi Penyayang Malaysia, Dato' Leela, innovations in relations of diversity and sustainability have been developed to come across the demands of customers or to create demand where once there was none. Batik artists' development is crucial to the growth of Malaysian batik industry. Without them batik cannot go very far (Esther Loh, 2012b)

2.8.1 Alumni of Past Winners

Masrina Abdullah the first winner of Piala Seri Endon, in 2003, has established an unofficial alumni of past winners. The group meets to have brainstorming sessions on what to showcase in Gallery Seri Endon. They update each other and keep well-informed of the latest trends in batik with the help of Penyayang – which works hand in hand with them to display the best collection of Malaysian heritage products in the gallery (Loh, 2012).

2.9 Aesthetic

Art may be approached in any number of ways like seeing the flowing, graceful lines of a Japanese woodcut; feeling the vast proportions of space inside a Gothic cathedral; thinking of the rounded outlines of a Maillol sculpture; perceiving the tangible richness of an elegant fabric; or responding to the clouds of color in a Kandinsky painting. Whatever the medium, the same elements of line, space, form, texture, and color are the basis for all visual design (Horn, 1975).

Feldman (1967), explained about the visual elements and these elements are line, shape, color, light and dark. He discussed that these visual elements do not constitute a grammar or set of rules which artists follow or disobey. Rather he has tried to present a visual grammar based on artistic usage, a functional explanation of visual elements. He added that there are principles of design which serve to maximize the

effectiveness of a work of art, no matter what its function or purpose. These principles of design are unity, balance, rhythm, proportion.

Horn (1975), agrees with Feldman and says all art is concerned with the combination or organization of the fundamental elements of line, space form, texture, and color. These raw materials of design never appear in isolation, except in the abstract. In costume at least, every line and shape may have a character of its own, but such elements take on meaning only as they are seen within the context of the total appearance. Feldman (1967), stated that the word design is confined to the organization of visual elements for creating utilitarian objects.

Clothing is one means through which the components of art are illustrated, perceived, and experienced. Through clothing design, we can adjust our eyes to delicate variations of line or of color, and this in turn helps to sensitize us to similar elements in other artistic forms. Whether we produce a complete design through garment a costume, we are creating a "picture" for others to behold.

As Roach and Eicher (1979), said personal adornment is characteristic of every society and dressing is an aesthetic action, and people speaks through their aesthetic actions with each other and it is only because of relationships with other people.

2.10 Social Function of Art

Feldman (1967), wrote because of the fact that all artworks are made for an audience, therefore they carry out a social function. Once in a while, artists may assert that they create art merely for themselves; nevertheless they mean that they settle specific standards for themselves. The artist always hopes, secretly perhaps, that there is a discriminating and perceptive public which will admire and prize his work. As a result, artworks have been made as an answer to the most secretive and individual

desires and motivations, yet function in a background which requires a social response and, ideally, social acceptance.

There are, however, narrower and more specific meanings for the social function of art than the fact of its being created for the ultimate acceptance of audiences. These meanings have to do with the character of response which works of art evoke from various audiences. That is, art carries out a social function when, first, it looks for or lean towards to impact the collective behavior of people; second, art is made to be seen or used mainly in public conditions; and third, it shows or defines social or collective features of presence contrasting to separable personal experience. In all three cases, the individual responds to art with the awareness that he is a member of a group, a group which is in some way characterized or urged to act by the works of art he is witnessing. In other words, art can influence the behavior of people in groups, affecting the way they think or feel and sometimes, the way they act. The purpose of advertising art is to influence the behavior (Feldman, 1967).

Batik in clothing is a material that has a social function; based on what Feldman said, batik is also a form of art expression that is designed for audiences and when batik enters the world of clothing and fashion it looks for a social response and acceptance. We dress for different various reasons and as Horn (1975) says, our clothing selections expose lots of things that are significant to us like fairness, democracy, pragmatism, equality, indulgence, economy, custom, adulthood, development, personality and etc.

2.11 Clothing Values

According to Beattie (1964), Leinhardt (1964) and Mair (1965), anthropologists should have a lot to discuss about the topic of clothing yet there has been a less attention toward this subject and the explanations of clothing are so uncommon in some texts of social anthropology. Why the dress did not receive the same attention as other aspects

of culture from anthropologists is a concern of some scholars like Ronald Schwarz and he stated that one of the issues that are not discussed is the definitions of clothing in the social sciences (Schwarz, 1979).

According to Horn (1975), Clothing can be discussed in relation of major components of culture: first is as material artifacts that men produce and use, second is as normative patterns that establish the rules that manage behavior and the third main component of culture includes ideas, the mentifacts of life; which means how cultural traits like "beliefs, values, ideas," are adopted by generations after generations, and are imaginable as objects in themselves. Values and goals are not observed in a straight line, as are cultural artifacts, nevertheless they are reflected in the choices people make, the consideration they offer to something and not to others, by the clothes that people wear and the fashions that are typical of any given culture or period. From this perspective, clothing reflects the ideas people hold to be of value. Intentionally or unintentionally, people reflect, through their clothing selections, a collection of opinions about themselves that they like other people to have the same opinion about them as well. A collection of beliefs and values offers a central encouraging force in human action and clothing behavior. Value patterns differ from one culture to another and form one generation to the next. For example, dress in socialist China, was identified by widespread uniformity in contrast to the rapidly changing fashions and variety of styles that dominated the democratic societies. On the other hand, Chinese dress, has been highly symbolic of the changing status of women over the years.

As Schwarz notes (1979), clothes do more than represent people sex, age, occupation or social status, they accompany a combination of feelings and assist to pass tough sentiments. This aspect, enable emotions and certain principles to be expressed in clothing and provoke individuals to perform in the culturally proper way and it might be

known as its symbolic or verbal strength. Because of their capability to embody a social order, clothes are dynamically associated with social action and communication.

Horn (1975), stated that value patterns are different between cultures, generations, from one group to another or even from an individual to individual. Family or kinship as a unit responsible for socialization of the child in early influential years is the main agency that individuals obtain their values. Although family is a major influence in culture patterns transmission but there are other agencies such as school, mass media and all forms of mass communication that are constantly presenting value models. Theoretically, attitudes and values are important because they represent a tendency to act. It is a common observation; nevertheless, what a person says that they will do is not always consistent with what they truly do. That is why the researchers have identified the subcomponents of values. “Explicit values” is an individual's conscious values, an idea which can be expressed verbally, what a person says that they believe. For example, the people say that others judge them by their apparel, or that clothing is not a valid criterion of one's real worth.

The behavioral element that is concluded from what people really do is “implicit values” and it might be unconsciously. For example, a person might be seen wearing ordinary clothes and may reject to participate in particular social events because they lack suitable outfit. Implicit values are supposed to be determined by a third factor, and that is feelings of an individual about a given object or thing. Regarding clothing, this could mean that people may be emotionally anxious and insecure or ashamed about their appearance, continually concerned or unsatisfied in their efforts to accomplish the look they want.

Some of the research associated with attitudes and values has concerned defining the relationship among three components “the cognitive”, “the behavioral”, and

“the affective”. Many studies have been restricted by assessing attitudes held by specific groups or sections of the population. However, other scholars have focused on the larger value patterns into which personal attitudes are structured. It is this unique collection of values that eventually establishes how people can determine their value conflicts. Explicit values can be defined by asking people what factors effects their choice of attire. The result of a research done by Marilyn J. Horn (1975), on college women in University of Nevada and data collection period of several years have revealed attitudes toward dressing:

- Desire to conform to the general pattern of group dress,
- Desire for self-expression,
- Desire for aesthetic satisfaction (Aesthetic Value)
- Prestige Value (Political Value)
- Desire for Social participation (Social-Acceptance Value)
- Value of comfort
- Economic value

These values are mostly associated with the examples that are explained in the following page Table 2.2.

Table 2.2: Clothing Values in Horn Study (1975)

| Clothing Values | |
|-----------------------------------|---|
| Desire to Conform | <p>Being "appropriately" or "simply" dressed reflects the desire to conform to the general pattern of group dress. These are the examples explain more:</p> <ul style="list-style-type: none"> • In general I refrain from extremes. Standing out in a crowd does not appeal to me. • I choose the conventional type of clothes that the majority of people are wearing. • I value being properly dressed for the occasion. Nothing makes me feel more uncomfortable than showing up in the wrong clothes. |
| Desire for Self-Expression | <p>"Self-expression" or "individuality" or "distinctiveness" in dress is similar to what some have termed the "exploratory" value in clothing, which mentions the practice of clothing as a vehicle for experimentation. A desire for self-expression is frequently expressed by the following statements:</p> <ul style="list-style-type: none"> • I like to stand out in a crowd and have people notice me. Some of the clothes I wear I am sure other people wouldn't think of wearing, but I enjoy clothes that are in some way different. • I am continually searching for clones that are new, different and exciting. I make many of my own clothes because it gives me a sense of accomplishment, and more important, I do not see everybody else wearing the same thing. |
| Aesthetic Desire | <p>Some statements showing a concern for beauty or becomingness in dress are as follow and are categorize under the aesthetic value:</p> <ul style="list-style-type: none"> • I seek clothes in bright and cheerful colors, clothes that are becoming and flattering to my figure. • I feel that if a person has a few well-designed good-looking outfits that others will enjoy seeing her more than a person who wears a different costume every day. |
| Prestige Value | <p>Prestige value is often called "Political Value" in some studies in the sense that clothing is viewed as a vehicle for gaining prestige, leadership or influence. Following sentences are associated with prestige value in clothing:</p> <ul style="list-style-type: none"> • I like to make a good impression on others. I would like others to be able to tell that I know fashion and observe its rules. |

Table 2.2, continued.

| Clothing Values | |
|--------------------------------------|---|
| Social Value | <p>Some attitudes are centered on the desire for social participation and/or sexual attraction. This "social" value is directed toward a concern for the opinions of others, such as:</p> <ul style="list-style-type: none"> • Clothes are important to me in the way that others think about me; I believe I will have more social opportunities if I dress well. • I love clothes that are feminine. I must admit that I dress for the opposite sex, but then, who doesn't? |
| Value of Comfort and Economic | <p>The desire for comfort in dress is sometimes called a "sensory" value. Economic value is usually about emphasizing on the conservation of time, energy and money. Comments relating to the values of comfort and economy are as follow:</p> <ul style="list-style-type: none"> • I consider first the economic and functional values. I don't feel I have to keep- up with everybody else; I'd rather buy something a little less expensive and get more use out of it than waste money on clothes just because they're fashionable. • In general I choose clothes that are comfortable and practical. I avoid additions because they are neither functional nor serviceable and they require too much upkeep. |

The dominant values revealed above signify the selected part of the population and timeframe of the study; however they do provide a framework for studying individual values as well as some basis for organizing them into broader value patterns.

Various measures have been done over the years to determine the importance of clothing in the lives of people. Several early studies seem to show that women in general placed the higher value on clothing rather than men did. Silverman (1945), studies on teenage girls aged between 12 to 18 reflected that roughly 96 percent of sample size under study showed a willingness to sacrifice other values for the sake of clothes. Rosencranz (1949), described findings in relation to adult women; females

under age 25 were found to attribute greater importance to apparel than women over age 30. Baumgartner (1963), realized that the amount of money spent for clothes by college freshmen was witnessed to be higher between women than between men and higher for group members than for independents. Initial researches were done by Hurlock in 1929. At that time, the most dominant attitude was the feeling that clothes helped to put up a "good front," and so contributed to one's professional advancement. At the conscious level at least, individuals did not recognize apparel as a symbol of status and men all together stated that a respect for modesty controlled their selection of apparel. However, the men participated in the study had the opinion that their guess of an individual was influenced by the impression his clothes made, and almost 97% of participants stated that they felt an increase in their self-confidence at the time that they were well-dressed. About half of the women in the study showed that they would dispossess themselves of certain pleasures in life in order to follow fashion, and about a quarter of them would have avoided even necessities.

Based on the attitudes defined by Hurlock's survey, Barr (1934), went further to define the importance of group attitudes toward clothing. Results presented that the most essential attitudes related to clothes were those related to the desire to conform, the desire for comfort and economy the artistic desires and self-expression. Warden (1957), conducted a research later which showed that many of these same attitudes still continued.

Runbeck and Latzke (1958), defined a number of diverse values held by college students in the selection of apparel and most subjects thought that it was significant to be fashionably dressed. Ten year later, the interest in fashion seemed to grow weak, at least at the intellectual level. The young liberals were announcing that "fashion" was "out of fashions" and the values of "comfort" and "convenience" became current. Some believe that this was due somewhat to the state of the economy and somewhat to the

women's Liberation Movement. The feminists complained that fashion put women on display and made them out to be nothing more than fragile, decorative sex objects.

Values are reproduced not only in what people say, but in what they do. There is irresistible evidence that although individuals do not intentionally recognize the value of conforming but their behavior shows extremely strong leanings in a conforming direction. College students specifically have a tendency to show negative attitudes toward the concept of conformity in dress, men favoring nonconformity more than women. One study confirmed that when actual behavior was observed, in fact both genders conformed to a greater extent than they thought they did, and men were significantly more conforming in dress than women were.

Even the initial researches by Hurlock and Barr presented very strong leanings to prefer clothing that would resemble to or accepted by one's friends. Teenagers give greater weight to clothing as a means of obtaining acceptance and approval than do mature persons. The second group lean towards to place a higher value on the effects of physical enhancement. The desire to conform to the norms of the peer group appears to be highest at about the eighth grade. By the time students reach senior high school, dressing in a more personal way and dressing to attract the opposite sex become important values. In most groups, values commonly change with advancing age. Interest in clothing is normally higher among young people, decreasing as age increases.

2.12 Chapter Summary

In this chapter the researcher studied the primary and secondary sources related to the subject of this research. The researcher cited from related authors and scholars about changing tradition in world dress practice, Malay design and influences, functions of Malay textiles. Moreover, researcher explained about batik definition, technique, aesthetic in design, function, costume, pioneers of batik, traditional and contemporary

batik and a touch of history. In addition to that, the social function of art and more important clothing values was discussed in this chapter as well. As it was mentioned before, researcher used the related sources from libraries and online databases and narrowed down the close keywords of this topic by filtering and refining the best related literature to touch the core idea of this research. The gap in all reported literature is that the issues of design and dress practice are dated and are not recently related to specifically young Malaysian consumers of today. Moreover, the perception of the young generation toward hand-drawn batik apparel in Malaysia has not been studied in terms of specification, preferences, design, clothing values, fashion and media influences.

CHAPTER 3: RESEARCH METHODOLOGY

3.1 Introduction

Studies about dress and fashion which is generally called clothing research alike anthropology with its related theoretical methods shares the common direction of the discipline and combines concepts and structures from other disciplines which research on dressed body as well. Those clothing and textile studies which are museum-based extend over to anthropological researches in dress. Outstanding summaries of the anthropology of cloth are presented by Schneider (1987) along with Weiner and Schneider (1989). Their practice empowers anthropologists to search for notions with symbolic and cultural content in dress, look at steadiness and transitions in clothing practice from socioeconomic and political transformation perspectives, and carry out comparative researches deeper than many other disciplines. Anthropological research typically involves a long field study and includes observations, surveys and interviews (Hansen, 2013). This research explores into contemporary Malaysian batik and analyzes modern commercial hand-drawn batik in the fashion and studies batik consumption and dress practice. This study has two parts, first part is to look at the ideas of experts in this field by interview which is a qualitative approach and has focused on significant contemporary developments of batik in fashion designing, fundamentals of visual arts in batik design, current position of batik in fashion designing and defining the issues of batik designs in fashion designing. Second part of this study is concentrated on consumers ideas about hand-drawn batik from apparel perspective and it paid attention to batik apparel specification, the design of batik, fashion and media relation to batik and measuring their influences, clothing values and preference of wearing batik by consumers. This part is done by using a quantitative approach. Therefore mixed methods approach which is mixing both methods of qualitative and quantitative together in one research is a suitable approach for this study which will be explained in details

related to each approach in this chapter. The sample size, research site and research process has been discussed in this chapter as well. Additionally, researcher participated in hand-drawn batik painting classes to truly learn and feel the art of batik from a local batik teacher perspective and also observed a number of various batik organized events from Kraftangan Malaysia batik exhibition and fashion shows to Penyayang events including Piala Seri Endon batik competition, Kuala Lumpur International Batik Convention and Exhibition, International Islamic Fashion week and a trip to Rawang handicraft School.

3.2 Research Design

According to Creswell (2009), a procedures to carry out a study which includes the connection of philosophy, strategies of inquiry and specific method is called research design. Mixed-method study is a method of inquiry that has been chosen for this research to best answer the research problem and questions of this study. It combines both qualitative and quantitative forms in a study that provides a complete approach in meeting with the research objectives and avoids a one-sided data collection and analysis. As Babbie (1990), says, social researchers who bound themselves to one method, strictly limit their eventual ability to understand the world around them.

3.3 Mix Method Research Approach

Mixed methods are an alternative for purely quantitative and qualitative traditions and it uses all the needed methodological tools to answer the questions of research (Teddlie & Tashakkori, 2009). Mixed-methods is described as “a kind of research design that qualitative and quantitative methods are used in the types of questions, research methods, data collection and analysis procedures, and/or inferences” (Tashakkori & Teddlie, 2003). All over the twentieth century scholars of social and behavioral fields often used mixed methods in their researches and carry on to do so in twenty first century as explained in some references such as Brewer & Hunter, 1989,

2006; Greene, Caracelli & Graham, 1989; Maxwell & Loomis, 2003, Tashakkori & Teddlie, 2003. Research questions in mixed methods lead the study and are responded with data which will be presented mutually in numerical and narrative formats. Some scholar writing in mixed methods tradition such as Bryman 2006, Erzberger & Kelle 2003, Tashakkori & Teddlie 1998 refer particularly to significance of the research questions to that direction (Teddlie & Tashakkori, 2009).

According to Bergman (2010), mixed methods research is highly appropriate to explore changes in creating notions relative to how research participants, individually, add up experiences or report on attitudes in questionnaires or interviews. An organized research by conducting interview and survey on respondents and defining the variations of social constructions of meaning will assist to validate instruments of the research; moreover it could manufacture collection of results to complete and enhance overall outcomes.

According to Creswell (2012), the central logic in a mixed-methods research is that the research problem can be better understood by using two format of data rather than using either qualitative or quantitative data. Process of gathering, analyzing, and blending all data from qualitative and quantitative phases in one particular research is called mixed methods designs.

Based on scholars like Teddlie and Tashakkori (2009), Creswell (2009) and Tashakkori and Teddlie (1998), the quantitative and qualitative approaches in mixed-methods studies can be conducted sequentially or concurrently considering research questions and objectives. The qualitative and quantitative data can be merged in one database or applied side by side to support each other; for example qualitative quotes can support statistical data. Sequential mixed-methods research are those that the

researcher look for expanding on outcomes of one phase of study with another phase of research (Creswell, 2009).

In this study, researcher decided to collect data sequentially which emphasize on collecting data based on the priority of it. It means that the great part of qualitative data was collected first to reinforce the researcher information on the subject and gain needed knowledge in a qualitative interview for exploratory purposes. In addition to build the instrument for the second part of the study and continue the quantitative survey using a big sample to generalize the conclusion to the sample population.

Creswell (2009), defined the characteristics of qualitative, quantitative and mixed methods. For this study these characteristics for quantitative method are a pre-determined method with instrument based closed-ended questions which will bring up data; the analysis is statistical and will produce statistical interpretation as well. Qualitative methods with interview as one of its instrument use open-ended questions, audio data transcribed to text data and text analysis followed by themes interpretation. The mixed methods have all the characteristic of both qualitative and quantitative methods and it draws multiple forms of data and it has both statistical and text analysis with across databases interpretation. The researcher founded the inquiry on the presumption that gathering different sorts of information best give a realization about the research problem. The research begun with the qualitative phase with open-ended interviews to collect detailed view from the respondents and then, in the second phase, concentrated on a wide range of survey with the intention of generalizing the results to the population.

Scholars such as Creswell (2009) and (2012), Tashakkori and Teddlie (2003) and Teddlie and Tashakkori (2009), agree that certain types of research problems need particular approaches. Therefore, this study needed to define the factors that influence

using and wearing batik, so quantitative approach was the best method to do. On the other hand, this phenomenon needed more comprehension due to significantly less amount of research about it considering the objectives of this study; hence the qualitative method was needed. The qualitative phase of study is exploratory which is very helpful to identify the important variables for the survey. Qualitative approach was necessary for the reason that the subject is original; the issue has not been designated before with a defined sample or population. Qualitative approach makes space for being creative and working in the created framework. For this study, the researcher first explores to understand which variables should be selected and later in quantitative phase examine the selected variables with individuals in a large sample. That's why this study has two groups of respondents to best answer the research problem; for each phase of research one research sample group has been studied. Please take a look at Figure 3.1 to see the mixed methods approach.

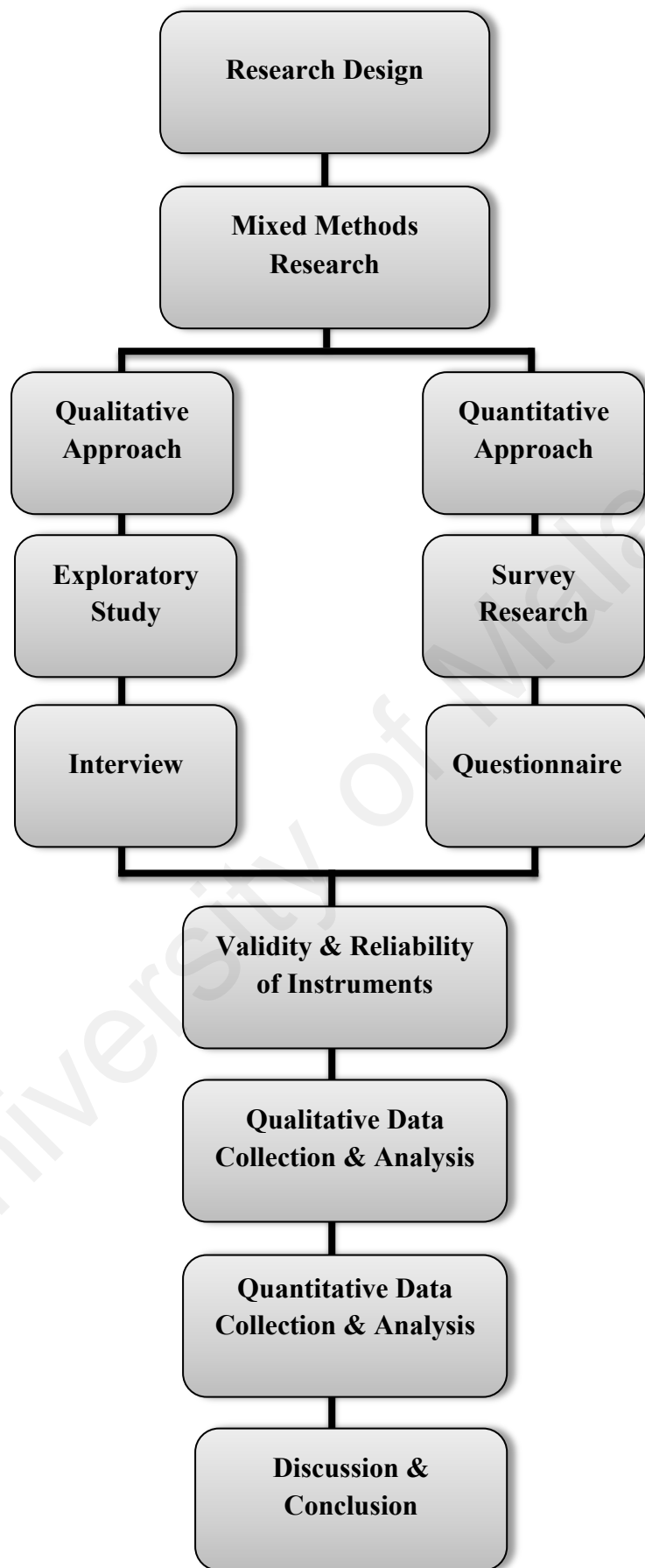


Figure 3.1: Research Design

3.4 Qualitative Phase

According to Denzin and Lincoln (2005), Qualitative method is a way of doing research which crosses disciplines, subject matters and areas; that is a complicated, interrelated collection of meanings, notions, and hypotheses. As Teddlie and Tashakkori (2009), Creswell (2009), Tashakkori and Teddlie (2003), stated qualitative method is described as a process of techniques such as collecting, analyzing, explaining and demonstrating narrative data. Based on Tesch (1990), qualitative information is any form of data that is collected by the researcher and it is not represented in numbers; the data can be in form of words, pictures, drawings, video tape and even music and so many other human creations.

Based on Augustin and Coleman (2012) and Creswell (2012), qualitative research is a method to explore the problem of research and develop a comprehension about the core issue and tends to collect information more broadly which is a key in exploratory study. Review of literature plays a less important part however it helps to state the problem. Qualitative method declares the objective and questions of research in an overall way like the respondents' experiences; to obtain the participants' views, this method collects data by relying on words from a few individuals. Data collection in this phase involves putting parameters for the research, collecting and recording information. The reason to do the qualitative phase was to intentionally choose respondents who would greatly assist the researcher to realize research problem and question and shape a platform for quantitative phase of the study.

3.4.1 Qualitative Instrument and Sample

The instrument used for this phase of the study is semi-structured interview. According to Tashakkori and Teddlie (1998), Creswell (2012) and Teddlie and Tashakkori (2009), interview is frequently used such as a powerful way of gathering data in qualitative approach. It provides one-to-one communication among the

researcher and the individuals participating in the study and offers an opportunity to ask for clarification. According to Perakyla (2005), the interview is a very useful way to succeed in dealing with distances both in time and space. For Example, researcher can study former events or distant experiences by interviewing those who participated in them. Open-ended interviews result in much information about issues which might lead to conceptualization of the issues in totally different way. Interview is also most appropriately used in situations in which profound information and vision about the issues and relationships is required. According to Schensul and LeCompte (2013), In a semi-structured interview, the questions remains the same but the answers are different. Semi-structured data collection techniques is used for explaining and providing variables and items for constructing survey questions in development of identifying items and variables; also to find patterns within individual respondents and themes (factors and variables) in a qualitative data set. Interviews focus on the personal opinions and perspectives of the respondents in an individual level rather than what respondents think in general (the cultural level). According to Galletta (2013), semi-structured interview method is flexible with unique characteristics and adequately designed to report precise scales of research questions while remaining room for respondents for suggesting new perspective to the subject being studied.

The researcher used semi-structured interviews in face to face sessions asking open-ended questions which allow the researcher to audit the line of questioning for the first group of the respondents of this study. According to Schensul and LeCompte (2013), an informal interview is carried out without preplanned and preschedule, and is done in a naturalistic venue chosen by the participants while a formal interview presents the opposite with structured questions and timing at a venue determined by the interviewer. According to Bernard (2006), semi-structured interviewing is great when there is a single shot in interviewing somebody and it mostly is done in professional

surveys; it functions very well in those studies when the informants are remarkable officials and superior individuals of society or an association who make the best and effective usage of time. Interviewing in a semi-structured way can be a little similar to unstructured interviewing in having the freedom of movement; but it is constructed by using a written guide which is a list of questions and subjects that is essential to be carried out in a specific instruction; following a guide will result in reliable, comparable qualitative data. In this research, the author used semi-structured interview in a place that respondents chose and the researcher has gone to the site (home, office or events) of the respondents. All interviews were conducted in one to one sessions except two cases that preferred to answer by e-mail due to their limited time or their distance. The time duration of each session was between one and to one and a half hour.

As Galletta (2013) explains, semi-structured interviewing can be organized into sections, changing from completely open-ended queries towards other theoretically specified questions as the interview goes forward. The interview questions were designed based on objectives and research questions to draw out the variables and concepts related to this study and also to support the questionnaire in the quantitative phase. Researcher documented the session by recording the voice of respondent and taking photos. The audio recorded is transcribed to the Microsoft Office Word software and analyzed. To review at the open-ended questions for respondents, please refer to Appendix B.

The first group of respondents of this research involves expert individuals in the area of batik who vary from academicians to managers, batik producers and fashion designers in addition to the years of experience and educational levels. The total number of respondents in this group is 7 people. The researcher chose to use Purposive sampling plus saturation. Based on Teddlie and Yu (2007), purposive sampling includes choosing those cases that have outstanding achievements related the area of the study.

Great successes are expected to give valuable information about the discussed topic. According to Guest, Bunce, and Johnson (2006), purposive samples is a non-probability sampling procedures that is vastly used. The sample size normally depends on “saturation” notion, which means reaching a step that no new information is added to the data. Based on the data set, the saturation might occur in the first few interviews.

Interviewees in this study were chosen based on their background, specialization reputation, activity and participation in the batik industry. It was considered to choose the best among the industry. Please refer to Table 3.1 for the list of interviewees and Appendix C for further details and background of the interviewees and a short profile showing why are they important informants.

Table 3.1: List of Interviewees and Their Background

| Name of interviewee | Background |
|---|---|
| Dato' Leela Mohd. Ali | Chief Executive Officer of Yayasan Budi Penyayang Malaysia. Chairman of Malaysia Batik – Crafted for the World movement. Editorial Board for Batik Guild Magazine. |
| Profesor Dato' Dr. Mohamed Najib Bin Ahmad Dawa | Doctor of Philosophy (Art) The Manchester Metropolitan University (1995) Master of Art (Textile) The Manchester Metropolitan University (1992). Chief Judge of Piala Seri Endon. Director of National Visual Arts Development Board. |
| Datuk Bernard Chandran | Well known Fashion Designer in Malaysia, Judge of Piala Seri Endon Batik Competition. |
| Dr Mandana Barkeshli | Associate Professor, Department of Applied Art and Design, IIUM. Founder and Director of Art & Identity Sdn. Bhd. Piala Seri Endon Competition Judge |
| Dr Norwani Md. Nawawi | Lecturer in Faculty of Art and Design, University Technology MARA. |
| Eddie Yap | Judge for the Piala Seri Endon batik competition. Graduated from Royal College of Art, UK, with a Master of Art in Textile Design and has designed international brand-name collections for various companies |
| Karl Ng | Well known Fashion Designer working with batik and Piala Seri Endon first runner up in the year 2005 |

3.4.2 Data Analysis and Interpretation in Qualitative Phase

As Perakyla (2005), stated, qualitative researchers whose data is written transcripts, do not attempt to monitor any protocol established in advance in performing analysis. They attempt to identify their key themes by reading and rereading their data to create an image of the assumptions or notions which set up the cultural world that the written text is a sample. Based on Augustin and Coleman (2012), the collected data is generally assessed by looking for themes and patterns in them. However Creswell (2012), stated that analyzing and interpreting qualitative data is consisted of six stages: first is to prepare and organize the data, second is to explore and code the database, third is to describe findings and forming themes, forth is to represent and report findings, fifth is to interpret the meaning of the findings and the last step is validating the accuracy of the findings.

According to Tesch (1990) and Creswell (2012), this process goes from the precise and detailed data (for example written records from interviews or transcribed data) to generic themes and codes. Researchers create a wide range of categories and themes out of various precise databases. However the preliminary analysis includes subdividing the data, where creating a greater portrait is the ultimate objective. Qualitative study is an “interpretive” research, that the researcher makes an individual evaluation to a description that is appropriate for a condition or themes that obtain the main and important classifications of data. The interpretation that the researcher makes from a transcript varies from the interpretation that others create. This matter does not justify the accuracy or excellence of one interpretation comparing to others; it only indicates that the researcher brings their own perspective to their interpretation.

The procedure of analyzing data included building a valid text out of data in an continuing process like a continuum, including ongoing consideration about the information, questioning logically and noting down records during the research. The

researcher performed the analysis of qualitative data simultaneously by collecting information, creating interpretations, and report writing. For instance the researcher analyzed interviews that were collected previously while conducting the rest of interviews. She transcribed the audio recorded from the interview. Also writing notes and memos that were eventually built in as a narrative in the concluding report, and arranging the construction of the concluding report. The researcher ended up with many pages of transcript for each interview. While reading the transcripts, researcher wrote memos in margins which document the initial impressions. Then by reading the transcripts again, researcher asked, what have the respondents said that are answering the research questions? Specific patterns or themes emerged in interviewees answers. Researcher grouped the respondents' answers in themes and then she developed a table that summarizes these themes. Data analysis included transcribing responses from open-ended questions based on objectives and research questions; expanding an analysis out of the data made available via respondents. In this phase, qualitative data was collected, then it was analyzed by finding viewpoints and themes, and reported by the researcher. Figure 3.2 is an overview that proposes in lines, classified method built from top to bottom.

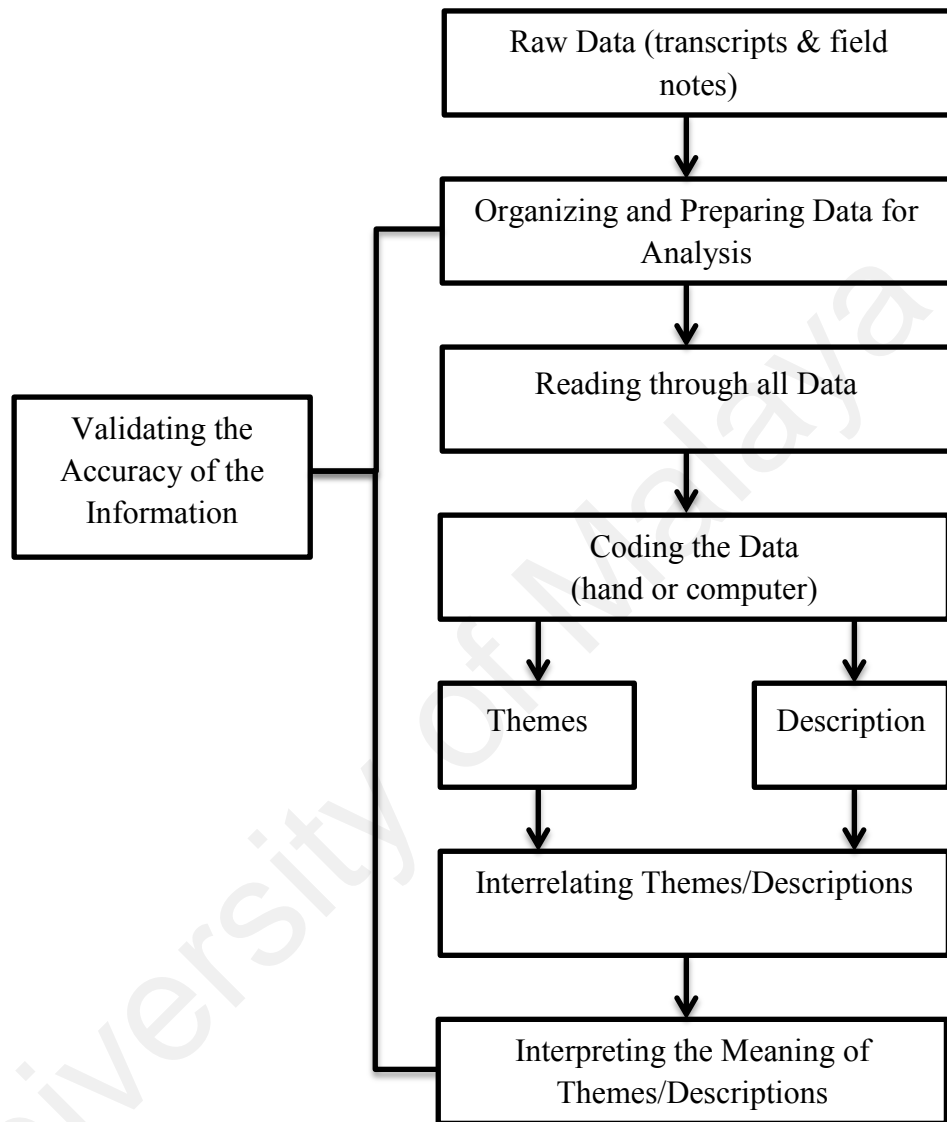


Figure 3.2: Qualitative Phase Data Analysis

3.5 Quantitative Phase

According to Babbie (1990), Teddlie and Tashakkori (2009) and Creswell (2012), quantitative methods may simply be identified as the techniques of collecting, analyzing, interpreting and presenting numerical information. Among all quantitative approaches, the researcher chose the survey design plus correlational design for doing the quantitative phase of this study. According to Babbie (1990) and Creswell (2012), survey methods is practical for a vast diversity of subjects and designs. Based on Babbie (2002), survey research is perhaps the best method existing for the social researcher who tends to collect original data in order to describe a population that is too large for direct observation. Survey can be practical for exploratory, descriptive and explanatory goals and mostly is applied in researches which study different persons as the analyzing units.

As Babbie (1973), declared, explanatory surveys have the additional objective of making explanatory statements about the population in addition to the description purposes. An explanatory survey examines two or more variables simultaneously and the researcher would attempt to explain “why” about the respondents’ preferences and the relationships between variables. Creswell (2008), stated that survey design is used when the researcher pursues to define trends in a big population of people by administering questionnaire to a small group of people (called sample) to identify trends in attitudes, opinions, behaviors, or characteristics of a large crowd of individuals (named the population).

According to Creswell (2012), Correlational Designs concentrate more on investigating the relationship between one or more variables. Correlational design is an approach in quantitative research that the degree of association among two or more variables is measured by using the statistical method of correlational analysis. Then the

result is offered as a number, indicating if the two variables are associated or if one of the variables can foresee another. Unlike the experiment design that studies two or more groups, this kind of design studies one group of people.

For this study, researcher used explanatory survey and was interested in studying and describing trends in selection and wearing batik apparel among students and their attitudes toward batik. For this phase, survey is a good method to apply; for best answering the research problem, quantitative approach was needed to explain how one variable affects another or explaining the relationship among variables. Variables are an attribute or characteristic of individual consumers of batik apparel who are bachelor students aged between 19 to 25 in this study. The variables are explained later in section 3.5.5. A sample of 470 students was selected from the total student body. A questionnaire was constructed to bring out information relevant to the study. Then the questionnaires were spread by the researcher personally to the students who are the sample for this phase. Then the responses given by each student have been coded into SPSS software which is a software package for social science analysis. Then the standardized records for all students used in a combined analysis to prepare description of the students in the sample and to define correlations among different answers. These descriptive and explanatory results which were concluded by the analysis can be generalized to the population that the sample was taken which is the entire student body of University of Malaya.

According to Babbie (1990), All kinds of survey designs have three general objectives: description, explanation and exploration. Surveys are commonly conducted for the purpose of making descriptive statement about a population not with why the observed distribution exists. Although most surveys intend, no less than in part, at descriptions, many have the supplementary goal of making explanatory statements about the population. In studying young students perspectives' toward batik apparel, the

researcher wanted to explain why the sample size of the study prefers other types of apparel to batik. An explanatory objective almost always requires multivariate analysis the concurrent examination of two or more variables. Preferences of wearing batik will be described in variables. By examining the relation among consumers' ideas and the several explanatory variables (which will be explained in 3.5.5), researcher attempted to explain why young generation of students do or do not want batik to wear.

3.5.1 Quantitative Instrument

Based on the idea of Creswell (2012), Augustin and Coleman (2012), and Bernard (2006), a tool to measure and document the quantitative data is called quantitative instrument; by clearly establishing the information that will be collected and gives respondents a fixed set of choices to answer a question. Quantitative phase instrument has specific and narrow questions to gain measurable data on variables. According to Teddlie and Tashakkori (2009), one of the response formats related to close-ended questions is Likert scales which scale the amount of agreement or disagreement in the mentioned items related to the subject of study provided by the respondents. The common level Likert scales are consisted of five point scales with a "Neither agree nor disagree" at the middle of the scale. The respondents answer the statement items in questionnaire using the scale in Figure 3.3:

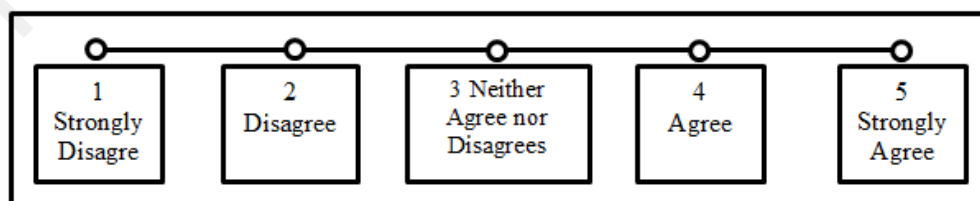


Figure 3.3: Likert Scale

According to Bernard (2006), researcher used 5 scale points questionnaire in order to give respondent the opportunity to make better choices; it can also help

researchers to differentiate in analysis between respondents who response “agree” versus “strongly agree” on some item. There are some well-understood rules in constructing questionnaire items that the researcher followed, such as:

- Being unambiguous
- Using a vocabulary that respondents understand
- Remembering that respondents have sufficient knowledge to answer
- Be certain that each question has an obvious goal
- Paying attention to several contingencies in questions
- Using clear scales
- packaging questions in self-administered questionnaires
- Keeping questions short
- Avoiding loaded questions to be use to researcher advantage
- Not using double-barreled questions
- Not putting false premises into questions (Bernard, 2006)

The researcher considered Bernard (2006), rules in constructing the Likert scales questionnaire. It includes particular questions and answer probabilities which were designed in direction of objectives and the theoretical framework, answering research questions and assessing considered variables and gather quantifiable data (scores) on the survey. The questionnaire was distributed between the second sample groups of respondents who are young students. The questions asked in the questionnaire provides evidence of what the people who use and wear hand-drawn batik as a material culture item think or say about it. The designed questionnaire is consisted of five sections which are section one demographic information, section two hand-drawn batik specifications, section three batik in relation with design, fashion and media, section four batik and clothing values and section five supplementary questions. Please refer to Appendix D to see the Likert scale questionnaire of this study.

3.5.2 Validity and Reliability

According to Bernard (2006), Creswell (2008) and (2009), validity is a way to make sure that instruments, data and findings of the study are accurate and trustworthy. Data and instrument validity are linked together meaning that if the instrument is valid then the collected data is valid as well. It means that research findings accurately represent the phenomenon claiming to be measured and the data from instrument is meaningful. This enables the researcher to bring out a good conclusion from the sample being studied.

As Creswell (2008) and Pallant (2013), stated reliability is a measure of consistency which indicates the stability and consistency of instrument scores'; it shows that the instrument lacks casual mistake. When an individual answers certain questions, they should consistently answer relative questions in a similar manner. The purpose of a well-researched study is having reliable measures. There are various procedures to examine the reliability of an instrument and among them internal consistency is commonly applied for scale's reliability. This is the degree in which the pieces that build the scale measure the same underlying attribute. The internal consistency is measured by many methods but the Cronbach's coefficient alpha is a one of the most effective ways that is generally applied in statistic. Cronbach's coefficient alpha indicates the correlation mean between all of the questions on instrument. The result of the Cronbach's coefficient alpha test is called values which rate from zero to one, with upper values showing superior reliability.

Based on Blaikie (2003), Cronbach's alpha reliability test checks the capacity of a measure to create consistent results. If all or some of its items were unreliable a measure will be unreliable. Cronbach's alpha can be calculated by SPSS which is a software packages which stands for "Statistical Package for the Social Sciences". SPSS

enable the researcher to see which item is unreliable or to decide to remove any of the items to make the value go higher.

After designing the instrument the questionnaire validity was fully investigated and accepted by consulting with research experts (n=5). As mentioned above, the Cronbach's Alpha is a test to estimate the internal consistency related to scores. Reliability is essential for the reason that validity is not able to exist without reliability. Cronbach's Alpha test is typically used to define if a number of individual items on a questionnaire being used to measure some sort of a characteristic; all measure the same characteristic of a same construct. So when we are thinking of a construct, we are thinking of a characteristic or some kind of measurable trait and what we are determining is if all the items in a test or assessment some kind all measure the same construct. So if they all measure the construct they all going to be related to each other.

In this test, inter-item correlations has also been measured to find unrelated items or the items that do not help to measure the same construct compare to others. If the test's result value is closer to one, that value is more reliable and more likely all of these items are measuring the same construct. If it is above ($\alpha = 0.7$) that is adequate, anything above ($\alpha = 0.8$) or so is considered to be optimum and closer it gets to one the better. Coming up with the higher value can predict and guarantee better and more accurate assessment.

The researcher has done two pilot studies for achieving a reliable questionnaire leading to a reliable result. The first pilot was done with a sample of (n=30) and the result of the reliability test by Cronbach's Alpha test was 0.877 by using SPSS software. Although the result was reliable and accepted by the standards, researcher consulted with two experts in validity and reliability of the questionnaire and decided to improve

the content quality of questionnaire for more assurance to be the best in the direction of research objectives of this study.

Researcher conducted the second pilot study on a small sample size of respondents (n=40). Then the researcher entered the collected data in to SPSS software. After entering the data researcher run the reliability test with the help of Cronbach's Alpha test. The test result for all the questions on questionnaire including, demographics part, Likert part and four multiple questions was ($\alpha = 0.913$). The result for Likert part only was ($\alpha = 0.936$). Based on what was mentioned above, the achieved number of the test is considered acceptable or reasonably high level of reliability for questionnaire items. Please look at the Table 3.2 for a brief view of the reliability test. For the detailed report of reliability test please find Appendix E.

Table 3.2: Reliability Result for Questionnaire

| | Cronbach's Alpha | Cronbach's Alpha Based on Standardized Items | N of Items |
|------------------|------------------|--|------------|
| All Questions | .913 | .929 | 78 |
| Likert Questions | .936 | .937 | 67 |

3.5.3 Research Sample for Quantitative Phase

The research sample in the quantitative phase of this study is young individuals aged between 19 to 25 that were chosen from undergraduate students of University of Malaya. The reason for choosing this sample as the population for this study was the gap and urgent need to study this age group regarding their dress practice and their interest in batik. As it was explained in chapter one, experts were agreed that the younger generation is not interested in batik and there was a gap in knowledge to know

why this happened and what can be done to improve it. At a glance, we could see most of the batik consumers are middle age men attending formal function and for ladies batik may be in the form of baju kurung and it may be rare to see undergraduate students wearing batik to attend functions, ball or party.

The chosen sample should have various characteristics to be accurate enough to suit the questions of research and objectives. Therefore, the researcher decided to choose Quota Sampling as her method of sampling. Quota sampling is in category of non-probability sampling process which the proportions of total sample and the persons in the total population are the same considering the identified characteristics and traits sample population. According to Babbie (1990), quota sampling initiates a matrix describing the characteristics of the target population; the proportion of the population is also important. After creating the matrix, a relative proportion should be allocated to each cell in the matrix; data will be collected from those people who have all the characteristic of the given cell. All the people in the particular cell should have enough weight suitable to their portion of the entire population. The overall data can reasonably present the entire population only if all the necessary elements of the sample are adequately weighted. By considering two factors in designing a sample, sampling mistakes can be reduced; first reason is that a bigger sample size reduces the sampling mistakes comparing to a lesser sample; second reason is that a similar, homogeneous population creates reduced mistakes in sampling than an uneven heterogeneous population. Researcher can generalize the findings only to the sample population scale and places that data was collected.

In the study of the University Malaya students the matrix was first began by categorizing the population by the level of the study and undergraduate students were selected to be studied as the sample. They are all aged between 18-25 years old. Both genders of males and females were included in the study because they all have their

own complexities toward dress; and batik is a heritage that has profound ties in their culture and identity. Then the population was divided by faculty, center and academy. In addition to that, the population was categorized by nationality and all foreigners were eliminated from the population and only students who were Malaysian were included in the population, because of the aboriginality of batik in Malaysia. According to Mahari (2011), Malaysia is a country with a multiracial population is a which has accommodated more than seventy recognized ethnic groups. The population of all ethnic groups is generally categorized in four major groups which are Malay and Indigenous (Bumiputera), Chinese, Indians and Others. According to the Department of Statistic Malaysia Official Portal (2010), the Malaysian population in the year 2010 was 28.3 million which the annual growth rate in population was 1.9 percent; the racial proportion of this research sample is based on the race composition among the three largest Malaysian groups Malays, Chinese and Indians. Same source reported that population in Malaysia includes the ethnic groups of Malays (67.4%), Chinese (24.6%), Indians (7.3%) and Others (0.7%). Racial composition is more logical and theoretically accepted. Please refer to the pie in Figure 3.4 for the race composition.

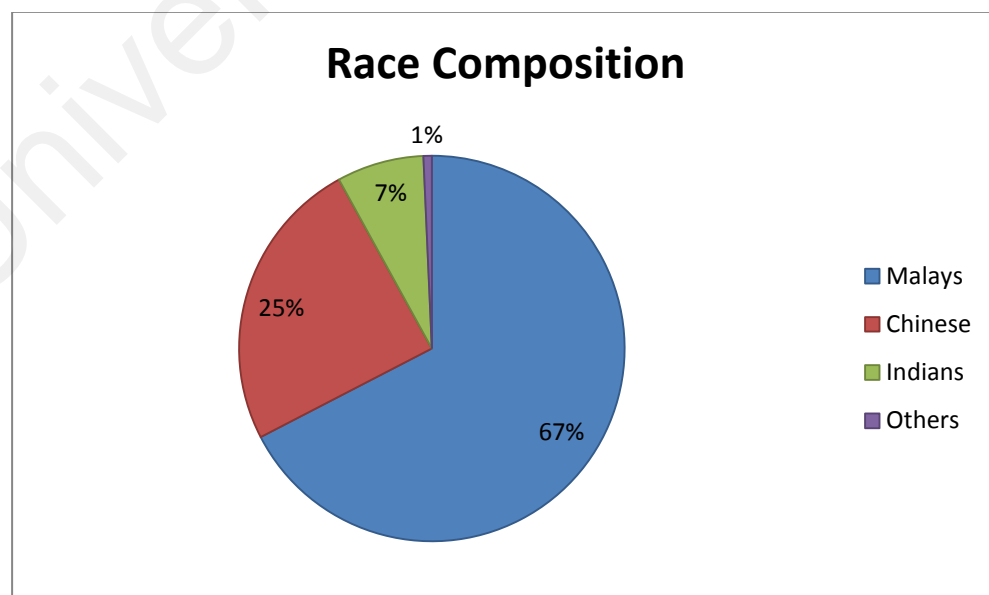


Figure 3.4: Malaysian Ethnic Composition Pie Chart

Higher Education of Malaysia (2011), reported that the student population of Kuala Lumpur in Public Higher Education Institution (HEI) in the year 2010 is 15,788 for male students and 25,201 for female students and the total is 40,989. The enrolment of local public HEI students in the year 2010 is showed in Figure 3.5.

| <i>Enrolment of Local Public HEI</i> | | | | |
|---|----------------------|--------------------------|--------|--------|
| Negeri Kelahiran <i>Birth States</i> | Tahun <i>Year</i> | IPTA / <i>Public HEI</i> | | |
| | | L/M | P/F | J/T |
| W.P. | 2010 | 15,788 | 25,201 | 40,989 |
| Kuala Lumpur | 2009 | 15,833 | 24,424 | 40,257 |

Figure 3.5: Enrolment of Local Students by Gender in Kuala Lumpur

Based on the same report University Malaya enrolled 24,132 local students in all levels and in entire fields of study in the year 2010. It is showed in Figure 3.6. The bachelor students of UM are 5,968 for male students and 9,538 for female students. Please refer to Figure 3.7 for more details.

| <i>Table 2.4 Enrolment of Local, International and Disabled Students of Public HEI by Universities, 2009 - 2010</i> | | | | |
|---|----------------------|-----------------------------|--------------------------------------|-------------------------|
| IPTA <i>Public HEI</i> | Tahun <i>Year</i> | Enrolmen / <i>Enrolment</i> | | |
| | | Tempatan <i>Local</i> | Antarabangsa <i>International</i> | *OKU <i>Disabled</i> |
| Universiti Malaya | 2010 | 24,132 | 3,208 | 83 |
| | 2009 | 24,149 | 2,925 | 95 |

Figure 3.6: Enrolment of Local Students in UM

| IPTA <i>Public HEI</i> | <i>Bachelors</i> | | | | | |
|---------------------------|------------------|-------|-------|-------|-------|-------|
| | I | | E | | O | |
| | L/M | P/F | L/M | P/F | L/M | P/F |
| UM | 1,228 | 2,264 | 5,968 | 9,538 | 1,295 | 2,697 |

Figure 3.7: Entrant, Enrolment and Output of UM Bachelor Students by Gender

According to above information, the total population of local students enrolled in University of Malaya for both male and female is 15506 people in the year 2010. A table by Krejcie, Robert V. and Morgan, Daryle W., used for defining sample size based on a given population has been used to determine the sample size. Based on the table, the sample size for the population of 15000 people is 375 people. Please refer to Table 3.3. Therefore the target sample size of this study is 375 people.

Table 3.3: Determining Sample Size from a Given Population (Morgan, 1970)

| TABLE FOR DETERMINING SAMPLE SIZE FROM A GIVEN POPULATION | | | | | | | | | |
|---|----|-----|-----|-----|-----|------|-----|--------|-----|
| N | S | N | S | N | S | N | S | N | S |
| 10 | 10 | 100 | 80 | 280 | 162 | 800 | 260 | 2800 | 338 |
| 15 | 14 | 110 | 86 | 290 | 165 | 850 | 265 | 3000 | 341 |
| 20 | 19 | 120 | 92 | 300 | 169 | 900 | 269 | 3500 | 246 |
| 25 | 24 | 130 | 97 | 320 | 175 | 950 | 274 | 4000 | 351 |
| 30 | 28 | 140 | 103 | 340 | 181 | 1000 | 278 | 4500 | 351 |
| 35 | 32 | 150 | 108 | 360 | 186 | 1100 | 285 | 5000 | 357 |
| 40 | 36 | 160 | 113 | 380 | 191 | 1200 | 291 | 6000 | 361 |
| 45 | 40 | 180 | 118 | 400 | 196 | 1300 | 297 | 7000 | 364 |
| 50 | 44 | 190 | 123 | 420 | 201 | 1400 | 302 | 8000 | 367 |
| 55 | 48 | 200 | 127 | 440 | 205 | 1500 | 306 | 9000 | 368 |
| 60 | 52 | 210 | 132 | 460 | 210 | 1600 | 310 | 10000 | 373 |
| 65 | 56 | 220 | 136 | 480 | 214 | 1700 | 313 | 15000 | 375 |
| 70 | 59 | 230 | 140 | 500 | 217 | 1800 | 317 | 20000 | 377 |
| 75 | 63 | 240 | 144 | 550 | 225 | 1900 | 320 | 30000 | 379 |
| 80 | 66 | 250 | 148 | 600 | 234 | 2000 | 322 | 40000 | 380 |
| 85 | 70 | 260 | 152 | 650 | 242 | 2200 | 327 | 50000 | 381 |
| 90 | 73 | 270 | 155 | 700 | 248 | 2400 | 331 | 75000 | 382 |
| 95 | 76 | 270 | 159 | 750 | 256 | 2600 | 335 | 100000 | 384 |

Note: "N" is population size
"S" is sample size.

Krejcie, Robert V., Morgan, Daryle W., "Determining Sample Size for Research Activities", *Educational and Psychological Measurement*, 1970.

One of the reasons for choosing University of Malaya as the site to collect quantitative data is that University of Malaya has the variety of background students from different places in Malaysia. According to University of Malaya official website, UM has 16 faculty, academy and center which can be seen in the Figure 3.8.

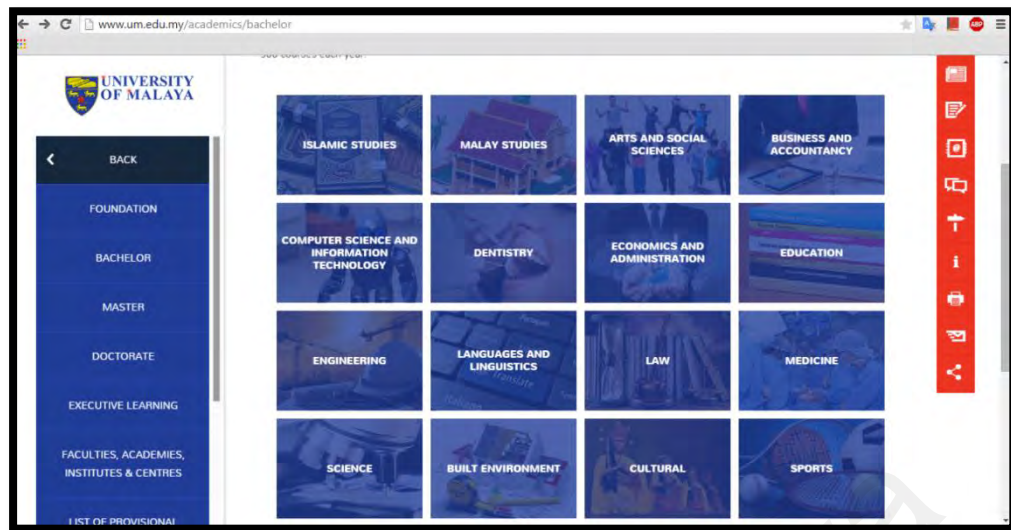


Figure 3.8: List of Faculties, Center and Academy in UM For Bachelor

Hence, for the target sample size of 375, researcher collected 460 samples from 16 faculty, center and academy in University of Malaya in case if any of the questionnaires were invalid or the answers were not completely filled. 44 of the questionnaires were invalid because of various reasons, such as not being complete, not being Malaysian or in the age category of this study or choosing more than one answer to questions. The needed sample size from the research site, based on the race composition was the total of **375** persons which is consisted of **251** Malay (67%), **94** Chinese (25%), **26** Indian (7%) and **4** for others (1%). Please refer to Table 3.4.

Table 3.4: Collected Sample Size in UM

| Race | Malay | Chinese | Indian | Other | Total |
|-------------------------------|-------|---------|--------|-------|-------|
| Race Composition | 67% | 25% | 7% | 1% | 100% |
| Total Sample Collected | 251 | 94 | 26 | 4 | 375 |

Researcher has done some mathematical calculations to reach the exact number of sample size based on race composition proportion and gender equality, please refer to Table 3.5. At the end, there were some slightly differences in sample size needed and entered into software because of the mathematical rounding calculations at the beginning, which can be seen in

Table 3.6. Therefore the needed samples were randomly added and extra samples were randomly deducted from the whole entered data.

Table 3.5: Sample Size Calculations for Race Proportion & Gender

| | Sample Size | Calculations |
|----------------|--|--|
| Malay | Samples from all UM | $67\% \text{ of } 375 = 251.25 \sim 251$ |
| | Samples from each Faculty | $251 \div 16 = 15.6 \sim 16$ |
| | Samples from each Faculty for each Men and Women | $16 \div 2 = 8$ |
| Chinese | Samples from all UM | $25\% \text{ of } 375 = 93.75 \sim 94$ |
| | Samples from each Faculty | $94 \div 16 = 5.8 \sim 6$ |
| | Samples from each Faculty for each Men and Women | $6 \div 2 = 3$ |
| Indian | Samples from all UM | $7\% \text{ of } 375 = 26.25 \sim 26$ |
| | Samples from each Faculty | $26 \div 16 = 1.6 \sim 2$ |
| | Samples from each Faculty for each Men and Women | $2 \div 2 = 1$ |
| Other | Samples from all UM | $1\% \text{ of } 375 = 3.75 \sim 4$ |
| | Samples from each Faculty | $4 \div 16 = 0.25$ |

Table 3.6: Differences in Samples Needed and Collected

| Race | Malay (Female &Male) | Chinese (Female &Male) | Indian (Female &Male) | Other (Female &Male) |
|--|---|---|--|---|
| Race Composition (Percentage) | 67% | 25% | 7% | 1% |
| Total Sample Entered from each Faculty (Person) | 16 | 6 | 2 | <1 |
| Total Sample Entered From UM (Person) | 256 | 84 | 28 | 21 |
| Total Sample Needed From UM | 251 | 94 | 26 | 4 |

In detail, five questionnaire data should have been deducted from Malays population and two from Indians. On the other hand, ten more questionnaire data should have been added to entered data. The sample data for either adding or deducting was chosen using the random sampling software online so that all samples could have an equal chance of being chosen for both male and female. Between all faculties, Medicine, Linguistic and Education were chosen to omit five data from Malays and Built Environment for two Indians. Therefore the samples numbers that were omitted from Medicine were the questionnaire number 246 and 258, from Language and Linguistics, 195 and 206, from Education, 25 and 8 for Malays. The questionnaire numbers of 72, 179 and 186 that were eliminated from the whole entered data in SPSS software for Indians from Built Environment. Others population were collected from all faculties in UM but for entering into SPSS software, four of them were randomly

chosen from Computer Science & IT, Education, Business & Accountancy and Medicine. Ten more questionnaire data was chosen randomly as well from Computer Science and IT, Law, Cultural Centre, Education and Science and the entered numbers are from 364 to 375. The check list for entering questionnaire data into SPSS, for male and female and race composition from each faculty, center or academy is available in Appendix F. Researcher documented the sampling process by taking pictures from the sample population while answering the questionnaire except some labs in Dentistry and Medicine faculty which the researcher was not authorized to go in or take a picture. Some pictures can be seen in Appendix G.

3.5.4 Quantitative Data Analysis

In this part researcher analyzed the data with the help of statistics which includes breaking down the collected data to pieces for answering the questions of research. Statistical processes which connect the scores for participants offer information to discuss the research questions. The scale used to score from strongly disagree = 1 to strongly agree=5. Researcher then interpreted outcomes of the analysis considering preliminary predictions. This interpretation is to explain why the presented results are generated in this way; researcher clarified how the results either support or disprove the probable guesses in the study which will be with more details in Chapter Four.

According to Kinnear and Gray (2009), statistics are used to describe and summarize the data as a whole and one kind of statistical inference is estimation of parameters; in statistical analysis, it is important to decide whether the research is experimental or correlational. The quantitative analysis of this study is correlational. The correlational research normally looks for statistical associations between the variables under study, with a view to attributing causality to ideally significant variables in theory. Correlation and regression are appropriate methods for that goal.

3.5.5 Dependent and Independent Variables

According to Kinnear and Gray (2009), and Creswell (2012), an individual's or an object's characteristic or property or situation, is called variable which includes a set of different values or categories that can be measured or observed by researcher. There are quantitative variables which are processed in degree such as height or age and qualitative variable that are processed in kind such as sex or nationality. On the other hand, an attribute signifies how a person in a group behaves, thinks or feels. There are different types of variables and dependent and independent variables are the focus of this research. A dependent variable is an attribute or characteristic which is impressed by the independent variable. Dependent variable is often called outcome or effect. On the other hand, an independent variable is an attribute that have an impact or effect on outcome or dependent variable.

As it was mentioned earlier, the quantitative phase of this research is looking at wearing and selection of batik from five different perspectives. These factors that can be influencing batik usages between consumers are batik specifications, aesthetic in batik designs, fashion, media and clothing values. Based on the reviewing literatures, observations in the field, qualitative part of the study and its outcomes, researcher decided which variables to investigate in quantitative phase of the study and designed the questionnaire. This research has focused on two types of variable or construct: independent variables (IV) and dependent variables (DV). As Creswell (2009), explained, the dependent variable is the answer or scale variable which is supposed to make happen by or be affected by the independent circumstances or any other independent variables. Various independent variables can influence one dependent variable. Dependent variable (DV) in this study is the use and selection of batik clothing that is influenced by different independent variables. Independent variables investigated were hand-drawn batik specifications (applicability issues), aesthetic in design, fashion,

media and clothing values. By clarifying a relationship between variables, researcher intended to determine that one or more variables may have an impact on other variable. Please refer to Figure 3.9.

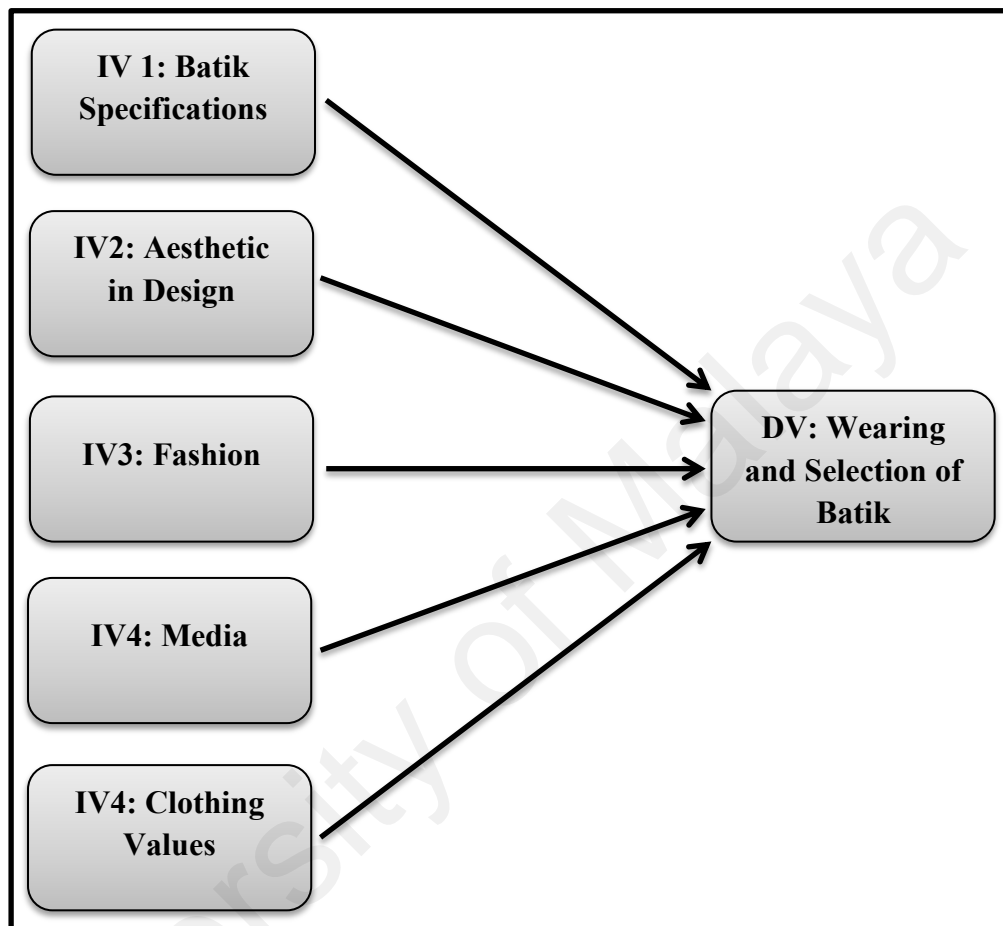


Figure 3.9: Dependent and Independent Variables

Independent variable number one is hand-drawn batik specifications and researcher did not go very deep in this section to avoid getting involved in a type of marketing research which is obviously not the intention of this study. However, in order to look into the reasons of not wearing batik, it was important and relevant to investigate some of its aspects. These specifications which can be the applicability issues of wearing batik are consisted of several sub constructs such as comfort, ease of use which includes fabric care and other characteristic related to batik such as quality and price; these sub constructs seemed strong elements influencing batik; therefore it was

necessary to study them. For the fabric care the researcher used the consumer care guide for apparel that was developed by the Consumer Affairs Committee of the American Apparel Manufacturers Association. Physical comfort can be affected by number of other variable such as thermal comfort and hazards capable of producing bodily irritation which can result in bodily discomfort. All in all, seven questions are dedicated to this section as the researcher tended to keep this section short because more detailed questions in this part could easily turn this research to a marketing research. Please look at the Figure 3.10.

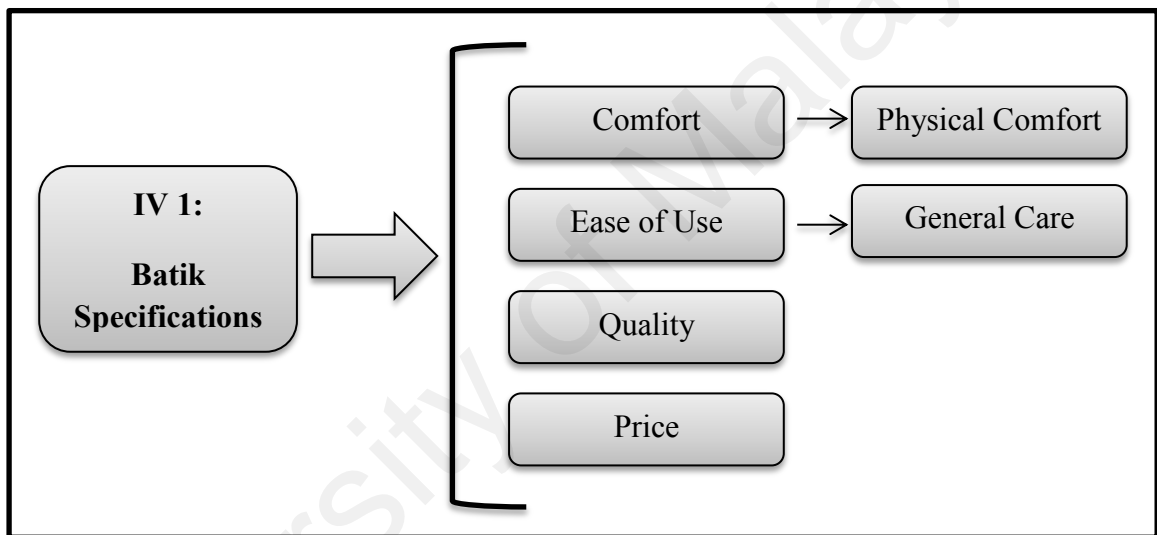


Figure 3.10: Sub Constructs of Independent Variable No. 1

In the second independent variable researcher looked into the aesthetic in design of batik fabric and apparel from the view of respondents of the study who happen to be using or not using batik but their ideas matter. This variable is based on sub constructs such as innovation in design of batik fabric and apparel, color, motif and pattern, relevancy of design and tradition. For this part researcher was inspired by the theory art criticism by of Edmond Burke Feldman but tried to keep the related questions easy considering the respondent were not experts in aesthetic without visual art knowledge. 19 questions were asked in this part and addition to that in the section four of

questionnaire under the clothing values, aesthetic value was also studied which will be mentioned later in this section. Please refer to look into the following table.

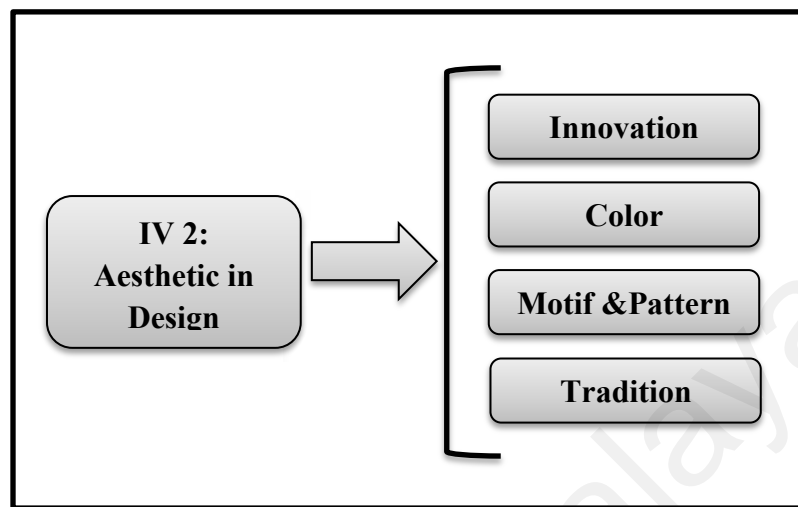


Figure 3.11: Sub Constructs for Independent Variables No. 2

Independent variable number three has focused on the influence of fashion on batik. In this variable, the researcher has measured important dimensions of fashion such as following trends and preference of wearing fashionable clothing; this variable also evaluate if the current batik apparel in the market are fashionable and do they follow the trends or not; it looks into styling batik with other types of clothing as well. This part is consisted of eight questions.

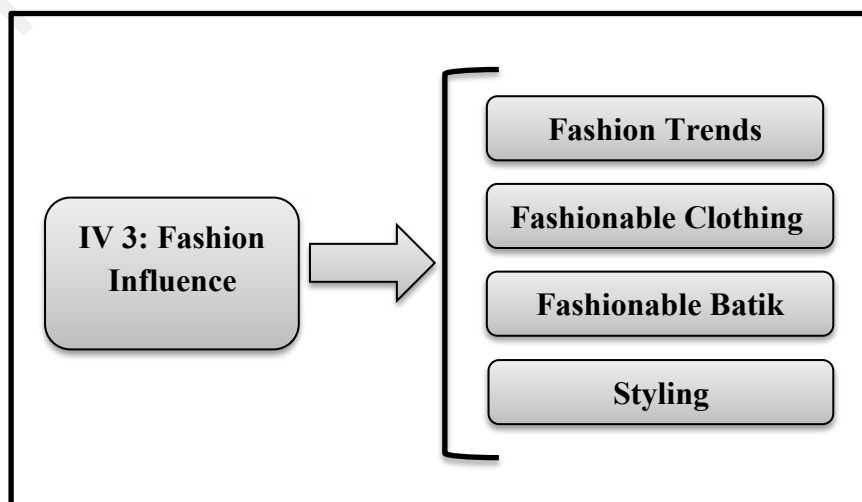


Figure 3.12: Sub Constructs for Independent Variables No. 3

Independent variable number four is media and it assesses the relation of media with fashion clothing and batik, its influence on batik consumer and the consumer exposure to media. Currently media and fashion are tied together more than any time. More importantly consumers are influenced by media and the type of clothing that is more advertised. Seven questions are dedicated to this part.

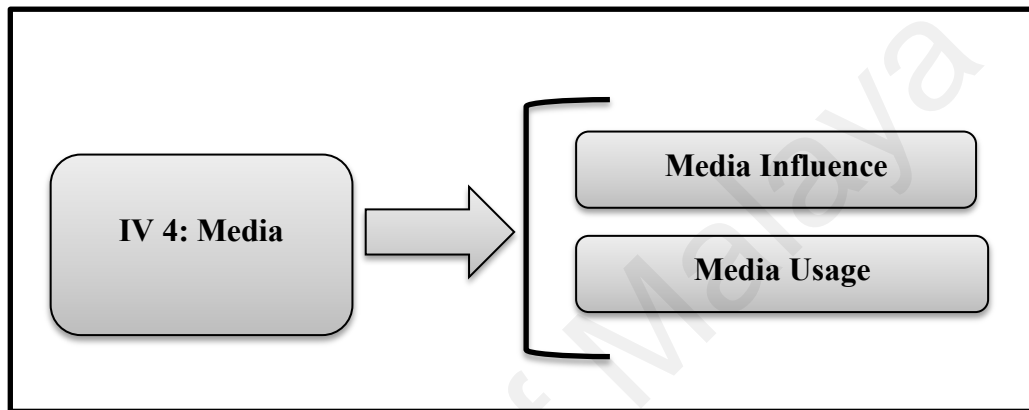


Figure 3.13: Sub Constructs for Independent Variables No. 4

The fifth and last investigated independent variable is clothing values which are very important factors influencing consumers' choice of clothing. Several studies have demonstrated the relative importance that different groups and individuals assign to clothing. In addition, investigations have shown that the attitudes frequently are associated with clothing relate to desires such as conform, self-expression, aesthetic satisfaction, social participation (acceptance), value of comfort, prestige or political value and economic value which all were explained in chapter two. Please refer to Figure 3.14 to see the sub constructs of variable number five.

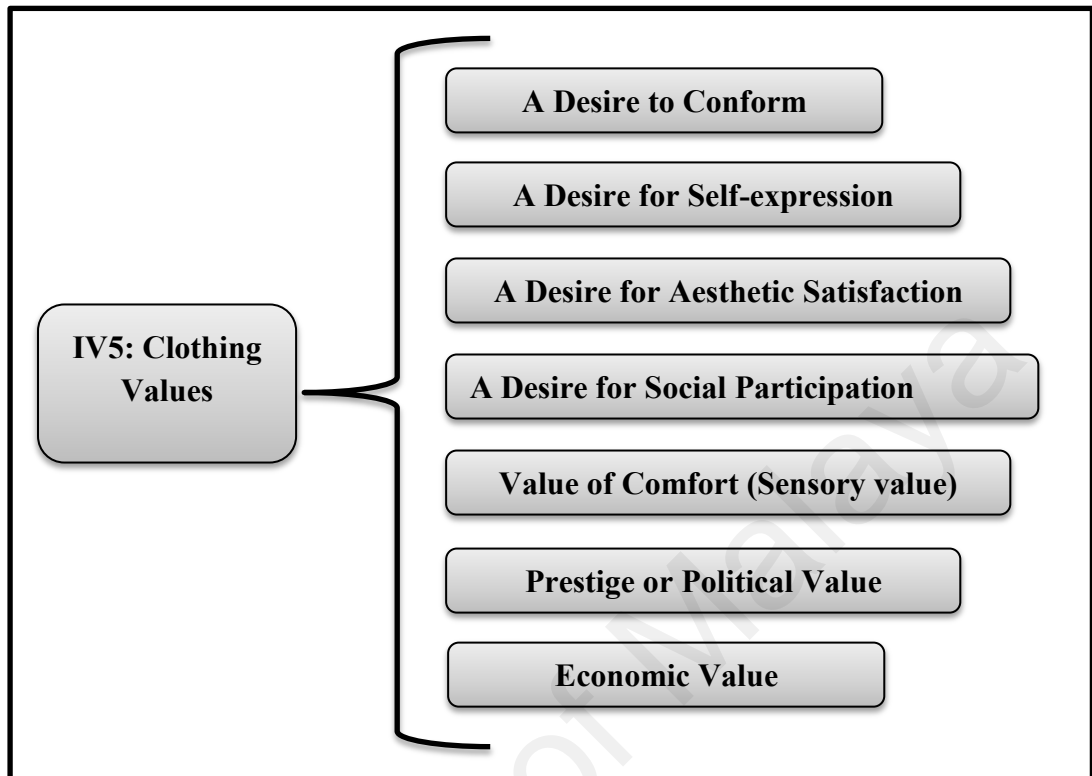


Figure 3.14: Details of Clothing Values IV No. 5

All variables under study were introduced and explained with their sub constructs. The whole model of dependent and independent variables plus other factors is shown in Figure 3.15.

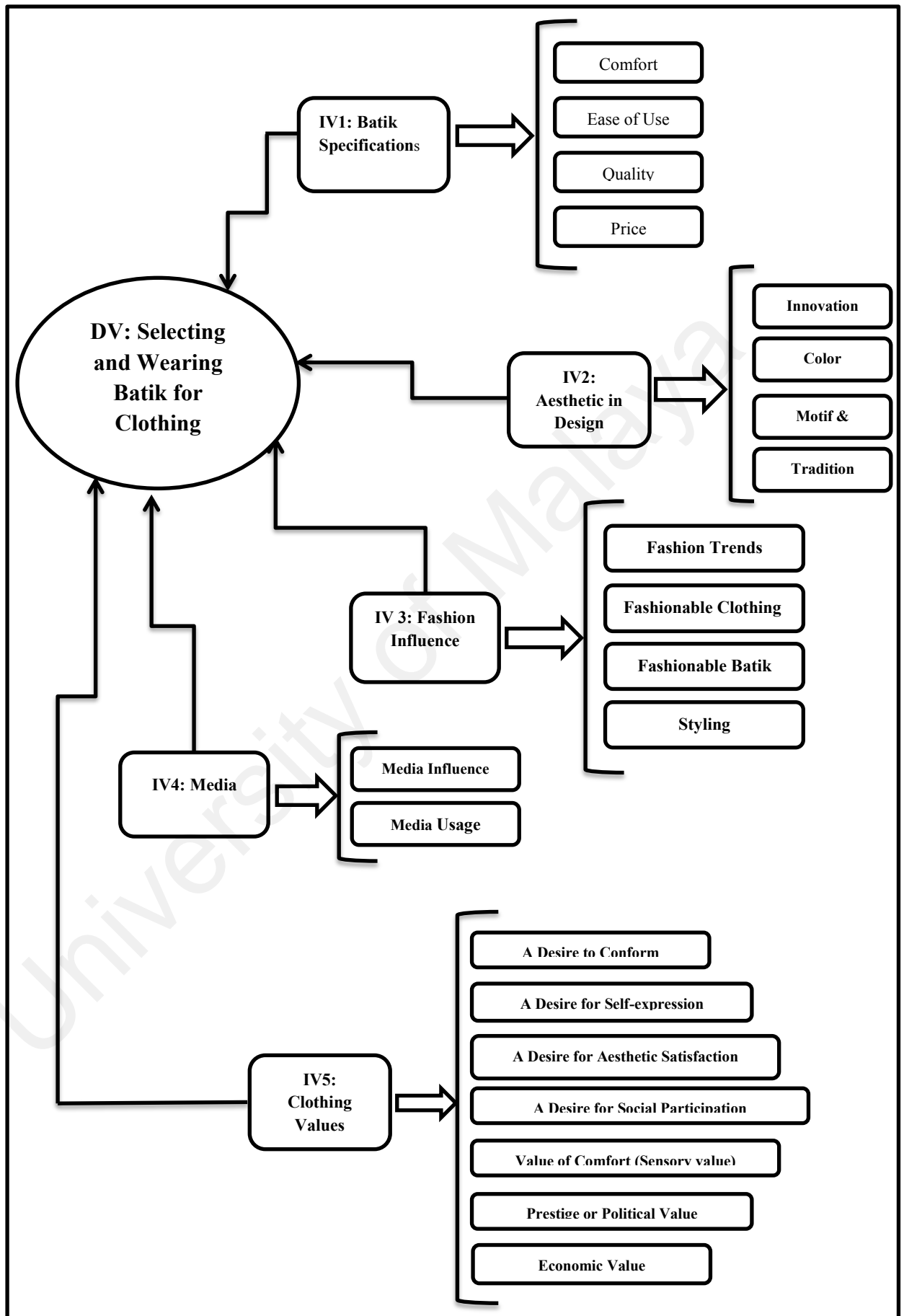


Figure 3.15: The Whole Model of All Variables

3.6 Research Site

In the qualitative part the research site was Klang Valley area and the reason is that the researcher has gone to the site including home, office, workshop, boutique or events of the respondents to conduct the interviews for the research. This matter enabled researcher to become involved in the real practice and understand the experiences of the interviewee which helped to expand the amount of details about the person or the events. Please refer to Figure 3.16 to look at the Klang Valley area from Google Map.

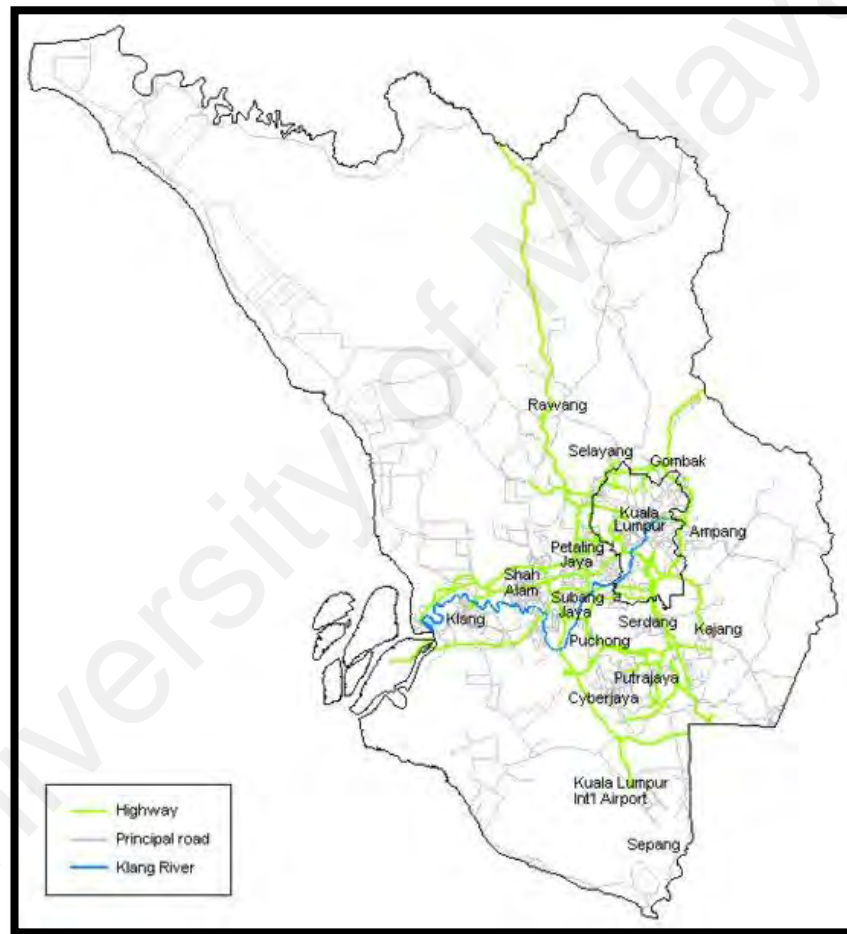


Figure 3.16: Klang Valley Map from Google map

The research site for the quantitative phase of the study is University of Malaya which is located in Kuala Lumpur. Kuala Lumpur is a center for cultural activities and events in Malaysia with numerous art galleries and museums. It is also becoming the

center for innovation and creative industry development in the region. It annually hosts Kuala Lumpur Fashion Week, Piala Seri Endon Batik competition, Kuala Lumpur International Batik Convention and Exhibition which includes international brands as well as local designers. Kuala Lumpur map is shown in picture below.

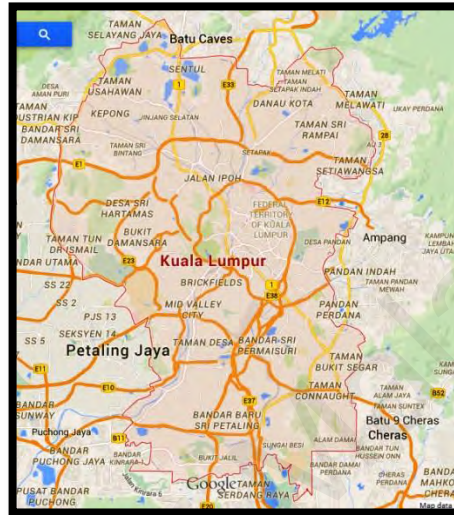


Figure 3.17: Map of Kuala Lumpur

One of the reasons for choosing University of Malaya as the research site to collect quantitative data is that University of Malaya has the variety of background students from different places in Malaysia which can be a good sample for this study. UM map is shown below.



Figure 3.18: University of Malaya Map

3.7 Research Process

As said before the methodology for this study is mixed method research which combines two strategy of inquiry qualitative and quantitative sequentially to obtain best result. Firstly, the data from qualitative part was collected by interviewing experts in the area of batik using purposive sampling. The instrument used was semi-structured interview with open-ended questions. Interviews were documented by recording respondents' voice and photo was taken. Then the recorded data was transcribed using Microsoft Office Word Software and coded.

Quantitative part was done after collecting qualitative data. A Likert Scale Questionnaire was built on qualitative data, literature gap, researcher observation, Feldman theory and Model of Horn research. Validity of questionnaire was checked by research experts (n=5). Final pilot of the study was done on small sample size (n=40) to check the reliability of questions. Reliability of questionnaire was measured by Cronbach's Alpha test and the result was coefficient ($\alpha = 0.936$). Questionnaire was distributed in University of Malaya located in Kuala Lumpur to a sample size of above 460 undergraduate students. The collected data was analyzed by SPSS software. Data from both phases of the research was interpreted and discussed in chapter four and concluded in chapter five. For checking the research process diagram, please refer to Figure 3.19.

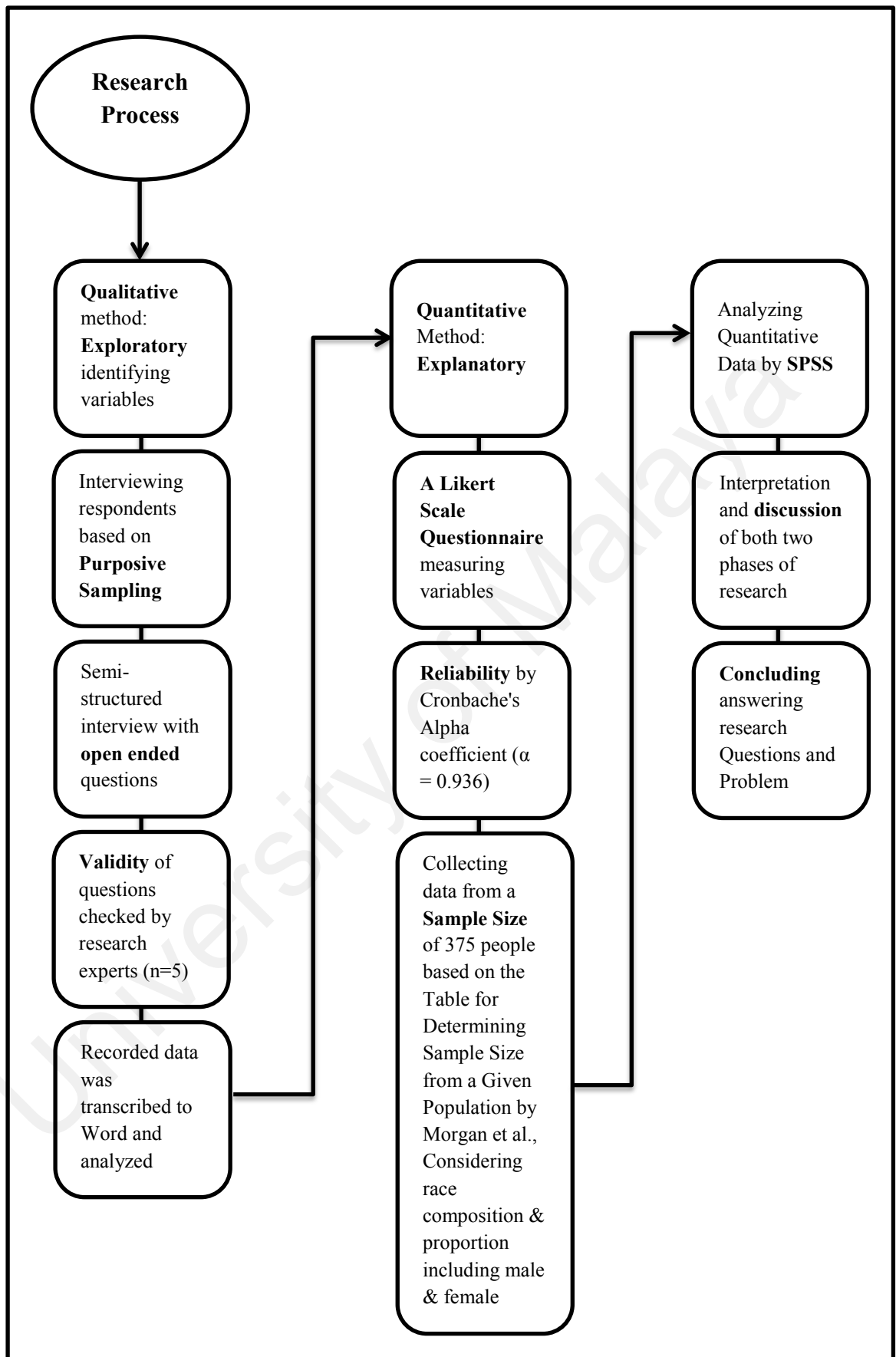


Figure 3.19: Research Process

3.8 Chapter Summary

This chapter looked into the method that was used for doing this research. Mixed methods research was used which combines quantitative and qualitative approaches. Qualitative phase is an exploratory research and the instrument used in this part was semi-structured interviews with open-ended questions, sampling method was non-probability sampling purposive sampling plus saturation and respondents were expert individuals in the area of batik. Quantitative phase used explanatory survey design method which describes and define trends in the population; dependent variable (DV) in this study is the selection and use of hand-drawn batik clothing which is influenced by independent variables that include hand-drawn batik specifications, aesthetic in design, fashion influences, media influences and clothing values. The instrument used was a Likert scale questionnaire in this phase. The questionnaire validity was fully investigated and accepted by consulting with research experts ($n=5$) and among internal consistency methods the Cronbach's coefficient alpha was selected to check the reliability of the instrument and the reliability test result was ($\alpha = 0.913$). Research Sample were young individuals aged 19 to 25 from undergraduate students from University of Malaya; genders, ethnic groups and racial composition were included. The sample size was ($n=375$) defined by Morgan table for determining sample size from a given population. Statistical Package for the Social Sciences (SPSS) is used in this phase of the research.

CHAPTER 4: DATA ANALYSIS AND DISCUSSION

4.1 Chapter Introduction

The result of collected data of both qualitative and quantitative phases of the study is presented and discussed in chapter four. The first phase, the qualitative part discusses the perspectives and ideas of active and influential experts in the batik industry in Malaysia. The second phase of the study which is the quantitative part of the research looked at the ideas of young students aged 19 to 25 in order to find out more about their perceptions towards hand-drawn batik apparel.

4.2 Part One: Qualitative Phase Result and Discussion

As fully explained in the chapter three qualitative section, the researcher used semi-structured interviews in face to face sessions asking open-ended questions. Respondents in this phase include expert individuals in the area of batik who vary from academics to managers, batik producers and fashion designers that were selected based on their background, specialization reputation, and active participations in batik industry. The total number of respondents in this group is 7 people.

4.2.1 Developments of Hand-drawn Batik

The interviewees were asked to share some of the significant developments of contemporary hand-drawn batik in fashion designing from their point of view. This question was a general question which was followed by detailed sub questions that look into hand-drawn batik apparel developments in fashion, design evaluations and issues related to application of hand-drawn batik in fashion designing. Themes extracted from the collected data are key elements of developments, design, color, techniques, material and related issues.

Respondent one believed that the movement of "Malaysia Batik Crafted for the World" is an undeniable development in hand-drawn batik and emphasized on the role of the late Seri Endon Mahmoud and the initiation of the Piala Seri Endon batik competition. She explained about when Datin Seri Endon found out Malaysian batik was disappearing from the scene in the 1990s. She thought to make an attempt at renewing Malaysian batik and make batik producers rethink their products. She decided to set up a movement which is called "Malaysia Batik Crafted for the World". After the movement, the "Piala Seri Endon" competition was set up with a lucrative prize to motivate batik makers to produce. After ten years since starting up the movement, more entrepreneurs are now coming forward to participate.

Respondent one adds that a part of the movement is also an intellectual discourse and one of the ways of it was to have a conference and an exhibition called "KLIB" (Kuala Lumpur International Batik Convention) and through the intellectual discourse KLIB have addressed issues of technology in batik in terms of dye and other methods such as hand-drawn and block batik and share that with people of the world. It has impacted the local Malaysia scene.

"There are also issues related to the application of batik. People are talking about how it can be used; application means actual usage of batik. Malaysia alone of course has gone quite far", respondent one said. So "Batik World Council" was developed and after that "The Malaysian Batik Association" was set up, all under the "Malaysia Batik Crafted for the World" movement. She feels that the movement has impacted the batik scene greatly. Where fashion is concerned, there is no denying that the innovative stage shows that Piala Seri Endon presents seems to be a model for many fashion shows in KL. Furthermore, respondent one saw a big improvement and said that hand-drawn batik has really improved compared to what it was in year 2000. She felt that the movement has achieved quite a lot; it has linked fashion designers with batik makers

and they agreed that they can work together. It is also impacted the type of batik apparel people are wearing. Even young people are wearing very nice batik shirts and batik blouses.

“The main idea of the Piala Seri Endon is to generate new batik makers and to make sure integrated production of batik will be the application of batik to fashion. Otherwise it was the usual Malay baju kurung and that wouldn't be right. I think we have come very far in terms of design clothing and the use of batik.” (Respondent 1)

It implies that because of the efforts of Datin Endon in batik revival, Malaysians would still wear the traditional type of Malay dress.

although respondent three admires Datin Endon's supports and attempts for contemporary developments of batik industry and agreed that Piala Seri Endon competition also persuades designers and batik makers to discover batik again to its full potential; he also believes that the batik industry is only good enough for local consumption because they are not current with what's trending in the world.

Respondent two stated that those graduated from Piala Seri Endon competition can set up their own kind of trend in terms of design. Two of the respondents emphasized that Piala Seri Endon has influenced the outsiders; those batik makers who had not participated in the competition but started to produce the winners design trends in the Klang Valley. The east-coast has also been influenced by this competition and their batik products are much more improved in design. In addition to that the artistic value of the design has very much improved in the context of fundamentals of visual art. Respondent two also pointed out that in the Piala Seri Endon competition (2015), there were representatives from the fashion week and identified certain competitors inviting them into KL fashion week. In addition, the contemporary fashion design industry is growing up in Malaysia and exclusive beautiful batik is one of the good products that can show Malaysian identity.

Conversely, in commenting on the hand-drawn batik developments in fashion, respondent three pointed out that hand-drawn batik is not current with what is trending in the world but they are trying to put it into a better position. Respondent four agreed and believed that, although, the batik industry is being developed by individual artists, it has not yet reached to the industry systematically and it needs more operational leadership management on a much bigger scale. In terms of positioning batik in the current fashion design industry in Malaysia, hand-drawn batik is still not in a place that it should be due to mismanagement and lack of leadership in the fashion industry in Malaysia.

Respondents five and six viewed the developments from the design and technique perspectives; respondent five added that the contemporary batik fashion industry is growing fast as the designers love to create new fashions with exclusive batik dress for ladies and for men.

Moreover, respondent seven mentioned that the development is not as fast as it can be noticed in Indonesia, as people wear and embrace batik as their daily wear. Even all departmental stores have batik everywhere because batik is available from a very cheap price up to very exclusive pricing there. Batik in Malaysia has to stay on the moderate to high pricing scale due to lesser demand. "Hand-drawn batik has no position in fashion market. There are only individuals who have no power or financial sources to position batik in fashion market" respondent seven.

4.2.2 Design and Color

Respondents one and two both noted that one of the changes that were brought by the movement after the year 2000 was the design structure in batik fabric. At one stage batik makers used to make four meters for baju kurung and sarong; the bottoms and the top would be different and the sleeve as well; which they could not sell very well and

only the Malays would buy that for baju kurung. So it was suggested that all four meters should be standard design so that people can buy it for gowns, skirts, pants or they can make other things. So now batik has overall pattern and it's up to the designer, tailor or consumer to decide the design. Another change was adding short sleeves for men shirt to the existing long sleeve shirt market.

Respondent two added that ladies fashion has changed because previously fashion designing was very much on the baju kurung then moved on to the kebaya and now is a blend of kebaya and baju kurung or what customers want to wear. Previously, batik makers would emphasize the fabric, not looking at what is to be the finished or the end product but now they are focusing on the end product. This is more appropriate because fabric is made for a certain design for apparel. So there is no wastage in terms of design. Respondent five agreed and said some of the products are specially made for certain dress such as kebaya or baju kurung or other modern fashion and the placement of the motif or the pattern is planned before it was made into garment. She continued that Malaysia has its own identity that shows the maturity of choosing motifs and colors while considering its design compositions.

Respondent two, explained more that in early 2000s when Piala Seri Endon came into the picture, new young designers entered the market that are not bound by the traditional type of batik design; they have got free flow expressions which they have been trained in colleges. Previously it was self-trained and self-taught so batik makers used to make the batik designs so that it can fit into the conventional type of Malay dress. For ladies, batik fabrics were commonly applied in to baju kurung; they had partial design and the designs were very unintentionally expressions on to fabrics with the emphasis on certain areas of body like the shoulders. Now, the designs are not like before, they are very much structured, very much focused and totally motifs emphasize

on areas where they are going to be placed. Designers use overall designs and freer expressions.

Respondent five stated that the significant developments of hand-drawn batik in fashion design in the past ten years is the design itself that slowly transformed from traditional motifs towards contemporary designs. Respondent seven said the motifs are more modern as in the shapes and design is freer and not as conventional rigid design (explained in 2.5.3 Traditional Malay Batik Dress). There are also less structured designs in the market right now.

In contrast, respondent three believes that the designs are not well researched, where in most cases, it may seem like a rush job, and it's not refined. Respondent four agreed and said excepting a few professional artists the batik is not engineered for a fashion garment in industry; composition and balance in batik design in the commercial market are very average in quality and stated that she believed the designs of batik garments available in the market do not meet the public demands, especially the young generation. She also added that except the collections of few artists that are designing for younger generation, batik apparel in the market are mostly traditional and more suitable for older adults. More than half of the respondents agreed with that. Only respondent one disagreed and said some of the very young designers working in a group using trendy colors and have also taken batik to the area of t-shirt as well. On the other hand, respondent seven believed that: "the local batik garments lacks styling and taste; batik apparel in the market are merely safe design that sells. There are many fantastic technically good batik artists in Kelantan and Terengganu, they just need a good creative director or designer to work with and collaborate. If not effort in details are put to waste as many lines drawn are becoming unnecessary".

Most of respondents agreed that colors used in hand-drawn batik are not based on global seasonal changes. Respondent one said batik colors are so clear and they use multi-color in one fabric. Respondent two said they are not all following global fashion trends in color. Some of designers follow the color trends or the color of the year. Some use bright colors or some do according to what the market demands or have been placed through orders and some are doing it on their own just the way they feel like. Respondent three believed that batik colors are not based on global seasonal changes in fashion; while respondent four believed that colors are not for the taste of young generation and contemporary fashionable local public and still too far from international market. Respondent five mentioned that the designs of batik garments that are available in the market are very bright and colorful seems typical of a tropical country and are suitable for local customers but some textile designers usually based on the color forecast for the next seasons. Respondent seven considered the color palette to be mostly from nature, flora and fauna inspired; and added that the color of Malaysian batik is more vibrant but the color combination is lacking in taste and consumer can find it dated. "People find it hard to match with their existing wardrobe. Customers are mainly Malay that wants traditional type of apparel and seek simple and unique color mixture like different tones of one color" respondent seven.

4.2.3 Technique and Material

Five out of seven respondents pointed out the changes in hand-drawn batik are in design and techniques. Respondent one explained that Malaysian batik tends to have a background more like painting and the design sits by canting on some other background, sometimes multi-color or multi splash. Backgrounds are a new technique and through competition via Piala Seri Endon. Respondent two discussed that during the Piala Seri Endon, various experimental techniques have been applied which are like layers and layers of drawings that look like a painting. Respondent three did not

comment on technique developments. Respondent four mentioned the developments are in innovative techniques by mixture of several methods in batik industry such as hand-drawn and block batik. Respondent five also agreed that developments involved innovation in batik techniques and equipment.

Moreover, respondent six, explained that the hand-drawn batik developments are more experimental by using wax brushwork, strokes, using dye washes to create painterly effects, using layering of wax technique, using of cut-out shapes and etc. as stencils and splashing of wax. All of these are used in combination with the canting and block-printed batik to create a richer 3-D look in the finished batik fabric. Respondent seven also agreed and mentioned that the significant developments of hand drawn batik in the past ten years is namely technique in using more brushes, besides a lot more creative design as in mixing technique of tie and dye with wax canting and natural dyes can be seen.

Respondent one, five and seven agreed that developments involved innovation in batik techniques and material with use of more experimental textile like linen as long as color absorbs. Batik makers used to use jacquard, cheap silk and mostly heavy silk satin; so the variety of fabrics has expanded to include linen, thick cotton, voile and crepe de chine. So today, a lot of different textiles can be seen. Two of the respondents also pointed out the use of natural dyes which is not very common.

4.2.4 Issues of Hand-Drawn Batik in Fashion

More than half of the respondents emphasized that the fashion designers and batik makers need to work together while only one person disagreed and said he does not think that this collaboration can influence the final result at all. However, they stated that batik designers should understand the fashion field and have knowledge of visual arts; that designs must be engineered for clothes. Respondent one said, in making a long

dress the cloth should actually be designed and the design should be engineered for that gown. The batik designer and the fashion designer must work together and she thinks it is not yet happening. “If you go by the old method of production, the design and placement of motifs are not engineered for the garment. Batik makers have engineered the material and expect the designer to use it and that is a failure. They just make the batik and hope that whoever buys that piece of cloth will style the apparel” she said. Respondent two agreed and added that batik makers have started to understand the need to design for an end product and are working toward that.

“Another weakness of course is, batik technique cannot be applied to all types of materials, it can only be on natural fiber, and anything else cannot work due to the process of making batik” respondent one added. The other weakness is that batik is so dependent on the weather. During heavy rains, batik makers cannot produce batik. They say that batik won’t dry. They have to wash it and then they put it out to dry on a drain. When it takes too long to dry then the colors will change and they will merge together and so on. An electric dryer will cost more money and many of them cannot afford that.

Respondents one and seven highlighted the issue of price. If people want a handmade and exotic thing, they have to pay for it. Not many people really want to pay. Respondents three, four and five related the issues affecting batik popularity in dress practice to the design and color; one said print, color palette and texture are issues and advised to get the basics right in fundamentals of visual arts and design; and two other agreed with color scheme and added lack of modern design in terms of motif and cut. Respondent six said that a great danger that most designers fall into is that they tend to put so much detail, “crowding the fabric like a overdone Christmas tree”. Respondent seven also agreed and added taste and style; also there are many batik artists in Kelantan and Terengganu having fantastic techniques, but they need a good creative director or designer to work with and collaborate. Three of respondents, three, five and seven

believed that hand-drawn batik is special and exclusive but batik production is its weakness. In hand-drawn batik production, designers cannot fulfill large orders in a limited time because of the time consuming creation process and inability to keep the consistency in color and design. There are not many skilled workers to produce in large quantity and some batik crafts artisans are very slow workers, so there will be slow production. One other respondent agreed with the exclusivity of batik but underlined the issues of price, taste, style, education that affects batik popularity. Moreover, respondent six added that the fashion garments need to be made properly with excellent stitch work and sewing, not look like home made with shoddy sewing.

4.2.5 Discussion

In this chapter the researcher discussed the themes related to application of hand-drawn batik in fashion designing that includes developments, design, color, technique, material and related issues, through semi-structured interviews with seven expert respondents.

More than half of the respondents believed that the efforts done by the late Datin Seri Endon Mahmoud by setting up the "Malaysia Batik Crafted for the World" movement, followed by "Piala Seri Endon" batik competition had a great impact on the developments of hand-drawn batik in fashion designing in Malaysia and which have influenced apparel design. Especially through the Piala Seri Endon hand-drawn batik competition, young college-trained designers were brought up with new design expressions and innovative techniques in batik. These findings also conform to past literature, such as Khoo (2007) and Yunus (2011), who appreciated and highlighted the efforts of Datin Seri Endon for revitalizing the batik industry and encouraging designers to produce and show off Malaysian batik.

Three of the participants disagreed, and commented that hand-drawn batik developments to date are not enough for positioning it in the Malaysian fashion market. They believed that hand-drawn batik is not currently comparing to world trends and it lacks operational leadership management on a much bigger scale. There are only individuals who have no power or financial resources to position batik in fashion market. In addition, one of the respondents believes that the batik industry is only good enough for local consumption. One stated that developments are not fast enough and demand is not sufficient; that people do not embrace batik as their daily wear and the price is an issue.

Field observations to review current batik fabric and apparel support the statement above. By making a few trips to the fashion and batik related events, fashion shows, batik bazaars and shopping malls selling batiks, it is observed that most of hand-drawn batik apparel in the market do not follow current fashion trends. In shopping malls batik boutiques occupy a minority of retail outlet and even two brands were closed down in KLCC and Starhill Gallery in KL. Hand-drawn batik apparel that are showcased in fashion shows and competitions are mostly one-of-a-kind, exclusive designs which are produced and designed for that special show or a particular customer or very few high fashion batik boutiques. They are far from what is out in the market and produced for public wear. For example compare the series of image presented in Figure 4.1 and Figure 4.2. Collected pictures show that the designs of apparel are very different; apparel available in the market are following the conventional type of Malay dress while apparel presented in fashion shows follow what is showcased in international fashion show.

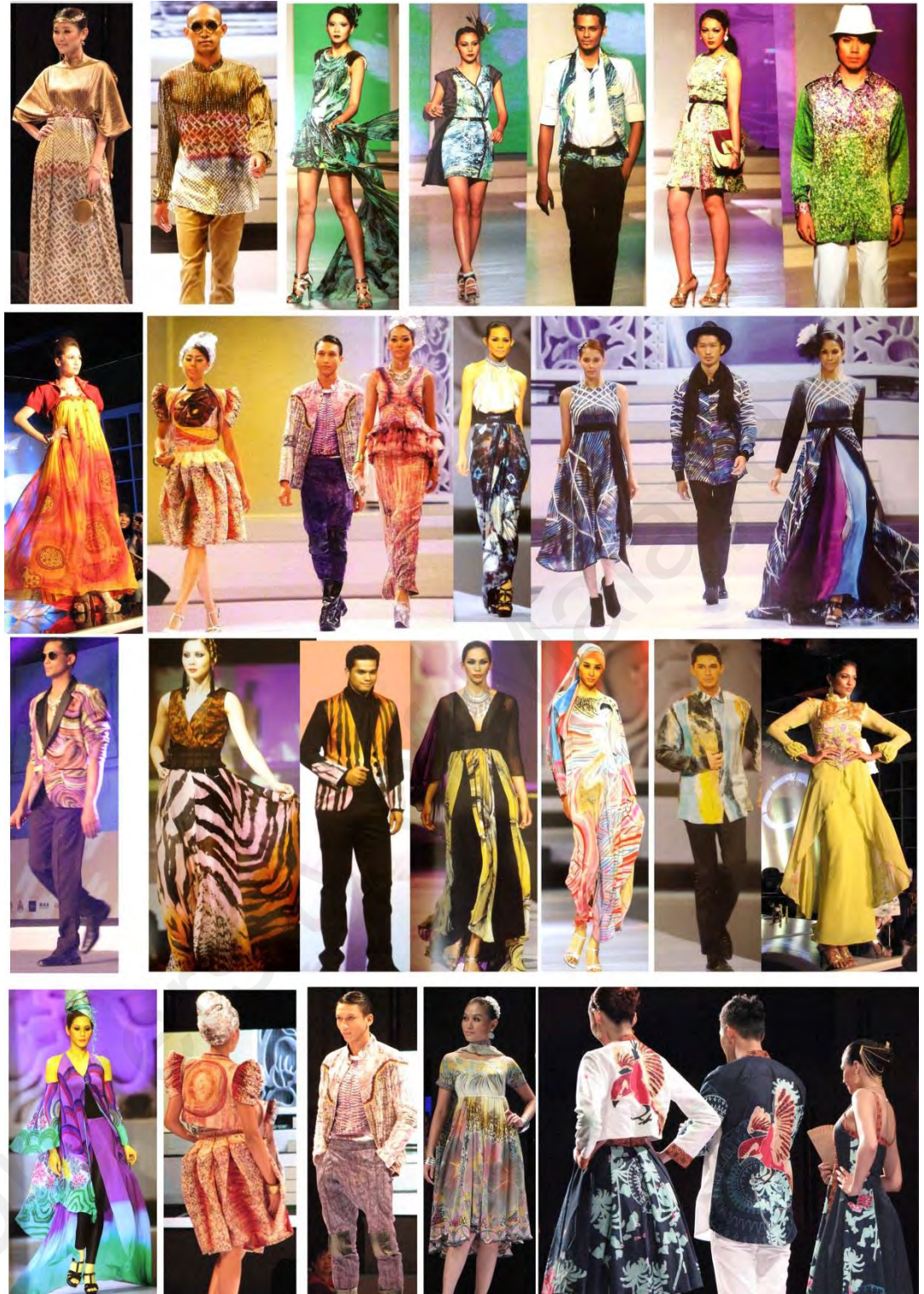


Figure 4.1: Samples of Hand-drawn Batik Apparel Presented in Fashion Shows



Figure 4.2: Samples of Hand-drawn Batik Apparel in the Market

Site observations also confirm the statement from the focused group discussion session plus findings from quantitative part study that “public demand toward batik is not sufficient and people do not embrace batik as their daily wear” conforms. In field trips to office places on Thursdays –which is the batik wear day announced by government- it was observed that most civil servants did not wear batik and only a few did in 2015. In focused group discussion conducted by the researcher, students were not wearing batik and also declared that they do not wear batik as their daily attire. Hand-drawn batik apparel presented in the market is mostly in the form of conventional types of dress or just the fabric itself. In that case customer would have to find a good tailor or dressmaker and choose the desired garment design. While the batik price is high an addition cost must be paid to make the garment. Considering the variety of ready-made non-batik apparel in the market with lower prices, why would the customer take the trouble to undergo this process? The result of the quantitative investigation confirmed that 47% of the sample size does not own batik apparel and only 3% like to wear batik every day.

Five of the respondents noted the design developments in hand-drawn batik in fashion designing. They remark on development in color schemes, innovative techniques by a mixture of several methods, a slow transformation from traditional motifs towards contemporary designs where in the motifs are more modern in the shapes and the design is freer compared to previous conventional rigid design. All in all, most of the respondents believed that the hand-drawn batik developments are mostly in technique, design and material.

Some of respondents referred to the influential efforts of Piala Seri Endon on design and mentioned that the earlier designs were partial with a little emphasis on some parts of the body like the shoulders (conventional type of design); then it changed to overall design and freer expressions. Short sleeve shirts for men were also introduced to

market products. The Piala Seri Endon competition also inspired having a background more like a painting. The designs of apparel are now a blend of baju kurung and kebaya or what customers want to wear. Other influences related to transformation of motif from flora and fauna to more geometric forms and modern motifs. These findings also confirm the study of Arney (1987) in illustrating previous developments in the hand-drawn batik apparel and also to the new developments of batik presented by Yunus (2011).

Respondents also mentioned that developments involved innovation in batik techniques and equipment. More experimental developments included using wax brushwork, brush strokes, using dye washes to create painterly effects, using layering of wax technique and splashing of wax. Furthermore, experiments on various textiles like linen (as long as it absorbs color) confirms to Yunus (2011) findings. More creative design incorporated mixing techniques of tied and dye with wax canting, a combination of canting and block-printed batik to create a richer 3-D look and the use of natural dyes.

Respondents revealed some issues in design which are related to the application of hand-drawn batik in fashion designing. Designs are not well researched, design of batik apparel are not on trend and are mostly traditional and more suitable for older adults. The designs of batik garments available in the market do not meet the public demands especially of the young generation.

In addition to that, the designs in the market are less structured in terms of fulfilling requirements of fundamentals of visual arts and the designs composition and balance are of average quality. Except for a few professional artists, the produced batik is not engineered for a fashion garment in industry and the end product is not considered. Moreover, there is also lack of styling and taste in the local batik garments

according to the expert respondents. Table 4.1 summarizes the key points discussed through the qualitative investigation of this research which relate to batik a garments or apparel.

Table 4.1: Key Points of Hand-drawn Batik Design

| Design in Hand-drawn Batik |
|--|
| <ul style="list-style-type: none"> • Design of batik apparel in the market are not in trend. |
| <ul style="list-style-type: none"> • Designs in the market are less structured and less in depth designs. |
| <ul style="list-style-type: none"> • Composition and balance in batik designs in the market are very average in quality |
| <ul style="list-style-type: none"> • Designs are not well researched |
| <ul style="list-style-type: none"> • The local batik garments lacks of styling and taste. |
| <ul style="list-style-type: none"> • Batik apparel in market are safe designs that sell |
| <ul style="list-style-type: none"> • Batik producers do not consider the design of the end product |
| <ul style="list-style-type: none"> • Except few professional artists the batik is not engineered for a fashion garment in industry |
| <ul style="list-style-type: none"> • Designs of apparel are mostly traditional and more suitable for older adults |
| <ul style="list-style-type: none"> • The designs of batik garments available in the market do not meet the public demands especially young generation. |

Batik colors in the market do not follow global fashion trends in color and producers chose the colors based on market demands or placed orders or on personal desires. Producers tend to use very bright, vibrant and colorful tropical designs. There is a lack of contemporary taste in color combinations and consumers can find them dated. Colors are not to the taste of young generation and contemporary fashionable local public nor, apparently for the international market. People find it hard to match these color designs with their existing wardrobe. Moreover, the color palette is mostly from nature, flora and fauna inspired while customers seek simple and unique color

mixture like different tones of one color. Table 4.2 summarizes the key points discussed through the qualitative investigation of this research which relate to color in batik designs.

Table 4.2: Key Points of Color in Hand-drawn Batik

| Color in Hand-drawn Batik | |
|----------------------------------|--|
| • | Batik colors in the market are bright, vibrant and colorful. |
| • | Color palette is mostly from nature, flora and fauna inspired. |
| • | Colors are not based on global seasonal changes |
| • | Color combination is lacking of taste |
| • | Colors are not for the taste of young generation and contemporary fashionable local public. |
| • | People find it hard to match batik colors with their existing wardrobe. |
| • | Customers seek simple and unique color mixture like different tones of one color. |

Hand-drawn batik does not conform to current trends in the world. It lacks operational leadership management to enable growth of a bigger scale. Demand is not sufficient meaning that it is a cyclical problem because the design is not popular, demand is low, and therefore development is stalled. People do not embrace batik as their daily wear; one reason is that hand-drawn batik is very expensive and price is an issue. Moreover, the design and placement of motifs are not engineered for the garment by the batik maker and they do not consider the finished product. Batik designer and the fashion designer work separately. Although, one of the respondents said that the movements has linked fashion designers with batik makers but through further interview other respondents believed that, in fact, batik makers and designers do not work together. It was mentioned in literature review (referring to Figure 2.10,) that there

was a one-time collaboration of selected fashion designers and batik makers to produce batik collections to showcase in the grand finals of Piala Seri Endon competition in the year 2010. The issue remains of how often these collaborations are repeated or how big are these collaborations in terms of a market scale.

In addition to these conditions, batik production depends on weather. There are not many skilled workers to produce in large quantity. Some batik craft artisans are very slow workers, which hampers production. Fulfilling large orders is a problem and due to the individual hand crafted nature of the work, they cannot keep the consistency in color and design. Table 4.3 summarizes these key problems in relation to fashion design utilizing batik.

Table 4.3: Key Problems of Hand-drawn Batik in Fashion Designing

| Key Problems of Hand-drawn batik in Fashion Designing | |
|--|---|
| • | Self-trained batik makers with less knowledge of fashion, visual art and vision of end product |
| • | Production of traditional type of apparel |
| • | Hand-drawn batik is not current with what is trending in the world |
| • | People do not embrace batik as their daily wear |
| • | Price issue: hand-drawn batik is expensive |
| • | Not enough demands |
| • | Hand-drawn batik developments are slow |
| • | Hand-drawn batik in fashion lacks operational leadership management in bigger scale |
| • | Lack of cooperation between batik designer and the fashion designer |
| • | Design issues: color palette, texture, lack of modern design in terms of motif and cut, lack of taste and style. |
| • | Designs are not engineered for the fashion garment |
| • | Cannot fulfill large orders in a limited time (Time consuming process) |
| • | Cannot keep the consistency in color and design |
| • | Slow Production: not many skilled workers to produce in large quantity |
| • | Batik Makers' Lack of education |
| • | Dependency of batik process on the weather |
| • | Batik colors would fade in washing if do not care properly |

4.2.6 Summary

To summarize, qualitative part of this study has focused on the developments of hand-drawn batik apparel in fashion designing from the experts view. The result of this phase evaluated the batik developments, design, color, technique, material. It also defined the issues of hand-drawn batik in fashion designing. Key elements that influenced these developments were the role of Datin Seri Endon, Malaysia Batik Crafted for the World Movement and Piala Seri Endon Batik Competition. In addition, the hand-drawn batik developments are mostly in technique, design and material.

4.3 Quantitative Phase

As explained in chapter three, the instrument for collecting data in the quantitative phase of this study is by questionnaire. The research site for this part was the University of Malaya and the sample size was 375 people based on the recommendation table from Krejcie and Morgan (1970), which is considered a standard to define sample size from a particular population for research activities. To enable better and more accurate samples, selection was narrowed down by Level of study and Ethnic Group, with data was collected from both female and male students. Table 4.4 outlines the broad details of research sample.

Table 4.4: Sample Characteristics

| Sample Size Characteristics | |
|------------------------------------|-------------------------------------|
| Educational Level | Undergraduate Students of UM |
| Ethnic Group | Malay Chinese Indian Other |
| Gender | Both Female and Male |
| Age | 19-25 |

The samples were Malaysian under graduate students from UM and were chosen based on ethnic race composition of Malay (67%), Chinese (25%), Indian (7%) and other (1%) according to (Department of Statistic Malaysia Official Portal (2010)). For more details please refer to chapter three, Figure 3.4: Malaysian Ethnic Composition Pie Chart. The total of 469 questionnaires was distributed amongst undergraduate students in the months of May and June 2015, incrementally in all sixteen faculties of the University of Malaya, refer to Figure 3.8: List of Faculties, Center and Academy in UM For Bachelor. The sample size total was 375 persons from all ethnic groups in UM, Table 4.5 shows the sample size details for each group.

Table 4.5: Sample Size Categories

| Race Composition | Percentage | Total Sample from UM |
|-------------------------|-------------------|-----------------------------|
| Malay | 67% | 251 |
| Chinese | 25% | 94 |
| Indian | 7% | 26 |
| Other | 1% | 4 |
| Total | 100% | 375 |

After collecting all the questionnaires the process of entering data to SPSS software was started. The questionnaire data of each sample was entered into SPSS software one by one from each faculty. As shown in Table 4.5, ethnic population of the sample for this study is 251 persons for Malays, 94 persons for Chinese, 26 persons for Indians and 4 persons for other. The UM has 16 faculties, therefore after doing the necessary calculations 25 samples were collected from male and female students from each faculty. In the process of entering data into SPSS, some of the questionnaires that

were invalid were excluded from the samples being studied because of not being complete or choosing one answer for all questions.

4.4 Data Analysis

In this section the researcher presents the results of the quantitative collected data from the questionnaire in five sections comprising 79 items. The result presented here is generated by SPSS software includes frequencies and descriptive statistics.

4.4.1 Section 1: Demographics

In this section the researcher collected statistical data related to the population participating in the study which includes age, gender, name of the faculty of the students, monthly households income, household size, the amount of money spent on clothing last year (excluding batik) and the amount of money spent on batik last year.

The age frequency of the students participating in this study is between 19 to 25 years old with the break down shown in the table below.

Table 4.6: Age Frequency

| <i>Age_1_1</i> | | | | | |
|----------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | 19.00 | 4 | 1.1 | 1.1 | 1.1 |
| | 20.00 | 75 | 20.0 | 20.0 | 21.1 |
| | 21.00 | 96 | 25.6 | 25.6 | 46.7 |
| | 22.00 | 95 | 25.3 | 25.3 | 72.0 |
| | 23.00 | 78 | 20.8 | 20.8 | 92.8 |
| | 24.00 | 23 | 6.1 | 6.1 | 98.9 |
| | 25.00 | 4 | 1.1 | 1.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

This research looked into the responses of 190 female and 185 male. Frequency of the genders in the sample size is as follow:

Table 4.7: Gender Frequency

| <i>Gender_1_2</i> | | | | | |
|-------------------|--------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Female | 190 | 50.7 | 50.7 | 50.7 |
| | male | 185 | 49.3 | 49.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The result shows the individuals who participated in this research were 251 Malay, 94 Chinese, 26 Indian and 4 persons from other ethnic groups. The sample population based on their ethnic groups can be seen in the Table 4.8.

Table 4.8: Ethnic Groups Frequency

| <i>Ethnic_Group_1_3</i> | | | | | |
|-------------------------|---------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Malay | 251 | 66.9 | 66.9 | 66.9 |
| | Chinese | 94 | 25.1 | 25.1 | 92.0 |
| | Indian | 26 | 6.9 | 6.9 | 98.9 |
| | Others | 4 | 1.1 | 1.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The data was collected from all the faculties, centers and academies of University of Malaya. The following Table 4.9 shows all these faculties and the frequencies of the samples.

Table 4.9: Name of Faculty, Centre and Academy and their Frequencies

Faculty_1_4

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------------------------|-----------|---------|---------------|-----------------------|
| Valid | Art & Social Science | 24 | 6.4 | 6.4 | 6.4 |
| | Business & Accountancy | 24 | 6.4 | 6.4 | 12.8 |
| | Computer Science & IT | 27 | 7.2 | 7.2 | 20.0 |
| | Dentistry | 25 | 6.7 | 6.7 | 26.7 |
| | Economics & Administration | 26 | 6.9 | 6.9 | 33.6 |
| | Education | 24 | 6.4 | 6.4 | 40.0 |
| | Engineering | 24 | 6.4 | 6.4 | 46.4 |
| | Language and Linguistics | 22 | 5.9 | 5.9 | 52.3 |
| | Law | 26 | 6.9 | 6.9 | 59.2 |
| | Medicine | 23 | 6.1 | 6.1 | 65.3 |
| | Science | 26 | 6.9 | 6.9 | 72.3 |
| | Built Environment | 22 | 5.9 | 5.9 | 78.1 |
| | Sports | 24 | 6.4 | 6.4 | 84.5 |
| | Cultural Centre | 26 | 6.9 | 6.9 | 91.5 |
| | Malay Studies | 16 | 4.3 | 4.3 | 95.7 |
| | Islamic Studies | 16 | 4.3 | 4.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The participants were asked about their monthly household income or their family's income. This question helps the researcher to understand the participants' purchasing power. The result is shown in the Table 4.10.

Table 4.10: Monthly Household Income*Monthly Income 1_5*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|------------------|-----------|---------|---------------|--------------------|
| Valid | Below RM 1,500 | 121 | 32.3 | 32.3 | 32.3 |
| | RM 1,501 – 2,500 | 63 | 16.8 | 16.8 | 49.1 |
| | RM 2,501 – 3,500 | 52 | 13.9 | 13.9 | 62.9 |
| | RM 3,501 – 4,500 | 38 | 10.1 | 10.1 | 73.1 |
| | RM 4,501 – 5,500 | 29 | 7.7 | 7.7 | 80.8 |
| | RM 5,501 – 6,500 | 15 | 4.0 | 4.0 | 84.8 |
| | RM 6,501 – 7,500 | 11 | 2.9 | 2.9 | 87.7 |
| | RM 7,501 – 8,500 | 12 | 3.2 | 3.2 | 90.9 |
| | RM 8,501 or more | 34 | 9.1 | 9.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The next question seeks to know about how many people live together in the family of the participant. The first column of the Table 4.11 shows that how many persons live in one family with the participants together..

Table 4.11: Household Size*Household Size 1_6*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------------|-----------|---------|---------------|--------------------|
| Valid | 1 | 7 | 1.9 | 1.9 | 1.9 |
| | 2 | 22 | 5.9 | 5.9 | 7.7 |
| | 3 | 32 | 8.5 | 8.5 | 16.3 |
| | 4 | 49 | 13.1 | 13.1 | 29.3 |
| | 5 | 96 | 25.6 | 25.6 | 54.9 |
| | 6 | 88 | 23.5 | 23.5 | 78.4 |
| | 7 and above | 81 | 21.6 | 21.6 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The participants were asked how much money they spent on clothing excluding batik in last year. This question helps the researcher to understand how far they are willing to spend on their desirable clothing.

Table 4.12: Money Spent on Clothing

Money_Spent_Clothing_1_7

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------------------|-----------|---------|---------------|--------------------|
| Valid 0 | 12 | 3.2 | 3.2 | 3.2 |
| RM 1 - 500 | 218 | 58.1 | 58.1 | 61.3 |
| RM 501 – 1000 | 69 | 18.4 | 18.4 | 79.7 |
| RM 1001- 2000 | 50 | 13.3 | 13.3 | 93.1 |
| RM 2001 – 3000 | 19 | 5.1 | 5.1 | 98.1 |
| RM 3001 – 4000 | 5 | 1.3 | 1.3 | 99.5 |
| RM 4001 – 5000 | 1 | .3 | .3 | 99.7 |
| RM 5001 and above | 1 | .3 | .3 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

They were also asked that how much money they have spent for purchasing batik in the previous year. The result shows that 271 persons out of 375 participants spent nothing on batik and 2 persons purchased batik between RM 2001-3000. The rest are shown in the Table 4.13 “Money Spent on Batik”.

Table 4.13: Money Spent on Batik

Money_Spent_Batik_1_8

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------|-----------|---------|---------------|--------------------|
| Valid 0 | 273 | 72.8 | 72.8 | 72.8 |
| RM 1 - 500 | 91 | 24.3 | 24.3 | 97.1 |
| RM 501 – 1000 | 5 | 1.3 | 1.3 | 98.4 |
| RM 1001- 2000 | 4 | 1.1 | 1.1 | 99.5 |
| RM 2001 – 3000 | 2 | .5 | .5 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

The last three questions about household monthly income, money spent on clothing and batik were asked to build an understanding for the researcher in order to find a relationship between the participants' purchasing power and their willingness to spend their money on batik or other clothing.

4.4.2 Section 2: Hand-drawn Batik Specifications

In this segment the researcher seeks to find out about comfort, fabric care and quality of hand-drawn batik from the participants perspectives. This is the Likert section of the questionnaire investigating the level of agreement or disagreement to the raised question.

The first question of this part seeks to know if batik is comfortable to wear from the young participants' point of view. The result shows that 64.3 percent of the participants agreed that batik clothing is comfortable to wear. In addition to that 13.3 % of them strongly agreed with that statement and 18.9 % neither agreed nor disagreed. Refer to the Table 4.14 "Batik Comfort" to find about the level of disagreement.

Table 4.14: Batik Comfort

2.1 Batik apparel are comfortable to wear.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|-----------------------|
| Valid Strongly Disagree | 3 | .8 | .8 | .8 |
| Disagree | 10 | 2.7 | 2.7 | 3.5 |
| Neither agree nor disagree | 71 | 18.9 | 18.9 | 22.4 |
| Agree | 241 | 64.3 | 64.3 | 86.7 |
| Strongly Agree | 50 | 13.3 | 13.3 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

The next statement looks for the level of agreement or disagreement of the participants about whether batik fabric or apparel requires special care compared to non-batik apparel. It is interesting to discover that 74% of the participants agreed and strongly agreed that batik apparel require special fabric care comparing to other apparel; while 4.3% disagreed and 21.1 % were neutral. Refer to Table 4.15 for this data.

Table 4.15: Batik Special Care

2.2 Batik apparel requires special care compared to non-batik apparel.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Disagree | 16 | 4.3 | 4.3 | 4.3 |
| | Neither agree nor disagree | 79 | 21.1 | 21.1 | 25.3 |
| | Agree | 203 | 54.1 | 54.1 | 79.5 |
| | Strongly Agree | 77 | 20.5 | 20.5 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Question 2.3 seeks to know if fabric care influences their choice of apparel. Among participants, 72.8 % agreed or strongly agreed with this statement (that fabric care requirements affect their choice of apparel). Refer to the Table 4.16.

Table 4.16: Fabric Care Influence on Choice of Apparel

2.3 Fabric care is a factor that influences my selection of apparel.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 3 | .8 | .8 | .8 |
| | Disagree | 13 | 3.5 | 3.5 | 4.3 |
| | Neither agree nor disagree | 86 | 22.9 | 22.9 | 27.2 |
| | Agree | 201 | 53.6 | 53.6 | 80.8 |
| | Strongly Agree | 72 | 19.2 | 19.2 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Participants were asked their opinion about the quality of hand-drawn batik. More than half of the participants agreed that some batik apparel does not have high quality and in contrast, 11.4 % disagreed with that statement. Refer to the Table 4.17.

Table 4.17: Batik Apparel Quality

2.4 Some of batik apparel do not have high quality.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 5 | 1.3 | 1.3 | 1.3 |
| | Disagree | 38 | 10.1 | 10.1 | 11.5 |
| | Neither agree nor disagree | 133 | 35.5 | 35.5 | 46.9 |
| | Agree | 175 | 46.7 | 46.7 | 93.6 |
| | Strongly Agree | 24 | 6.4 | 6.4 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Question 2.5 complement the question 2.4 about quality and is looking into the quality of batik colors particularly if they fade away after washing. Among the participants, 55.8 % agreed and strongly agreed that batik colors fades away after washing while 11.4% disagreed with that statement. It is shown in the Table 4.18.

Table 4.18: Batik Colors Quality

2.5 The colors of some of batik apparel fade after washing.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 5 | 1.3 | 1.3 | 1.3 |
| | Disagree | 38 | 10.1 | 10.1 | 11.5 |
| | Neither agree nor disagree | 123 | 32.8 | 32.8 | 44.3 |
| | Agree | 172 | 45.9 | 45.9 | 90.1 |
| | Strongly Agree | 37 | 9.9 | 9.9 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The variety of fabric used for batik apparel are considered for this statement. Between the students, 47.5 % agreed or strongly agree that batik fabrics are mostly limited to silk, satin and cotton. However 16.5% disagreed or strongly disagreed to the mentioned statement. In addition to that 36% neither agreed nor disagreed.

Table 4.19: Variety of Batik Fabric

2.6 Batik fabrics do not have variety of materials and are limited mostly to silk, satin and cotton.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 9 | 2.4 | 2.4 | 2.4 |
| | Disagree | 53 | 14.1 | 14.1 | 16.5 |
| | Neither agree nor disagree | 135 | 36.0 | 36.0 | 52.5 |
| | Agree | 153 | 40.8 | 40.8 | 93.3 |
| | Strongly Agree | 25 | 6.7 | 6.7 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The researcher asked the ideas of the participants about the relationship between good quality batik and its price. Among participants, 89.6% agreed or strongly agree that good quality batik is expensive. Refer to the Table 4.20.

Table 4.20: Price and Quality of Batik

2.7 Good quality hand drawn batik apparel is expensive.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 1 | .3 | .3 | .3 |
| | Disagree | 3 | .8 | .8 | 1.1 |
| | Neither agree nor disagree | 35 | 9.3 | 9.3 | 10.4 |
| | Agree | 145 | 38.7 | 38.7 | 49.1 |
| | Strongly Agree | 191 | 50.9 | 50.9 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Means and standard deviations for section two representing all statements relating to hand-drawn batik specifications are shown in the following table.

Table 4.21: Means and Standard Deviations for Section 2

| | N | Mean | SD |
|--|-----|--------|--------|
| 2.1 Batik apparel are comfortable to wear. | 375 | 3.8667 | .69631 |
| 2.2 Batik apparel requires special care comparing to non-batik apparel. | 375 | 3.9093 | .76157 |
| 2.3 Fabric care is a factor that influences my selection of apparel. | 375 | 3.8693 | .78522 |
| 2.4 Some of batik apparel do not have high quality. | 375 | 3.4667 | .81322 |
| 2.5 The colors of some of batik apparel fade after washing. | 375 | 3.5280 | .85508 |
| 2.6 Batik fabrics do not have variety of materials and are limited mostly to silk, satin and cotton. | 375 | 3.3520 | .88893 |
| 2.7 Good quality hand drawn batik apparel is expensive. | 375 | 4.3920 | .71158 |
| Valid N (listwise) | 375 | | |

4.4.3 Section 3: Design, Fashion and Media

The purpose of this section is to look at the following independent variables mentioned before from the viewpoint of the young participants of this research; these independent variables are: design of batik; relations between fashion and batik; and media influence on consumers. The part related to the design of batik consists of innovation in design, color, motif and pattern and tradition.

4.4.3.1 Design

The first part in the design aspect of the questionnaire is about innovation and is consisted of four statements all related to perception of innovations in hand-drawn batik design of fabric and apparel. Participants were asked about repetition in batik design. The result showed that 58 % of students agreed and strongly agreed that they keep

seeing repetitive designs in batik. Only 17 % disagreed with the phrase above while 25% were neither agree nor disagree.

Table 4.22: Repetition in Batik Design

3.1 We keep seeing repetitive designs in batik.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 1 | .3 | .3 | .3 |
| Disagree | 64 | 17.1 | 17.1 | 17.3 |
| Neither agree nor disagree | 93 | 24.8 | 24.8 | 42.1 |
| Agree | 191 | 50.9 | 50.9 | 93.1 |
| Strongly Agree | 26 | 6.9 | 6.9 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

The students were asked their ideas about the statement that: “there is no innovation in most of batik design fabrics in the market”. The result is shown in the Table 4.23.

Table 4.23: Innovation in Batik Fabric Design

3.2 There is no innovation in most of batik design fabrics in the market.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 11 | 2.9 | 2.9 | 2.9 |
| Disagree | 104 | 27.7 | 27.7 | 30.7 |
| Neither agree nor disagree | 119 | 31.7 | 31.7 | 62.4 |
| Agree | 123 | 32.8 | 32.8 | 95.2 |
| Strongly Agree | 18 | 4.8 | 4.8 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

The same idea was asked again but this time not about the fabric but about the design of apparel which used batik fabric. The result showed that 42.1 % of the

participants disagreed and strongly disagreed with this statement while 26.4 % agreed and 31.5 % neither agreed nor disagreed.

Table 4.24: Creativity in Batik Apparel Design

3.3 Most batik apparel in the market has no creativity in design.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 20 | 5.3 | 5.3 | 5.3 |
| | Disagree | 138 | 36.8 | 36.8 | 42.1 |
| | Neither agree nor disagree | 118 | 31.5 | 31.5 | 73.6 |
| | Agree | 83 | 22.1 | 22.1 | 95.7 |
| | Strongly Agree | 16 | 4.3 | 4.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

In answering the statement that “Batik apparel in the market do not have variety in types of design”, the result showed that 39.5 % disagreed or strongly disagreed and in contrast 31.7 % agreed or strongly agreed. Meanwhile, 28.8 neither agreed nor disagreed. The result is shown in Table 4.25.

Table 4.25: Variety in Types of Design

3.4 Batik apparel in the market does not have variety in types of design.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 22 | 5.9 | 5.9 | 5.9 |
| | Disagree | 126 | 33.6 | 33.6 | 39.5 |
| | Neither agree nor disagree | 108 | 28.8 | 28.8 | 68.3 |
| | Agree | 108 | 28.8 | 28.8 | 97.1 |
| | Strongly Agree | 11 | 2.9 | 2.9 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The second part of the design section concerns color, and five statements were designed in the following. The first one looks into color combination in batik designs

and asks students if the color combinations are not attractive. The result in the following table showed that the total of 62.1% of the participant disagreed or strongly disagreed with this statement. However 15.5 % found batik colors not attractive while 22.4 % were neutral.

Table 4.26: Color in Batik Design

3.5 Color Combinations in batik are not attractive.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 44 | 11.7 | 11.7 | 11.7 |
| | Disagree | 189 | 50.4 | 50.4 | 62.1 |
| | Neither agree nor disagree | 84 | 22.4 | 22.4 | 84.5 |
| | Agree | 48 | 12.8 | 12.8 | 97.3 |
| | Strongly Agree | 10 | 2.7 | 2.7 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

For the color harmony in designs, only 16 % agreed that there is no harmony in batik colors however 60 % of participants disagreed or strongly disagreed with the following statement.

Table 4.27: Color Harmony in Batik

3.6 There is no harmony between colors in most batik designs.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 36 | 9.6 | 9.6 | 9.6 |
| | Disagree | 189 | 50.4 | 50.4 | 60.0 |
| | Neither agree nor disagree | 90 | 24.0 | 24.0 | 84.0 |
| | Agree | 47 | 12.5 | 12.5 | 96.5 |
| | Strongly Agree | 13 | 3.5 | 3.5 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Participants were asked if batik colors are based on global fashion seasonal change and the result showed 37.1% agreed and 29.6% disagreed. Additionally, 33.3% were neutral. This result is in contrast with the data result from the qualitative section of the investigation while most of the respondents agreed that colors are not based on global fashion seasonal changes. Table 4.28 shows the details.

Table 4.28: Colors and Global Seasonal Change

3.7 Batik colors are not based on global fashion seasonal change.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 19 | 5.1 | 5.1 | 5.1 |
| | Disagree | 92 | 24.5 | 24.5 | 29.6 |
| | Neither agree nor disagree | 125 | 33.3 | 33.3 | 62.9 |
| | Agree | 115 | 30.7 | 30.7 | 93.6 |
| | Strongly Agree | 24 | 6.4 | 6.4 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Next phrase seeks to find out that if the colors used in batik are traditional from the participants perspectives. The result revealed that 67.5 % of them believed that colors of batik are mostly traditional while 10.7 % disagree and 21.9 % were neutral.

Table 4.29: Traditional Colors in Batik

3.8 Colors of batik are mostly traditional.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 3 | .8 | .8 | .8 |
| | Disagree | 37 | 9.9 | 9.9 | 10.7 |
| | Neither agree nor disagree | 82 | 21.9 | 21.9 | 32.5 |
| | Agree | 202 | 53.9 | 53.9 | 86.4 |
| | Strongly Agree | 51 | 13.6 | 13.6 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

This phrase finishes the color section by asking the participants if the color influence their choice of apparel. It is interesting to know that 82.4% agreed that color is very influential on their choice of apparel and 5.9 % disagreed. Refer to the Table 4.30.

Table 4.30: Color Influence on Apparel Selection

3.9 Color is very influential on my choice of apparel.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Disagree | 22 | 5.9 | 5.9 | 5.9 |
| | Neither agree nor disagree | 44 | 11.7 | 11.7 | 17.6 |
| | Agree | 200 | 53.3 | 53.3 | 70.9 |
| | Strongly Agree | 109 | 29.1 | 29.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The third part of design section looks into motif and patterns of the designs over six questions. It was asked from the students who took parts in this study if they agree that most of batik motifs and patterns are too busy. The result indicated that 35.5 % of the students think that most of batik motifs and patterns are too busy; however 18.2 % disagreed and while 46.4 % neither agreed nor disagreed which is shown in the Table 4.31.

Table 4.31: Batik Motifs and patterns

3.10 Most of batik motifs and patterns are too busy.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 10 | 2.7 | 2.7 | 2.7 |
| | Disagree | 58 | 15.5 | 15.5 | 18.1 |
| | Neither agree nor disagree | 174 | 46.4 | 46.4 | 64.5 |
| | Agree | 111 | 29.6 | 29.6 | 94.1 |
| | Strongly Agree | 22 | 5.9 | 5.9 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

When the participant were asked about their taste in design preference, 73.6 % of them preferred more simple and modern patterns while only 5.1 % of them disagreed which is shown in the following table. It confirms what was resulted in qualitative part that respondent said customers seek more simple designs in batik.

Table 4.32: Preference in Simple and Modern Design

3.11 I prefer more simple and modern patterns.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 4 | 1.1 | 1.1 | 1.1 |
| | Disagree | 15 | 4.0 | 4.0 | 5.1 |
| | Neither agree nor disagree | 80 | 21.3 | 21.3 | 26.4 |
| | Agree | 195 | 52.0 | 52.0 | 78.4 |
| | Strongly Agree | 81 | 21.6 | 21.6 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

In answering the phrase “I like to wear floral motif design batik”, 17.6 % of participants disagreed however 50.2 % liked to wear floral design batik and 32.3 % neither agreed nor disagreed. Refer to the Table 4.33.

Table 4.33: Floral Motif Design Batik Preference

3.12 I like to wear floral motif design batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 13 | 3.5 | 3.5 | 3.5 |
| | Disagree | 53 | 14.1 | 14.1 | 17.6 |
| | Neither agree nor disagree | 121 | 32.3 | 32.3 | 49.9 |
| | Agree | 142 | 37.9 | 37.9 | 87.7 |
| | Strongly Agree | 46 | 12.3 | 12.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Researcher asked young students ideas' about abstract motif designs preference and the result revealed that 57 % of the sample size liked abstract motif design in batik while 10.1 % of them disagreed. In addition 32.8 % neither agreed nor disagreed.

Table 4.34: Abstract Motif Design Batik Preference

3.13 I like to wear abstract motif design batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 6 | 1.6 | 1.6 | 1.6 |
| | Disagree | 32 | 8.5 | 8.5 | 10.1 |
| | Neither agree nor disagree | 123 | 32.8 | 32.8 | 42.9 |
| | Agree | 167 | 44.5 | 44.5 | 87.5 |
| | Strongly Agree | 47 | 12.5 | 12.5 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The researcher simply asked the participant about the proportion of motif to the whole design and 52.8 % agreed that motifs are very big in some batik designs. Among them 8.3 % disagreed while 38.9 % neither agreed nor disagreed which is shown in following table.

Table 4.35: Motif Proportion in Design

3.14 Motifs are very big in some batik designs.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 3 | .8 | .8 | .8 |
| | Disagree | 28 | 7.5 | 7.5 | 8.3 |
| | Neither agree nor disagree | 146 | 38.9 | 38.9 | 47.2 |
| | Agree | 168 | 44.8 | 44.8 | 92.0 |
| | Strongly Agree | 30 | 8.0 | 8.0 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Last statement in this part mentions that most batik patterns and motifs have been repeated for a long time. Amongst students 58.4 % agreed while 7.5 % disagreed and 34.1% of the students neither agreed nor disagreed. Refer to following table.

Table 4.36: Repetition in Batik Motifs and Patterns

3.15 Most batik patterns and motifs have been repeated for a long time.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 4 | 1.1 | 1.1 | 1.1 |
| Disagree | 24 | 6.4 | 6.4 | 7.5 |
| Neither agree nor disagree | 128 | 34.1 | 34.1 | 41.6 |
| Agree | 181 | 48.3 | 48.3 | 89.9 |
| Strongly Agree | 38 | 10.1 | 10.1 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

In the fourth part of the design section the researcher seeks to define the participants' ideas regarding batik and tradition. Among participants 53.8 % agreed that batik apparel in the market is more suitable for older adults. It is displayed in the Table 4.37.

Table 4.37: Batik Apparel for Older Adult

3.16 Batik apparel in the market is more suitable for older adults.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 11 | 2.9 | 2.9 | 2.9 |
| Disagree | 76 | 20.3 | 20.3 | 23.2 |
| Neither agree nor disagree | 86 | 22.9 | 22.9 | 46.1 |
| Agree | 155 | 41.3 | 41.3 | 87.5 |
| Strongly Agree | 47 | 12.5 | 12.5 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

In answering the statement that “most batik designs are very old”, 30.4 % participants disagreed, 34.6 % agreed while 34.9 % neither agreed nor disagreed which is shown in Table 4.38.

Table 4.38: Old Type of Design in Batik

3.17 Most batik designs are very old.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|-----------------------|
| Valid | Strongly Disagree | 22 | 5.9 | 5.9 | 5.9 |
| | Disagree | 92 | 24.5 | 24.5 | 30.4 |
| | Neither agree nor disagree | 131 | 34.9 | 34.9 | 65.3 |
| | Agree | 101 | 26.9 | 26.9 | 92.3 |
| | Strongly Agree | 29 | 7.7 | 7.7 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Question 3.18 asked students’ viewpoint about traditional batik apparel in the market. 57.6 % of them agreed that batik apparel in the market is mostly traditional, 15.2 % disagreed and 27.2 neither agreed nor disagreed. This result also conforms to qualitative finding when respondents in group one agreed that batik apparel in the market are mostly traditional.

Table 4.39: Traditional Batik in Market

3.18 Batik apparel in the market is mostly traditional.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|-----------------------|
| Valid | Strongly Disagree | 9 | 2.4 | 2.4 | 2.4 |
| | Disagree | 48 | 12.8 | 12.8 | 15.2 |
| | Neither agree nor disagree | 102 | 27.2 | 27.2 | 42.4 |
| | Agree | 183 | 48.8 | 48.8 | 91.2 |
| | Strongly Agree | 33 | 8.8 | 8.8 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

To finish the batik and tradition part, students were asked if they prefer to wear clothing symbolic to their culture. Between all participants 13.3% disagreed, in contrast with 50.7% agreed while 38.7% neither agreed nor disagreed which is shown in the Table 4.40.

Table 4.40: Wearing Apparel Symbolic to the Culture

3.19 I prefer to wear clothing symbolic to my culture.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 9 | 2.4 | 2.4 | 2.4 |
| | Disagree | 41 | 10.9 | 10.9 | 13.3 |
| | Neither agree nor disagree | 135 | 36.0 | 36.0 | 49.3 |
| | Agree | 145 | 38.7 | 38.7 | 88.0 |
| | Strongly Agree | 45 | 12.0 | 12.0 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Means and standard deviations for section two, Design part which includes statements relating to hand-drawn batik apparel innovation, color, motif, pattern and tradition from 3.1 to 3.19 are shown in next page Table 4.41.

Table 4.41: Means and Standard Deviations for Section 3 Design Part

| | N | Mean | SD |
|---|-----|--------|---------|
| 3.1 We keep seeing repetitive designs in batik. | 375 | 3.4720 | .86441 |
| 3.2 There is no innovation in most of batik design fabrics in the market. | 375 | 3.0880 | .95360 |
| 3.3 Most batik apparel in the market has no creativity in design. | 375 | 2.8320 | .97347 |
| 3.4 Batik apparel in the market does not have variety in types of design. | 375 | 2.8933 | .98346 |
| 3.5 Color Combinations in batik are not attractive. | 375 | 2.4427 | .94857 |
| 3.6 There is no harmony between colors in most batik designs. | 375 | 2.4987 | .95030 |
| 3.7 Batik colors are not based on global fashion seasonal change. | 375 | 3.0880 | 1.00280 |
| 3.8 Colors of batik are mostly traditional. | 375 | 3.6960 | .85491 |
| 3.9 Color is very influential on my choice of apparel. | 375 | 4.0560 | .80078 |
| 3.10 Most of batik motifs and patterns are too busy. | 375 | 3.2053 | .86709 |
| 3.11 I prefer more simple and modern patterns. | 375 | 3.8907 | .82169 |
| 3.12 I like to wear floral motif design batik. | 375 | 3.4133 | .99051 |
| 3.13 I like to wear abstract motif design batik. | 375 | 3.5787 | .87360 |
| 3.14 Motifs are very big in some batik designs. | 375 | 3.5173 | .78016 |
| 3.15 Most batik patterns and motifs have been repeated for a long time. | 375 | 3.6000 | .79772 |
| 3.16 Batik apparel in the market is more suitable for older adults. | 375 | 3.4027 | 1.03701 |
| 3.17 Most batik designs are very old. | 375 | 3.0613 | 1.02846 |
| 3.18 Batik apparel in the market is mostly traditional. | 375 | 3.4880 | .90998 |
| 3.19 I prefer to wear clothing symbolic to my culture. | 375 | 3.4693 | .92412 |
| Valid N (listwise) | 375 | | |

4.4.3.2 Fashion and Media

The next part of the design section concerns for fashion and media and tries to find a relationship between batik and fashion. The first statement asks about following the fashion trends and caring about fashion. Although, 14.7% of the students do not care about fashion and following the trends and 34.7% neither agreed nor disagreed but 48% care about fashion and follow the trends. Please refer to the Table 4.42.

Table 4.42: Fashion and Trends*3.20 I care about fashion and I follow the trends.*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 10 | 2.7 | 2.7 | 2.7 |
| | Disagree | 55 | 14.7 | 14.7 | 17.3 |
| | Neither agree nor disagree | 130 | 34.7 | 34.7 | 52.0 |
| | Agree | 130 | 34.7 | 34.7 | 86.7 |
| | Strongly Agree | 50 | 13.3 | 13.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Amongst the participants, 50.4% prefer to wear fashionable apparel while 14.1 % disagree and 35.5 % neither agreed nor disagreed which is shown in the Table 4.43.

Table 4.43: Preference in Wearing Fashionable Apparel*3.21 I prefer to wear fashionable apparel.*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 11 | 2.9 | 2.9 | 2.9 |
| | Disagree | 42 | 11.2 | 11.2 | 14.1 |
| | Neither agree nor disagree | 133 | 35.5 | 35.5 | 49.6 |
| | Agree | 153 | 40.8 | 40.8 | 90.4 |
| | Strongly Agree | 36 | 9.6 | 9.6 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Between all participants, 26.7% agreed that batik apparel in the market is not fashionable, in contrast 36.5% disagreed and 36.8% were neutral. The result is presented in the Table 4.44.

Table 4.44: Fashionable Batik Apparel*3.22 Batik apparel in the market is not fashionable.*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 21 | 5.6 | 5.6 | 5.6 |
| | Disagree | 116 | 30.9 | 30.9 | 36.5 |
| | Neither agree nor disagree | 138 | 36.8 | 36.8 | 73.3 |
| | Agree | 84 | 22.4 | 22.4 | 95.7 |
| | Strongly Agree | 16 | 4.3 | 4.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

In replying to “batik apparel in the market does not follow global fashion trends”, 30.7% of the students agreed with the sentence stated above and also 31 % of them disagreed but 38.4% neither agreed nor disagreed. Refer to the Table 4.45.

Table 4.45: Global Fashion Trends in Batik*3.23 Batik apparel in the market does not follow the global fashion trends.*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 19 | 5.1 | 5.1 | 5.1 |
| | Disagree | 97 | 25.9 | 25.9 | 30.9 |
| | Neither agree nor disagree | 144 | 38.4 | 38.4 | 69.3 |
| | Agree | 99 | 26.4 | 26.4 | 95.7 |
| | Strongly Agree | 16 | 4.3 | 4.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Among participants, 49.4% disagreed to the statement that batik clothes cannot be styled up with modern fashion while 26.7% neither agreed nor disagreed and 24% agreed. This result is in contrast with what was resulted in first part that people find it hard to match batik colors with their existing wardrobe. Refer to the Table 4.46.

Table 4.46: Styling up Batik*3.24 Batik clothes cannot be styled up with modern fashionable items.*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 46 | 12.3 | 12.3 | 12.3 |
| | Disagree | 139 | 37.1 | 37.1 | 49.3 |
| | Neither agree nor disagree | 100 | 26.7 | 26.7 | 76.0 |
| | Agree | 67 | 17.9 | 17.9 | 93.9 |
| | Strongly Agree | 23 | 6.1 | 6.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

For have a fashionable batik garment, 42.6% of the participants agreed that consumers should consult with a fashion designer and order their garments. In contrast 16.3% disagreed while 41.1% neither agreed nor disagreed which is displayed in the Table 4.47.

Table 4.47: Ordering a Fashionable Batik Garment*3.25 For having a fashionable batik garments consumers should consult with a fashion designer and order their garments.*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 7 | 1.9 | 1.9 | 1.9 |
| | Disagree | 54 | 14.4 | 14.4 | 16.3 |
| | Neither agree nor disagree | 154 | 41.1 | 41.1 | 57.3 |
| | Agree | 137 | 36.5 | 36.5 | 93.9 |
| | Strongly Agree | 23 | 6.1 | 6.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Students were asked that “do they wear batik apparel if Malaysian designers follow the global fashion trends in using batik?” and the result revealed that 18.9%

disagreed while 46.9% agreed; however, 34.1% neither agreed nor disagreed. Refer to the Table 4.48.

Table 4.48: Following Fashion Trends in Batik

3.26 I will wear batik if Malaysian designers, follow the global fashion trends in using batik.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 9 | 2.4 | 2.4 | 2.4 |
| Disagree | 62 | 16.5 | 16.5 | 18.9 |
| Neither agree nor disagree | 128 | 34.1 | 34.1 | 53.1 |
| Agree | 143 | 38.1 | 38.1 | 91.2 |
| Strongly Agree | 33 | 8.8 | 8.8 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

The question 3.27 asked students whether they prefer to wear westernized clothing or not. The result showed that 35% of them prefer to wear Westernized clothing while 28% disagreed. In addition to that 37% neither agreed nor disagreed. The detail is displayed in the Table 4.49.

Table 4.49: Preference in Wearing Westernized Clothing

3.27 I prefer to wear westernized clothing.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 26 | 6.9 | 6.9 | 6.9 |
| Disagree | 79 | 21.1 | 21.1 | 28.0 |
| Neither agree nor disagree | 139 | 37.1 | 37.1 | 65.1 |
| Agree | 104 | 27.7 | 27.7 | 92.8 |
| Strongly Agree | 27 | 7.2 | 7.2 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

Participants were asked if the fashion media influences what they wear. The result showed that 23% of the students disagreed but 45.3% of them agreed that fashion media influence their choice of apparel. Among them 31.2% neither agreed nor disagreed. Refer to the Table 4.50.

Table 4.50: Influence of Media on Apparel

3.28 Fashion media influences what I wear.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 16 | 4.3 | 4.3 | 4.3 |
| Disagree | 72 | 19.2 | 19.2 | 23.5 |
| Neither agree nor disagree | 117 | 31.2 | 31.2 | 54.7 |
| Agree | 138 | 36.8 | 36.8 | 91.5 |
| Strongly Agree | 32 | 8.5 | 8.5 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

To answer the statement that “I often wear clothing that is advertised”, 34.9% of the participants disagreed while 29.9% agreed and 35.2% neither agreed nor disagreed. Table 4.51 shows the detail.

Table 4.51: Clothing and Advertising

3.29 I often wear clothing that is advertised.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 27 | 7.2 | 7.2 | 7.2 |
| Disagree | 104 | 27.7 | 27.7 | 34.9 |
| Neither agree nor disagree | 132 | 35.2 | 35.2 | 70.1 |
| Agree | 93 | 24.8 | 24.8 | 94.9 |
| Strongly Agree | 19 | 5.1 | 5.1 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

The researcher tried to find out if the celebrities can influence youth in dress practice. Therefore students were asked if, “they often buy clothing items that they have seen them worn or used by a celebrity”. The result showed that 49.6% of them disagreed while 21.8% agreed and 28.5% neither agreed nor disagreed. Refer to the Table 4.52.

Table 4.52: Influence of Celebrities on Choice of Apparel

3.30 I often buy clothing items that I have seen them worn or used by a celebrity.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 46 | 12.3 | 12.3 | 12.3 |
| | Disagree | 140 | 37.3 | 37.3 | 49.6 |
| | Neither agree nor disagree | 107 | 28.5 | 28.5 | 78.1 |
| | Agree | 71 | 18.9 | 18.9 | 97.1 |
| | Strongly Agree | 11 | 2.9 | 2.9 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Question 3.31 asked the students about noticing clothing in television shows. The result revealed that 43.5% of them notice clothing in television shows; but 26.4% of students disagreed while 30.1% neither agreed nor disagreed. It is shown in the Table 4.53.

Table 4.53: Influence of Television Shows on Apparel

3.31 I notice clothing in television shows.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 21 | 5.6 | 5.6 | 5.6 |
| | Disagree | 78 | 20.8 | 20.8 | 26.4 |
| | Neither agree nor disagree | 113 | 30.1 | 30.1 | 56.5 |
| | Agree | 132 | 35.2 | 35.2 | 91.7 |
| | Strongly Agree | 31 | 8.3 | 8.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

With the purpose of defining the influence of magazines on the youth, the researcher asked if the students notice clothing in magazines. 51% of the students agreed that they notice clothing in magazines but 25.9% disagreed while 23.2% neither agreed nor disagreed. The result is presented in the Table 4.54.

Table 4.54: Influence of Magazines on Youth

3.32 I notice clothing in magazines.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 22 | 5.9 | 5.9 | 5.9 |
| | Disagree | 75 | 20.0 | 20.0 | 25.9 |
| | Neither agree nor disagree | 87 | 23.2 | 23.2 | 49.1 |
| | Agree | 160 | 42.7 | 42.7 | 91.7 |
| | Strongly Agree | 31 | 8.3 | 8.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The last question of the media part investigates the influence of the internet on the young consumer's apparel; therefore young consumers were asked if they seek out the latest fashion from the internet. 40.2% of them agreed that they look for latest fashion trends on the internet while 30.4% disagreed and 29.3% neither agreed nor disagreed. It is displayed in the Table 4.55.

Table 4.55: Influence of Internet on Young Consumer's Apparel

3.33 I seek out the latest fashions on the internet.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 31 | 8.3 | 8.3 | 8.3 |
| | Disagree | 83 | 22.1 | 22.1 | 30.4 |
| | Neither agree nor disagree | 110 | 29.3 | 29.3 | 59.7 |
| | Agree | 110 | 29.3 | 29.3 | 89.1 |
| | Strongly Agree | 41 | 10.9 | 10.9 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Means and standard deviations for section two, Design part which includes statements relating to fashion and media influence on hand-drawn batik apparel from 3.20 to 3.33 are shown in the Table 4.56.

Table 4.56: Means and Standard Deviations for Fashion and Media

| | N | Mean | SD |
|---|-----|--------|---------|
| 3.20 I care about fashion and I follow the trends. | 375 | 3.4133 | .98238 |
| 3.21 I prefer to wear fashionable apparel. | 375 | 3.4293 | .91610 |
| 3.22 Batik apparel in the market are not fashionable. | 375 | 2.8880 | .95807 |
| 3.23 Batik apparel in the market do not follow the global fashion trends. | 375 | 2.9893 | .94778 |
| 3.24 Batik clothes cannot be styled up with modern fashionable items. | 375 | 2.6853 | 1.09064 |
| 3.25 For having a fashionable batik garments consumers should consult with a fashion designer and order their garments. | 375 | 3.3067 | .85864 |
| 3.26 I will wear batik if Malaysian designers, follow the global fashion trends in using batik. | 375 | 3.3440 | .93738 |
| 3.27 I prefer to wear westernized clothing. | 375 | 3.0720 | 1.02516 |
| 3.28 Fashion media influences what I wear. | 375 | 3.2613 | 1.00319 |
| 3.29 I often wear clothing that is advertised. | 375 | 2.9280 | 1.00674 |
| 3.30 I often buy clothing items that I have seen them worn or used by a celebrity. | 375 | 2.6293 | 1.01786 |
| 3.31 I notice clothing in television shows. | 375 | 3.1973 | 1.03856 |
| 3.32 I notice clothing in magazines. | 375 | 3.2747 | 1.05808 |
| 3.33 I seek out the latest fashions on the internet. | 375 | 3.1253 | 1.12710 |
| Valid N (listwise) | 375 | | |

4.4.4 Section 4: Clothing Values

The intention of this segment is to investigate the clothing values as independent variable from the viewpoint of the young participants of this study; the clothing values as independent variables include: the desire to conform to the general pattern of group dress, self-expression desire, aesthetic value, prestige value, desire for social participation (social-acceptance value), value of comfort and economic value.

4.4.4.1 Desire to Conform

The first set of questions of this section look into participants desire to conform. In order to assess the desire to conform to the general pattern of group dress, researcher asked six questions in this part; first question asked students if they agree to choose a conventional type of clothes that the majority of people are wearing. Their answers showed that 59% of them agreed while 9.8% of the participants disagreed and 31.5% neither agreed nor disagreed. Refer to the Table 4.57.

Table 4.57: Wearing Apparel That the Majority of People Wear

4.1 I choose the conventional type of clothes that the majority of people are wearing.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 2 | .5 | .5 | .5 |
| | Disagree | 35 | 9.3 | 9.3 | 9.9 |
| | Neither agree nor disagree | 118 | 31.5 | 31.5 | 41.3 |
| | Agree | 196 | 52.3 | 52.3 | 93.6 |
| | Strongly Agree | 24 | 6.4 | 6.4 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Second question asks them about do they feel uncomfortable when wearing wrong clothes for an occasion and the result revealed that 75% of the participants felt

uncomfortable wearing wrong clothes for an occasion, 8.6% disagreed and 16.8% neither agreed nor disagreed. The results are shown in Table 4.58.

Table 4.58: Feeling Uncomfortable Wearing Wrong Apparel

4.2 I feel uncomfortable when wearing wrong clothes for an occasion.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 4 | 1.1 | 1.1 | 1.1 |
| | Disagree | 28 | 7.5 | 7.5 | 8.5 |
| | Neither agree nor disagree | 63 | 16.8 | 16.8 | 25.3 |
| | Agree | 186 | 49.6 | 49.6 | 74.9 |
| | Strongly Agree | 94 | 25.1 | 25.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Third question of this part looks into the influence of the family and the loved ones on the youth clothing practice. 57.1% of the students agreed that they want to wear what their loved ones think they should wear; however 16.5% disagreed and 26.4% neither agreed nor disagreed. The detail is shown in the Table 4.59.

Table 4.59: The Influence of Family on Dress Practice

4.3 Generally speaking, I want to wear what my loved ones think I should wear.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 12 | 3.2 | 3.2 | 3.2 |
| | Disagree | 50 | 13.3 | 13.3 | 16.5 |
| | Neither agree nor disagree | 99 | 26.4 | 26.4 | 42.9 |
| | Agree | 160 | 42.7 | 42.7 | 85.6 |
| | Strongly Agree | 54 | 14.4 | 14.4 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The fourth question is similar to the previous one but it measures the influence of friends on youth dress practice. Among the participants, 32.3% disagreed while 31.2% agreed that they prefer to wear what their friends think they should wear and 36.5% neither agreed nor disagreed. Refer to the Table 4.60.

Table 4.60: The Influence of Friends on Youth Dress Practice

4.4 Generally speaking, I want to wear what my friends think I should wear.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 25 | 6.7 | 6.7 | 6.7 |
| | Disagree | 96 | 25.6 | 25.6 | 32.3 |
| | Neither agree nor disagree | 137 | 36.5 | 36.5 | 68.8 |
| | Agree | 100 | 26.7 | 26.7 | 95.5 |
| | Strongly Agree | 17 | 4.5 | 4.5 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The fifth question asked the students if they friends think they should wear batik. 41.1% of them disagreed and only 15.5% said that they friends think that they should wear batik. However 43.5% neither agreed nor disagreed. Refer to Table 4.61.

Table 4.61: Friends Idea about Wearing Batik

4.5 My friends think that I should wear batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 36 | 9.6 | 9.6 | 9.6 |
| | Disagree | 118 | 31.5 | 31.5 | 41.1 |
| | Neither agree nor disagree | 163 | 43.5 | 43.5 | 84.5 |
| | Agree | 49 | 13.1 | 13.1 | 97.6 |
| | Strongly Agree | 9 | 2.4 | 2.4 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The result of the last question showed that 19.2% of the students believe that their friends think they are outdated when they wear batik however 42.9% disagreed and 37.9% neither agreed nor disagreed. Please refer to Table 4.62.

Table 4.62: Being Outdated While Wearing Batik from Friends' View

4.6 My friends think that I am outdated when I wear batik.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 33 | 8.8 | 8.8 | 8.8 |
| Disagree | 128 | 34.1 | 34.1 | 42.9 |
| Neither agree nor disagree | 142 | 37.9 | 37.9 | 80.8 |
| Agree | 61 | 16.3 | 16.3 | 97.1 |
| Strongly Agree | 11 | 2.9 | 2.9 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

Second part of this section is assessing the desire to self-expression. The researcher asked participants if they enjoy wearing clothes that are new and unique; 60.3% of the students agreed to the phrase above and in contrast 9.6% disagreed while 30.1% neither agreed nor disagreed. Refer to the Table 4.63.

Table 4.63: Measuring Self-expression in New and Unique Clothing

4.7 I enjoy clothes that are new, different and unique.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 1 | .3 | .3 | .3 |
| Disagree | 35 | 9.3 | 9.3 | 9.6 |
| Neither agree nor disagree | 113 | 30.1 | 30.1 | 39.7 |
| Agree | 175 | 46.7 | 46.7 | 86.4 |
| Strongly Agree | 51 | 13.6 | 13.6 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

Result for this question revealed that 44.3% of participants agreed that they do not like to wear what everybody else is wearing while 22.6% disagreed and 33.1% neither agreed nor disagreed. Refer to the Table 4.64.

Table 4.64: Not Wearing Apparel that the Majority Wear

4.8 I do not like to wear clothes that everybody else is wearing.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 14 | 3.7 | 3.7 | 3.7 |
| | Disagree | 71 | 18.9 | 18.9 | 22.7 |
| | Neither agree nor disagree | 124 | 33.1 | 33.1 | 55.7 |
| | Agree | 121 | 32.3 | 32.3 | 88.0 |
| | Strongly Agree | 45 | 12.0 | 12.0 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The next question looks into how the participants feel about the way they present themselves in their apparel. Among the participants, 76.3% agreed that they are concerned about the way they present themselves in their apparel and in contrast 5.3% disagreed while 18.4% neither agreed nor disagreed. The result is shown in the Table 4.65

Table 4.65: Being Concerned About Presenting Oneself in Clothing

4.9 I am concerned about the way I present myself in my apparel.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 2 | .5 | .5 | .5 |
| | Disagree | 18 | 4.8 | 4.8 | 5.3 |
| | Neither agree nor disagree | 69 | 18.4 | 18.4 | 23.7 |
| | Agree | 216 | 57.6 | 57.6 | 81.3 |
| | Strongly Agree | 70 | 18.7 | 18.7 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

This question asks what the participants feel when they wear batik. It is interesting to know 67.4% of the participants agreed that they are concerned about the way they present themselves when wearing batik and only 6.4% of them disagreed while 26.1% neither agreed nor disagreed. Refer to the Table 4.66.

Table 4.66: Being Concerned about Presenting Oneself in Batik

4.10 I am concerned about the way I present myself while wearing batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 3 | .8 | .8 | .8 |
| | Disagree | 21 | 5.6 | 5.6 | 6.4 |
| | Neither agree nor disagree | 98 | 26.1 | 26.1 | 32.5 |
| | Agree | 215 | 57.3 | 57.3 | 89.9 |
| | Strongly Agree | 38 | 10.1 | 10.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Part three of this section looks into aesthetic value. Four questions are dedicated to this part to assess students' aesthetic value in clothing. First question asked if they seek apparel in bright and cheerful colors. 51% of them agreed while 14.4% disagreed and 34.7% neither agreed nor disagreed. The result is presented in the Table 4.67.

Table 4.67: Tendency toward Bright and Cheerful Colors in Clothing

4.11 I seek clothes in bright and cheerful colors.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 9 | 2.4 | 2.4 | 2.4 |
| | Disagree | 45 | 12.0 | 12.0 | 14.4 |
| | Neither agree nor disagree | 130 | 34.7 | 34.7 | 49.1 |
| | Agree | 148 | 39.5 | 39.5 | 88.5 |
| | Strongly Agree | 43 | 11.5 | 11.5 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The question 4.12 asked the students if “they seek for clothing that flatters their figure and look beautiful on them”. 70% of the students agreed while 4% disagreed and 26 % neither agreed nor disagreed. Refer to the Table 4.68.

Table 4.68: Tendency toward Beauty in Clothing

4.12 I seek for clothing that flatters my figure and look beautiful on me.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 1 | .3 | .3 | .3 |
| | Disagree | 14 | 3.7 | 3.7 | 4.0 |
| | Neither agree nor disagree | 99 | 26.4 | 26.4 | 30.4 |
| | Agree | 194 | 51.7 | 51.7 | 82.1 |
| | Strongly Agree | 67 | 17.9 | 17.9 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Next question’s evaluation revealed that 72% of the students agreed that having a few well-designed and good-looking outfits is better than having a different costume for every day; in contrast only 6% disagreed while 22% neither agreed nor disagreed. Refer to the Table 4.69.

Table 4.69: Comparing Well-designed Outfits with Others

4.13 Having a few well-designed and good-looking outfits is better than having a different costume for every day.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 2 | .5 | .5 | .5 |
| | Disagree | 20 | 5.3 | 5.3 | 5.9 |
| | Neither agree nor disagree | 84 | 22.4 | 22.4 | 28.3 |
| | Agree | 203 | 54.1 | 54.1 | 82.4 |
| | Strongly Agree | 66 | 17.6 | 17.6 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

For the last question in this part, the researcher asked if they feel more beautiful when they wear batik. Among the participants, 35.7% felt more beautiful when they were batik but 13.3% disagreed and 50.9% of them neither agreed nor disagreed to the mentioned phrase. The detail is presented in the Table 4.70.

Table 4.70: Feeling More Beautiful by Wearing Batik

4.14 I feel more beautiful when I wear batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 11 | 2.9 | 2.9 | 2.9 |
| | Disagree | 39 | 10.4 | 10.4 | 13.3 |
| | Neither agree nor disagree | 191 | 50.9 | 50.9 | 64.3 |
| | Agree | 116 | 30.9 | 30.9 | 95.2 |
| | Strongly Agree | 18 | 4.8 | 4.8 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The fourth part of the clothing values section looks in to prestige value with three questions. When the students were asked if they like to make a good impression on others by their clothes, 70% agreed, 6% disagreed and 24% neither agreed nor disagreed. Refer to the Table 4.71.

Table 4.71: Making Good Impressions on Others by Clothing

4.15 I like to make a good impression on other by my clothes.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 2 | .5 | .5 | .5 |
| | Disagree | 21 | 5.6 | 5.6 | 6.1 |
| | Neither agree nor disagree | 89 | 23.7 | 23.7 | 29.9 |
| | Agree | 210 | 56.0 | 56.0 | 85.9 |
| | Strongly Agree | 53 | 14.1 | 14.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Next question asked students if they feel like a leader when they wear batik. Among the participants, 32% felt like a leader when wearing batik but 26% disagreed and 42% were unsure so they neither agreed nor disagreed. It is shown in the Table 4.72.

Table 4.72: Feeling Like a Leader when Wearing Batik

4.16 I feel more like a leader while wearing batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 21 | 5.6 | 5.6 | 5.6 |
| | Disagree | 76 | 20.3 | 20.3 | 25.9 |
| | Neither agree nor disagree | 158 | 42.1 | 42.1 | 68.0 |
| | Agree | 91 | 24.3 | 24.3 | 92.3 |
| | Strongly Agree | 29 | 7.7 | 7.7 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Last question of this part looks to assess the viewpoints of the students toward this phrase: “wearing batik apparel is prestigious”. The result showed that 48% of the students agreed but 15% disagreed while 37% neither agreed nor disagreed. Refer to the Table 4.73.

Table 4.73: Wearing Batik Apparel Is Prestigious

4.17 Wearing batik apparel is prestigious.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 10 | 2.7 | 2.7 | 2.7 |
| | Disagree | 48 | 12.8 | 12.8 | 15.5 |
| | Neither agree nor disagree | 138 | 36.8 | 36.8 | 52.3 |
| | Agree | 135 | 36.0 | 36.0 | 88.3 |
| | Strongly Agree | 44 | 11.7 | 11.7 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The fifth part of this section investigates the value of social acceptance. The researcher dedicated six questions to assess this independent variable. First, students were asked if they think others make judgments about them by the kind of apparel they wear; 68% of them agreed while 8% disagreed and 24% were neutral. It is shown in the Table 4.74.

Table 4.74: Making Judgments by the Types of Apparel

4.18 I think others make judgments about me by the kinds of apparel I wear.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 4 | 1.1 | 1.1 | 1.1 |
| | Disagree | 26 | 6.9 | 6.9 | 8.0 |
| | Neither agree nor disagree | 91 | 24.3 | 24.3 | 32.3 |
| | Agree | 194 | 51.7 | 51.7 | 84.0 |
| | Strongly Agree | 60 | 16.0 | 16.0 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Second question looks at the relation of dress and social opportunities. Among the participants, 75% believed that they have more social opportunities if they dress well while 6% disagree and 19% neither agreed nor disagreed. Refer to the Table 4.75.

Table 4.75: Relation of Dress and Social Opportunities

4.19 I believe that I have more social opportunities if I dress well.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 1 | .3 | .3 | .3 |
| | Disagree | 22 | 5.9 | 5.9 | 6.1 |
| | Neither agree nor disagree | 72 | 19.2 | 19.2 | 25.3 |
| | Agree | 215 | 57.3 | 57.3 | 82.7 |
| | Strongly Agree | 65 | 17.3 | 17.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Question 4.20 asked the students if “social acceptance is important for them when they select apparel”. The result showed that 68% of the participants agreed while 8% disagreed and 23% neither agreed nor disagreed. Refer to the Table 4.76.

Table 4.76: Importance of Social Acceptance for Selecting Apparel

4.20 Social acceptance is important for me when I select apparel.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 2 | .5 | .5 | .5 |
| Disagree | 29 | 7.7 | 7.7 | 8.3 |
| Neither agree nor disagree | 89 | 23.7 | 23.7 | 32.0 |
| Agree | 185 | 49.3 | 49.3 | 81.3 |
| Strongly Agree | 70 | 18.7 | 18.7 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

For the question 4.21, 61% of the participants agreed that they want their apparel to fit their social status while 11% disagreed and 28% neither agreed nor disagreed. Refer to the Table 4.77.

Table 4.77: Social Status and Apparel

4.21 Generally speaking, I want my apparel to fit my social status.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 2 | .5 | .5 | .5 |
| Disagree | 39 | 10.4 | 10.4 | 10.9 |
| Neither agree nor disagree | 104 | 27.7 | 27.7 | 38.7 |
| Agree | 180 | 48.0 | 48.0 | 86.7 |
| Strongly Agree | 50 | 13.3 | 13.3 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

In the last two questions researcher asked about the relation of social acceptance and batik. Participants were asked if their social status makes them think of wearing batik. The result showed that 26% disagreed 28% agreed and 46% neither agreed nor disagreed. The detail is displayed in the Table 4.78.

Table 4.78: Social Status and Wearing Batik

4.22 My social status makes me think of wearing batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 15 | 4.0 | 4.0 | 4.0 |
| | Disagree | 84 | 22.4 | 22.4 | 26.4 |
| | Neither agree nor disagree | 172 | 45.9 | 45.9 | 72.3 |
| | Agree | 85 | 22.7 | 22.7 | 94.9 |
| | Strongly Agree | 19 | 5.1 | 5.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

In the last question of this part, students were asked if they are concerned about what people think of them when they wear batik. Among them, 45% agreed that they are concerned, 22% disagreed and 32% neither agreed nor disagreed. Refer to the Table 4.79.

Table 4.79: Being Concerned When Wearing Batik

4.23 I'm concerned about what people think of me when I wear batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 16 | 4.3 | 4.3 | 4.3 |
| | Disagree | 68 | 18.1 | 18.1 | 22.4 |
| | Neither agree nor disagree | 121 | 32.3 | 32.3 | 54.7 |
| | Agree | 134 | 35.7 | 35.7 | 90.4 |
| | Strongly Agree | 36 | 9.6 | 9.6 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Last part of this section looks into comfort and economic value as independent variables influencing use and selection of apparel and dress practice. First, participants were asked if they prefer to wear functional clothes that require not too much upkeep. The answers showed that 68% of them agreed contrasting with 4% that disagreed; in addition to 28% who neither agreed nor disagreed which is shown in the Table 4.80.

Table 4.80: Preference of Functional clothes with Less Upkeep

4.24 I prefer to wear functional clothes that require not too much upkeep.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Strongly Disagree | 1 | .3 | .3 | .3 |
| Disagree | 15 | 4.0 | 4.0 | 4.3 |
| Neither agree nor disagree | 105 | 28.0 | 28.0 | 32.3 |
| Agree | 201 | 53.6 | 53.6 | 85.9 |
| Strongly Agree | 53 | 14.1 | 14.1 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

The next question looks into economic and functional value of clothing. Among the participants, 73% agreed that they initially consider economic and functional value of clothing while 24% were neutral and only 3% disagreed. Refer to the Table 4.81.

Table 4.81: Considering Economic and Functional Value of Clothing

4.25 Firstly I consider economic and functional value of clothing.

| | Frequency | Percent | Valid Percent | Cumulative Percent |
|----------------------------|-----------|---------|---------------|--------------------|
| Valid Disagree | 11 | 2.9 | 2.9 | 2.9 |
| Neither agree nor disagree | 89 | 23.7 | 23.7 | 26.7 |
| Agree | 203 | 54.1 | 54.1 | 80.8 |
| Strongly Agree | 72 | 19.2 | 19.2 | 100.0 |
| Total | 375 | 100.0 | 100.0 | |

The question 4.26 asked the durability factor in clothing. 74% of participants believed that durability is an important quality to be considered when selecting apparel; while 22% neither agreed nor disagreed and only 4% disagreed. Refer to the Table 4.82.

Table 4.82: Durability Factor in Selecting Apparel

4.26 Durability is an important quality to be considered when selecting apparel.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Disagree | 14 | 3.7 | 3.7 | 3.7 |
| | Neither agree nor disagree | 84 | 22.4 | 22.4 | 26.1 |
| | Agree | 203 | 54.1 | 54.1 | 80.3 |
| | Strongly Agree | 74 | 19.7 | 19.7 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Last question in this section is about a comparison between functional apparel and batik. 63% of the participants agreed that they would rather buy apparel more functional and get more use of it than spend money on batik; only 8% disagreed and 30% neither agreed nor disagreed. The detail is shown in the Table 4.83.

Table 4.83: Comparison between Functional Apparel and Batik

4.27 I'd rather buy apparel more functional and get more use of it than spend money on batik.

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|----------------------------|-----------|---------|---------------|--------------------|
| Valid | Strongly Disagree | 4 | 1.1 | 1.1 | 1.1 |
| | Disagree | 25 | 6.7 | 6.7 | 7.7 |
| | Neither agree nor disagree | 111 | 29.6 | 29.6 | 37.3 |
| | Agree | 175 | 46.7 | 46.7 | 84.0 |
| | Strongly Agree | 60 | 16.0 | 16.0 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Means and standard deviations for section three which includes statements relating to clothing values in hand-drawn batik apparel from 4.1 to 4.27 is shown in the Table 4.84.

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Table 4.84: Means and Standard Deviations for Section 4

| | N | Mean | SD |
|---|-----|--------|---------|
| 4.1 I choose the conventional type of clothes that the majority of people are wearing. | 375 | 3.5467 | .77206 |
| 4.2 I feel uncomfortable when wearing wrong clothes for an occasion. | 375 | 3.9013 | .89763 |
| 4.3 Generally speaking, I want to wear what my loved ones think I should wear. | 375 | 3.5173 | .99952 |
| 4.4 Generally speaking, I want to wear what my friends think I should wear. | 375 | 2.9680 | .98602 |
| 4.5 My friends think that I should wear batik. | 375 | 2.6720 | .90550 |
| 4.6 My friends think I am outdated when I wear batik. | 375 | 2.7040 | .94238 |
| 4.7 I enjoy clothes that are new, different and unique. | 375 | 3.6400 | .84080 |
| 4.8 I do not like wearing clothes that everybody wears. | 375 | 3.2987 | 1.0271 |
| 4.9 I am concerned about the way I present myself in my apparel. | 375 | 3.8907 | .77480 |
| 4.10 I am concerned about the way I present myself while wearing batik. | 375 | 3.7040 | .75669 |
| 4.11 I seek clothes in bright and cheerful colors. | 375 | 3.4560 | .92935 |
| 4.12 I seek for clothing that flatters my figure and look beautiful on me. | 375 | 3.8320 | .76769 |
| 4.13 Having a few well-designed & good-looking outfits is better than having a different costume for every day. | 375 | 3.8293 | .79618 |
| 4.14 I feel more beautiful when I wear batik. | 375 | 3.2427 | .81582 |
| 4.15 I like to make a good impression on other by my clothes. | 375 | 3.7760 | .77595 |
| 4.16 I feel more like a leader while wearing batik. | 375 | 3.0827 | .98713 |
| 4.17 Wearing batik apparel is prestigious. | 375 | 3.4133 | .94633 |
| 4.18 I think others make judgments about me by the kinds of apparel I wear. | 375 | 3.7467 | .84482 |
| 4.19 I believe I have more social opportunities if I dress well | 375 | 3.8560 | .77774 |
| 4.20 Social-acceptance is important when I select clothes | 375 | 3.7787 | .85691 |
| 4.21 Generally speaking, I want my apparel to fit my social status. | 375 | 3.6320 | .86094 |
| 4.22 My social status makes me think of wearing batik. | 375 | 3.0240 | .90274 |
| 4.23 I'm concerned about what people think of me when I wear batik. | 375 | 3.2827 | 1.00804 |
| 4.24 I prefer functional clothes that require less upkeep. | 375 | 3.7733 | .74528 |
| 4.25 I consider economic and functional value of clothes. | 375 | 3.8960 | .73300 |
| 4.26 Durability is an important quality in clothing selection | 375 | 3.8987 | .74960 |
| 4.27 I'd rather buy apparel more functional and get more use of it than spend money on batik. | 375 | 3.6987 | .85429 |
| Valid N (listwise) | 375 | | |

4.4.5 Section 5: Batik Preferences

This section includes four questions that three of them look into the batik preferences of participants about wearing it as daily attire, or how they prefer to buy it and how many batik items they own. Another question added to this part is about media consumption of participants for looking up new fashion trends. These four questions are related to previous parts of questionnaire. The reason for having them in a separate section is that they could not fit in a Likert format but their answers were necessary because they work as complementary questions.

First questions seeks to find a relationship between the questions mentioned in the media section; that is why it asks students about the hours that they spent on media during the week looking up new fashion trends in clothing. For this question the researcher analyzed both descriptive statistics and frequencies. For the descriptive statistics, the minimum time spent on media was zero and the maximum time was 48 hours a week in order to look for new fashion trends and the apparel that celebrities have worn. Refer to the Table 4.85.

Table 4.85: Hours Spent Per Week on Media for Fashion Purposes

Descriptive Statistics

| | N | Minimum | Maximum | Sum | Mean | Std. Deviation |
|--|-----|---------|---------|--------|--------|-------------------|
| 5.1 How many hours do you spend per week on media looking to new fashion trends or what celebrities have worn? | 375 | .00 | 48.00 | 974.60 | 2.5989 | 4.95294 |
| Valid N (listwise) | 375 | | | | | |

For checking the frequencies, result showed that 23% of the participants did not spend any time on media for new fashions; however 26% spent at least on hour per week while 20% of them spent 2 hours of their time on this matter. In addition to that 4% spent half an hour, 7% spent three hours, 4% spent four hours, and 5% spent five hours. Refer to the Table 4.86.

Table 4.86: Fashion Media Consumption Percentage between Participants

5.1 How many hours do you spend per week on media looking to new fashion trends or what celebrities have worn?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | .00 | 88 | 23.5 | 23.5 | 23.5 |
| | .10 | 1 | .3 | .3 | 23.7 |
| | .50 | 14 | 3.7 | 3.7 | 27.5 |
| | 1.00 | 97 | 25.9 | 25.9 | 53.3 |
| | 1.50 | 1 | .3 | .3 | 53.6 |
| | 2.00 | 75 | 20.0 | 20.0 | 73.6 |
| | 3.00 | 28 | 7.5 | 7.5 | 81.1 |
| | 4.00 | 14 | 3.7 | 3.7 | 84.8 |
| | 5.00 | 19 | 5.1 | 5.1 | 89.9 |
| | 6.00 | 7 | 1.9 | 1.9 | 91.7 |
| | 7.00 | 8 | 2.1 | 2.1 | 93.9 |
| | 8.00 | 3 | .8 | .8 | 94.7 |
| | 10.00 | 8 | 2.1 | 2.1 | 96.8 |
| | 12.00 | 4 | 1.1 | 1.1 | 97.9 |
| | 14.00 | 2 | .5 | .5 | 98.4 |
| | 21.00 | 1 | .3 | .3 | 98.7 |
| | 24.00 | 1 | .3 | .3 | 98.9 |
| | 30.00 | 1 | .3 | .3 | 99.2 |
| | 35.00 | 1 | .3 | .3 | 99.5 |
| | 48.00 | 2 | .5 | .5 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Second question asked about batik preferences of participants about wearing it as their daily attire. Students had six choices to select from. Result showed that only 3% of them said that they like to wear batik every day; 7% said that they like to wear batik

once a week and 4% liked to wear batik once in a month. However 62% said that they like to wear batik only for special occasions or ceremonies while 11% wear batik when they are forced to; in addition to that 13.1% do not like to wear batik at all. The details are presented in the Table 4.87.

Table 4.87: Batik Wearing Preferences in Participants

5.2 Which of the following answers best describes you?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|---|-----------|---------|---------------|--------------------|
| Valid | 1. I like to wear batik every day. | 11 | 2.9 | 2.9 | 2.9 |
| | 2. I like to wear batik once a week. | 28 | 7.5 | 7.5 | 10.4 |
| | 3. I like to wear batik once in a month. | 15 | 4.0 | 4.0 | 14.4 |
| | 4. I like to wear batik only for special occasions or ceremonies. | 232 | 61.9 | 61.9 | 76.3 |
| | 5. I only wear batik when I am forced to. | 40 | 10.7 | 10.7 | 86.9 |
| | 6. I do not like to wear batik. | 49 | 13.1 | 13.1 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

Next question in this section asked students if they own any batik garment and between them 53% answered yes and 47% said they have no batik garment. Refer to the Table 4.88.

Table 4.88: Participants who Own Batik Garment

5.3 Do you own any batik garment?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | Yes | 200 | 53.3 | 53.3 | 53.3 |
| | No | 175 | 46.7 | 46.7 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The researcher asked the students about how many batik items they own. The result showed 47% of them do not have any batik garments; 16% own one batik garment and 19% have two batik items. 7% said that they have three batik items while 3% have four and 4% have five, 1% owns six and 1% have ten batik items. All details in addition to percentages below 1% are shown below. Refer to the Table 4.89.

Table 4.89: Number of batik Pieces that Participants Possess

5.3.1.1 how many batik items?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|--------------------|
| Valid | .00 | 177 | 47.2 | 47.2 | 47.2 |
| | 1.00 | 59 | 15.7 | 15.7 | 62.9 |
| | 2.00 | 72 | 19.2 | 19.2 | 82.1 |
| | 3.00 | 27 | 7.2 | 7.2 | 89.3 |
| | 4.00 | 11 | 2.9 | 2.9 | 92.3 |
| | 5.00 | 17 | 4.5 | 4.5 | 96.8 |
| | 6.00 | 5 | 1.3 | 1.3 | 98.1 |
| | 7.00 | 1 | .3 | .3 | 98.4 |
| | 8.00 | 1 | .3 | .3 | 98.7 |
| | 10.00 | 5 | 1.3 | 1.3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The researcher Asked students that how many batik garments they purchased in the last two year from the year 2013 to 2015. The result showed that 69% of them did not purchase any batik garment however 15% have purchased one batik item and 11% bought two batik items. The result is shown in the Table 4.90.

Table 4.90: Batik Items Purchased from the Year 2013 to 2015

5.3.1.2 How many items purchased in the last two years?

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|-------|-----------|---------|---------------|-----------------------|
| Valid | .00 | 260 | 69.3 | 69.3 | 69.3 |
| | 1.00 | 58 | 15.5 | 15.5 | 84.8 |
| | 2.00 | 41 | 10.9 | 10.9 | 95.7 |
| | 3.00 | 8 | 2.1 | 2.1 | 97.9 |
| | 4.00 | 2 | .5 | .5 | 98.4 |
| | 5.00 | 5 | 1.3 | 1.3 | 99.7 |
| | 10.00 | 1 | .3 | .3 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

The last question of this section and the questionnaire, asked the participants that how they prefer to buy their batik apparel. Among the students 45% said that they prefer to buy the ready-made batik garments in the market; 33% tend to buy the piece of batik fabric and take it to a tailor; only 7% prefer to consult with a fashion designer for they batik garment; while 10% selected none of the above choices. In addition to that there are smaller percentages that selected more than one answer which are all displayed in Table 4.91.

Table 4.91: Batik Purchasing ways Preference*5.4 For wearing batik, you prefer:*

| | | Frequency | Percent | Valid Percent | Cumulative Percent |
|-------|--|-----------|---------|------------------|-----------------------|
| Valid | 1. Ready-made batik garments in the market. | 168 | 44.8 | 44.8 | 44.8 |
| | 2. Buying the piece of batik fabric and going to a tailor. | 122 | 32.5 | 32.5 | 77.3 |
| | 3. Consult with a fashion designer. | 27 | 7.2 | 7.2 | 84.5 |
| | 4. None of the above. | 40 | 10.7 | 10.7 | 95.2 |
| | All 3 | 1 | .3 | .3 | 95.5 |
| | 1 and 2 | 13 | 3.5 | 3.5 | 98.9 |
| | 1 and 3 | 2 | .5 | .5 | 99.5 |
| | 2 and 3 | 2 | .5 | .5 | 100.0 |
| | Total | 375 | 100.0 | 100.0 | |

4.4.6 Discussion

As explained in the conceptual framework of this study, object perception is the consumer's impression of the market products. Objects are understood with adjectives such as useful, comfortable or unique. The perception of clothing quality has been assessed by fabric and garment construction, care, value and style, cost, uniqueness, fashion images and noticeability are other characteristics of consumer product. Second and third section of this quantitative study paid attention to perceptions of young consumers of hand-drawn batik apparel and assessed their view toward comfort, fabric care quality, value, design, fashion and media influences. The highlight of the consumer ideas about hand drawn batik apparel specifications is shown in Table 4.92. The

Table 4.92: Consumers Perceptions in Hand-drawn Batik Specifications

| Consumers Perceptions toward Hand-drawn Batik Specifications |
|---|
| • Batik apparel are comfortable to wear |
| • Batik apparel require special care comparing to non-batik apparel |
| • Fabric care influences their selection of apparel |
| • Colors of some of batik apparel fade after washing |
| • Some of batik apparel do not have high quality. |
| • Good quality batik is expensive |

The Design part of the questionnaire revealed the consumers' perceptions in design, fashion and media. The result showed that 58 % of students think that they keep seeing repetitive designs in batik and most batik patterns and motifs have been repeated for a long time. 62.1 % of them said that the color combinations in batik apparel are attractive. Also 60 % of participants said that there is harmony in batik colors. However, 67.5 % of them believed that colors of batik are mostly traditional. More important is

that 82.4% agreed that color is very influential on their choice of apparel. 73.6 % of them preferred more simple and modern patterns. 57 % of the sample size liked abstract motif design in batik. The researcher simply asked the participant about the proportion of motif to the whole design and 52.8 % agreed that motifs are very big in some batik designs. Among participants 53.8 % said that batik apparel in the market is more suitable for older adults. This result conforms to the qualitative findings of this research in which most respondents agreed that batik apparel is traditional and suitable for older adults. In addition to that 57.6 % of them think that batik apparel in the market is mostly traditional.

Amongst the students, 50.4% prefer to wear fashionable apparel and 48% care about fashion and follow the trends. Among participants, 49.4% think that batik clothes can be styled up with modern fashion. 45.3% of them agreed that fashion media influence their choice of apparel. The result revealed that 51% of the students notice clothing in magazines and 40.2% of them look for latest fashion trends on the internet. They spend the average of 2.5 hour per week looking for new fashion trends. Table 4.93 displays the highlights of the consumers' perceptions in design, fashion and media.

Table 4.93: Consumers Perceptions in Design, Fashion & Media

| Consumers Ideas in Design, Fashion and Media |
|---|
| • Designs are repetitive |
| • Color combinations are attractive and have harmony |
| • Colors are traditional |
| • Color influences their choice of apparel |
| • They prefer simple and modern patterns |
| • They like abstract designs |
| • Motifs are very big |
| • Batik apparel in the market is more suitable for older adults |
| • Batik apparel are mostly traditional |
| • They follow fashion trends |
| • They prefer to wear fashionable apparel |
| • Batik Apparel can be styled up with modern fashionable items |
| • Fashion Media influence what they wear |
| • Notice clothing in the magazines |
| • Seek out latest fashions in internet |
| • Spend the average of 2.5 hour per week looking for new fashion trends. |

Throughout the years, different methods have been created to determine the relative significance of dress in people lives. As Horn (1975), stated that clothing values can be defined merely by asking people what factors influence their choice of apparel. As Solomon and Rabolt (2004), said consumption of clothing products depends more on social symbolic meanings than functional values. In this part close to 60% of the participants prefer to choose the conventional type of clothes that the majority of people

are wearing; 75% of them felt uncomfortable when wearing wrong clothes for an occasion. These kinds of phrases as (Horn 1975), said indicates their tendency toward the desire to conform to general pattern of group dress.

In response to this statement, “I want to wear what my friends think I should wear”, 31% agreed and it confirms to the early researches carried by Hurlock (1929), and Barr (1934). This desire to conform to the norm or peer group is high in teenagers but as they pass these ages clothing selection develop as a more individual manner. Only 15% of them agreed that their friends think they should wear batik.

In addition to that, 60% of the participants said that they enjoy clothes that are new, different and unique; 44% of them do not like to wear clothes that everybody else is wearing. These statements as Horn (1975), stated indicates the desire to self-expression; it is also defined as individuality and distinctiveness in clothing which refer to use clothing as a medium for expression.

The study of Creekmore (1963), indicated that people with strong aesthetic values showed more emphasis on visual aspect of dress in addition to special style of clothing. Many statements express a concern for beauty or becomingness which are regarded as aesthetic values such as ones asked in this research and result showed that 70% agreed they seek for clothing that flatters their figure and look beautiful on them and 51% of them seek clothes in bright and cheerful colors. 72% agreed that having a few well-designed and good-looking outfits is better than having a different costume for every day.

When the students were asked if they like to make a good impression on others by their clothes, 70% agreed. As the study of Horn (1975), confirms this statement is associated with prestige value or some referred to it as political value. It is viewed as a medium to obtain prestige and leadership.

Some attitudes are focused on the desire for social acceptance. This social value is concentrating on a concern for what others think about them. The following statements indicate high tendency toward the value of social acceptance between participants. They were asked if they think others make judgments about them by the kind of apparel they wear and 68% of them agreed. 75% believed that they have more social opportunities if they dress well. Additionally, social acceptance is important for when they select apparel which 68% of the participants agreed and 61% of the participants agreed that they want their apparel to fit their social status.

Economic values mostly emphasize on time, energy and money. Statements related to economic value showed that 68% prefer to wear functional clothes that require not too much upkeep. Moreover, 73% firstly consider economic and functional value of clothing; for 74% of them durability is an important quality to be considered when selecting apparel. Among participants 63% rather to buy apparel more functional and get more use of it than spend money on batik.

4.5 Summary

In this chapter the result of qualitative and quantitative phase of the study is reported and discussed. In the first part details related to hand-drawn batik apparel development, design, technique and material and issues related to application batik in fashion was extracted. In the second part the result of questionnaire that was generated by SPSS reported the young consumers' perceptions in hand-drawn batik specifications, design, fashion, media influence, preferences and clothing values of the research sample.

The analysis of the quantitative phase of the study showed that most of the young consumers of this research find batik apparel comfortable to wear but they think that batik apparel requires special fabric care comparing to other apparel; moreover

fabric care influences their choice of apparel. They think batik apparel does not have high quality; also batik colors fades away after washing. Besides they believe that good quality batik is expensive.

In the design section, the students keep seeing repetitive designs in batik; furthermore, they said most batik patterns and motifs have been repeated for a long time. Color Combinations in batik are attractive and have harmony but they found batik colors traditional. Additionally, Color is very influential on their choice of apparel. They preferred more simple and modern patterns; they also liked abstract motif design in batik. About the proportion of motif to the whole design, they said that the motifs are very big in some batik designs. In addition to that they think batik apparel is mostly traditional and suitable for older adults. Young consumers prefer to wear fashionable apparel; they also think that batik clothes can be styled up with modern fashion.

Most of the students choose the conventional type of clothes that the majority of people are wearing. They felt uncomfortable wearing wrong clothes for an occasion. They want to wear what their loved ones think they should wear. Their friends do not think that they should wear batik. They enjoy wearing clothes that are new and unique; they are concerned about the way they present themselves in their apparel. More important, they are concerned about the way they present themselves when wearing batik; they look for clothing that flatters their figure and look beautiful on them. They mostly seek apparel in bright and cheerful colors. The students agreed that having a few well-designed and good-looking outfits is better than having a different costume for every day; only third of the students felt more beautiful when they wore batik.

They like to make a good impression on others by their clothes. They think others make judgments about them by the kind of apparel they wear. Social acceptance is important for them when they select apparel. They want their apparel to fit their social

status; moreover they are concerned about what people think of them when they wear batik. They prefer to wear functional clothes that require not too much upkeep and they initially consider economic and functional value of clothing; besides, they consider durability as an important quality factor while buying apparel. Moreover, they would rather buy apparel more functional and get more use of it than spend money on batik.

University of Malaya

CHAPTER 5: CONCLUSION AND RECOMMENDATION

5.1 Introduction

The final chapter of this research aims to conclude both phases of qualitative and quantitative investigation which were used in order to answer the objectives and research question. This study has looked into commercial hand-drawn batik apparel design and dress practice in Klang Valley by exploring into contemporary hand-drawn batik apparel developments and design. This research also assessed the youth perceptions and ideas toward hand-drawn batik apparel specifications and preferences, design, fashion, media influences and clothing values; and the dress practice of youth in the context of batik wear.

5.2 Summary of Findings

Lots of efforts have been done to revitalize batik and bring it back to mode and expand the use of it between public. Moreover there is a great emphasize on the role of youth in keeping batik alive and making young people attracted to care about batik and wearing it. It is hard to keep youth interested with the influence of quick changes in global fashion industry and influx of international fashion brands which make it hard for local craft industries to continue and hand-drawn batik industry is no exception. As the initial pilot study of this research showed the younger generations prefer to wear other garments rather than batik and agreed that batik seems less important to younger generations.

5.2.1 Hand-drawn Batik Developments in Fashion

First research objective of this study was to explore into contemporary hand-drawn batik apparel in terms of development and design in Klang Valley. Themes extracted included developments, design, color, technique, material and issues of batik

in fashion designing. The finding indicated that the efforts done by the late Datin Seri Endo brought batik back from disappearing to public by initiating the "Malaysia Batik Crafted for the World" movement; and attracted designers and motivated them by “Piala Seri Endon” batik competition which had a great effect on the process of developments of hand-drawn batik in fashion designing.



Figure 5.1: Key Elements of Developments in Hand-drawn Batik

Other developments of hand-drawn batik in fashion designing can be contained in three aspects, technique, material and design. After the Malaysia Batik: Crafted for the World “Movement” in the year 2003, there followed developments in the use of innovative techniques by a mixture of several methods, with a slow transformation from traditional motifs towards contemporary, modern designs and color scheme. In terms of material there was an introduction of new textiles such as linen, thick cotton, voile and crepe de chine. The Pila Seri Endon competition has influenced other batik designers in

the Klang Valley. East-coast batik makers have also been influenced by this competition and their designs are much more improved than before. Moreover, there were representatives from the Kuala Lumpur fashion week in the Piala Seri Endon Competition in the year 2015 that identified some of competitors for taking them into KL fashion week.

The analysis of the qualitative phase of the research which focused on the expert ideas showed that conventional and partial type of design for traditional Malay dress has changed to overall design and short sleeve shirts for men are added to market after the Movement. The type of unintentionally expressions of wax and color on to fabrics has developed into more focused designs and emphasis on placement of motif. Free flow expressions were evolved by introducing to have background like a painting. Motifs are transforming toward using more geometric and abstract designs with less use of flora and fauna motif.

Batik colors in the market are very bright, vibrant and colorful tropical design but they are not all following global fashion trends in color. There is lack of taste in color combinations and consumers can find it dated. Colors are not for the taste of young generation and contemporary fashionable local public and still too far for international market. People find it hard to match with their existing wardrobe. Moreover, Color palette is mostly from nature, flora and fauna inspired while customers seek simple and unique color mixture like different tones of one color. Changes in design are outlined in Figure 5.2.

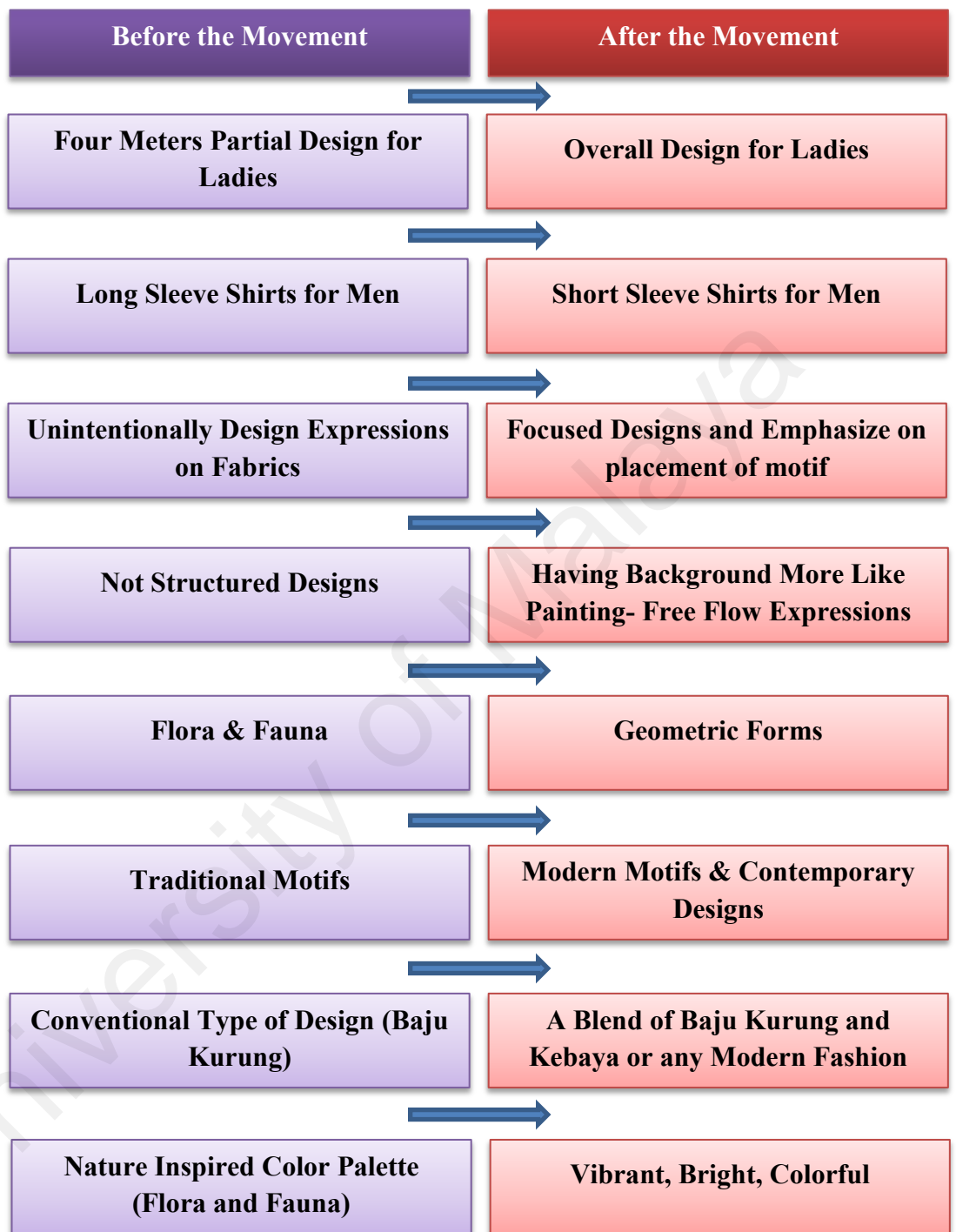


Figure 5.2: Developments in Hand-drawn Batik Design

These finding of research objective one helped to form some issues of hand-drawn batik in fashion designing. But unfortunately these developments are not enough for positioning hand-drawn batik in fashion market. Hand-drawn batik is not current comparing to world trends and it lacks operational leadership management in this area. In addition, developments are not fast enough and demand is not sufficient; people do not embrace batik as their daily wear and the price is an issue. Designs of apparel are not well researched and not in trend which are mostly traditional and more suitable for older adults. Moreover, the designs of batik garments available in the market do not meet the public demands especially young generation. Furthermore, most designs' composition and balance are in average quality. Except few professional artists, the produced batik is not engineered for a fashion garment in industry and the end product is not considered. Moreover batik apparel in market lack styling and taste in the local batik garments.

Furthermore, self-trained batik makers produce traditional type of apparel and do not have the knowledge of fashion; the design and placement of motifs are not engineered for the garment by the batik maker and they do not consider the end product. Another issue is that batik designer and the fashion designer work separately. In addition to that, batik production depends on weather. There are not many skilled workers to produce in large quantity. Some batik crafts artisans are very slow workers, so there will be slow production. Fulfilling large orders is a problem and cannot keep the consistency in color and design.

5.2.2 Youth Perceptions in Design, Fashion and Media

Second objective of this research aimed to analyze the youth perceptions and ideas toward hand-drawn batik apparel specifications and preferences, design, fashion and media influences. As it was explained in findings related to objective one, for batik entering fashion as a commodity it is crucial to build a detail description of the

characteristics of batik as a fashion commodity for being able to compete in a massive variety of fashion products. This part is emphasizing on the ideas of youth about batik as a fashion wear and what influences them to wear batik or not.

Object Perception Theory that was used as a part of the theoretical framework explained in the section 1.8 of this research determined the perceptions of the youth toward hand-drawn batik as an object and found batik specifications as a product. Object perception is the impression or image that a consumer has of objects or products in the market. Objects are perceived as being comfortable, unique or useful. The perception of apparel quality has been predicted by fabric and garment construction, value, care and style. The findings revealed hand-drawn batik apparel are comfortable to wear. Moreover, hand-drawn batik apparel requires special care comparing to non-batik apparel and fabric care influences young consumers' selection of apparel. In terms of quality some batik apparel does not have high quality and colors fade after washing which refers to product durability. Good quality batik is expensive.

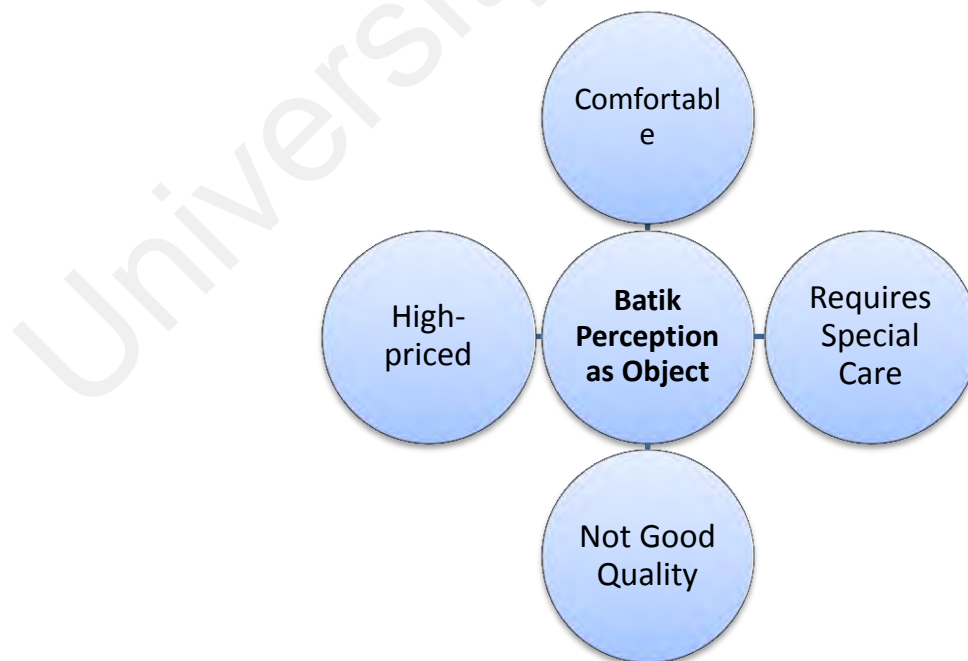


Figure 5.3: Consumers' Perception of Batik as an Object

Design section was built of the visual art elements in the theoretical framework of this study and paid attention to the sub-constructs of innovation, color, motif, pattern and tradition. Young consumers of the research keep seeing repetitive designs in batik; furthermore, they said most batik patterns and motifs have been repeated for a long time. Color Combinations in batik are attractive and have harmony but they found batik colors traditional. Additionally, Color is very influential on their choice of apparel. They preferred more simple and modern patterns; they also liked abstract motif design in batik. About the proportion of motif to the whole design, they said that the motifs are very big in some batik designs. In addition to that they think batik apparel is mostly traditional and suitable for older adults. Young consumers prefer to wear fashionable apparel; they also think that batik clothes can be styled up with modern fashion. Synthesizing experts' evaluations and consumers' perceptions of batik design is shown in the Table 5.1.

Table 5.1: Synthesizing Expert Evaluations & Consumer Perceptions in Design

| Experts Evaluations of Batik Design in the market (Qualitative Data) | Consumer Perceptions of Batik Design in the Market (Quantitative Data) |
|---|--|
| <ul style="list-style-type: none">• Designs are blend of Kebaya & Baju Kurung | <ul style="list-style-type: none">• Designs are repetitive |
| <ul style="list-style-type: none">• More Tropical Design (flora and fauna) & transformation toward geometric and abstract designs | <ul style="list-style-type: none">• They like more simple and modern patterns with abstract designs. |
| <ul style="list-style-type: none">• More emphasis on placement of the motif | <ul style="list-style-type: none">• Not balanced proportion (motifs are very big) |
| <ul style="list-style-type: none">• Color combinations are not for the taste of young generation | <ul style="list-style-type: none">• Color Combinations in batik are attractive |
| <ul style="list-style-type: none">• Batik colors are bright, vibrant & colorful | <ul style="list-style-type: none">• Colors have harmony |
| <ul style="list-style-type: none">• Consumers can find colors dated | <ul style="list-style-type: none">• They found batik colors traditional |
| <ul style="list-style-type: none">• People find it hard to match with their existing wardrobe | <ul style="list-style-type: none">• Batik clothes can be styled up with modern fashion. |
| <ul style="list-style-type: none">• Batik apparel is mostly traditional and suitable for older adults. | <ul style="list-style-type: none">• Batik apparel is mostly traditional and suitable for older adults. |

Fashion and Media Section described the influence of fashion and media in relation with batik. Consumers care about fashion and follow the trends and prefer to wear fashionable apparel. They believe that batik clothes can be styled up with modern fashionable items. In order to have a fashionable batik garment consumers should consult with a fashion designer and order their garments. In addition to that fashion Media influences what they wear and they notice clothing in magazines, television shows; they seek out latest fashions in internet and spend average of 2.5 hour per week looking for new fashion trends.

5.2.3 Youth Perceptions and Clothing Values

Research objective three evaluated the clothing values of the research sample and the clothing values in relation with wearing hand-drawn batik apparel. Based on the Clothing Value Model of Marilyn J. Horn (1975) which is a part of the theoretical framework of this research, these values includes the desire to conform to the general pattern of group dress, self-expression desire, aesthetic value, prestige value, desire for social participation (social-acceptance value), value of comfort and economic.

Desire to conform is strong between the young consumers of this study and they tend to choose the conventional type of clothes that the majority of people are wearing. They feel uncomfortable when wearing wrong clothes for an occasion (75%). They want to wear what their loved ones think they should wear.

There is also a high tendency toward the desire to self-expression between the participants and the result indicated that they enjoy clothes that are new, different and unique; moreover they are also concerned about the way they present themselves in their apparel. They also do not like to wear clothes that everybody else is wearing.

Aesthetic value is an important factor for the research samples who seek clothes in bright and cheerful colors. They look for clothing that flatters their figure and look beautiful on them and believe having a few well-designed and good-looking outfits is better than having a different costume for every day.

Prestige Value or political value view clothing as a medium for obtaining prestige and leadership. Participants of this research had strong tendency toward prestige value and they like to make a good impression on other by their apparel.

Participants cared about desire for social acceptance which focuses on a concern for the opinions of other. Participants think others make judgments about them by the kinds of apparel they wear; they also believe that they have more social opportunities if

they dress well. Social acceptance is important for them when selecting apparel and they want their apparel fit their social status.

Economic value underlines time, energy and money. Participants prefer to wear functional clothes that require not too much upkeep. They firstly consider economic and functional value of clothing. Furthermore, durability is an important quality to be considered when selecting apparel. All the mentioned clothing values are strong in the sample population. The clothing values of the research sample are shown in the Figure 5.4.

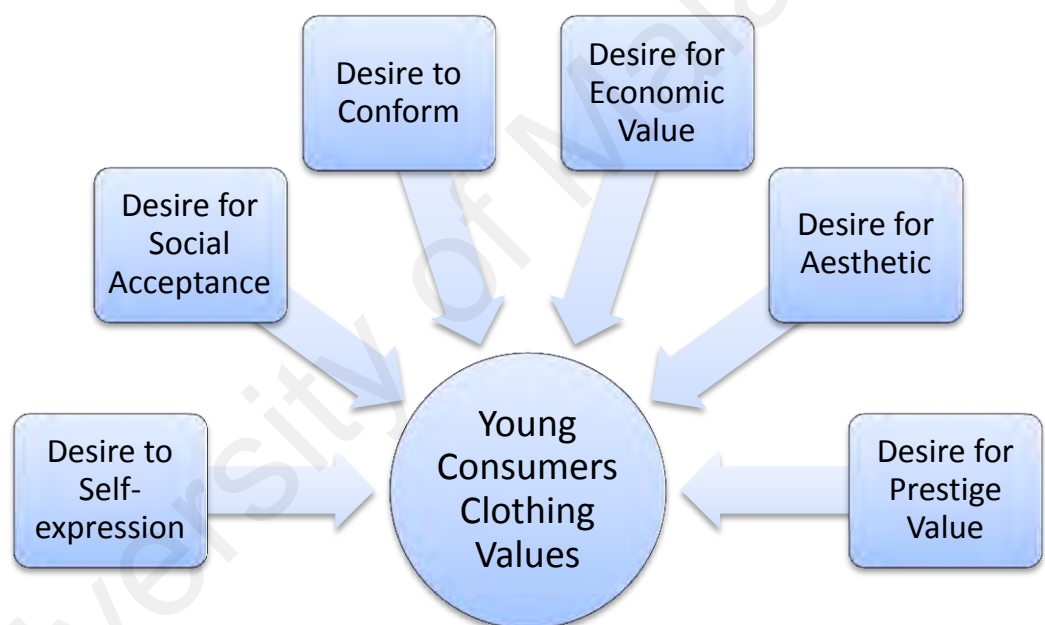


Figure 5.4: The Clothing Values of the Research Sample

In addition to investigating clothing values of the research sample, the second part of this research objective refers to clothing values in relation with wearing hand-drawn batik apparel. According to Horn (1975), being appropriately dressed for an occasion reveals the desire to conform to the general pattern of group dress; although the desire to conform to the general pattern of group dress is strong between the students but only 15% of them agree that their friends think that they should wear batik.

Desire for self-expression or distinctiveness is high among the research sample however, 67% agreed they are concerned about the way they present themselves while wearing batik. Even though aesthetic desire or concern for beauty or becomingness in dress is also very strong between the consumers in this research but only 36% felt more beautiful when they wore batik. 70% of the students cared about prestige value and like to make a good impression on others by their clothes but only 32% of them felt like a leader while wearing batik. Also near half of them agreed batik apparel is prestigious. Social value is concentrating on a concern for the opinions of others. There is a strong tendency toward the social acceptance value among the participants but only 28% agreed their social status makes them think of wearing batik. Moreover, 45 % agreed they are concerned about what people think of them when they wear batik. Desire for economic value was also high between consumers and 63% preferred to buy apparel more functional and get more use of it than spend money on batik. Table 5.2 relates data findings to the Clothing Value Model of Marilyn J. Horn (1975).

Table 5.2: Clothing Values in Relation with Batik

| Consumers Perception toward Hand-drawn Batik | Clothing Value |
|---|---------------------------|
| 15% agreed that their friends think they should wear batik. | Desire to Conform |
| 67% agreed they are concerned about the way they present themselves while wearing batik. | Desire to Self-expression |
| 36% felt more beautiful when they were batik. | Aesthetic Value |
| 32% felt more like a leader while wearing batik. | Prestige Value |
| 48% agreed wearing batik apparel is prestigious. | Prestige Value |
| 28% agreed their social status makes them think of wearing batik. | Social Acceptance |
| 45 % agreed they are concerned about what people think of them when they wear batik. | Social Acceptance |
| 63% agreed they would rather buy apparel more functional and get more use of it than spend money on batik. | Economic Value |

5.2.4 Dress Practice

The forth research objective is to define the dress practice of youth in a batik context. We know that efforts were made, however, how about Malaysian community, what is the dress practice in a batik context? Do people wear it often? Or how many of Malaysian young people are interested to wear batik? What do youth think about batik as a fashion product or what characteristics do they want batik to have in order to adopt it to wear.

Only 3% of the participants like to wear batik every day; while 7% of them like to wear batik once a week; though 4% like to wear batik once in a month. 62% like to wear batik only for special occasions or ceremonies. In contrast, 11% only wear batik when they are forced to and 13% do not like to wear batik apparel. In addition to above, 47% of participants do not own any hand-drawn batik apparel.

Among consumers 45% said that they prefer to buy the ready-made batik garments in the market; 33% tend to buy the piece of batik fabric and take it to a tailor; only 7% prefer to consult with a fashion designer for they batik garment; while 10% selected none of the above choices. In addition to that there are smaller percentages that selected more than one answer. Moreover 47% agreed that they will wear hand-drawn batik if Malaysian designers follow the global fashion trends in using batik. Also, 43% said for having a fashionable batik garments consumers should consult with a fashion designer and order their garments. In addition to above, the characteristics that consumers want in order to adopt hand-drawn batik to wear is explained in detail in previous sections; for listing them refer to the table 5.3.

Table 5.3: Factors affecting Selection of Hand-drawn Batik Apparel

| Factors Affecting Consumers dress Practice |
|--|
| • Special fabric care |
| • High Price |
| • Design and Color |
| • Fashion Trends |
| • Fashion Media |
| • Desire to conform |
| • Self-expression |
| • Aesthetic aspect |
| • Prestige Value |
| • Social acceptance |
| • Economic and functional value of clothing |
| • Fabric durability |

5.3 Conclusion

The general objective of this research was to explore commercial hand-drawn batik apparel design and dress practice in Klang Valley. Mixed methods research helped to best answer the research questions and objectives of this study by exploring into contemporary hand-drawn batik apparel developments and design in qualitative part. The youth perceptions and their dress practice toward hand-drawn batik apparel were assessed in quantitative phase. In qualitative phase used interview as an instrument with open-ended questions and one to one sessions; the respondents were experts chosen among the best in batik and fashion industry based on their experience knowledge and their active participations. In the quantitative phase, questionnaire used as an instrument with close-ended question; the sample size was undergraduate students of university of Malaya whose age was between 19 to 25.

The highlights of the development which influenced hand-drawn batik in fashion designing can be summarized in three key elements: key role of Datin Seri endon, Malaysia batik crafted for the world movement and Piala Seri Endon Batik Competition. The other developments can be concluding in experiments in various techniques, transformation in motif and design and introducing new textile as material.

Design of batik apparel in the market are less structured and not in trend. Composition and balance are in average quality. The local batik garments lacks of styling and taste. Batik producers do not consider the design of the end product and designs are not engineered for a fashion garment in industry. Designs of apparel are mostly traditional and more suitable for older adults. The designs of batik garments available in the market do not meet the public demands especially young generation.

Issues of Hand-drawn batik in Fashion Designing include: self-trained batik makers with less knowledge of fashion, visual art and vision of end product. Not being current with what is trending in the world. Lack of cooperation between batik designer and the fashion designer is a big issue. Batik production is slow and cannot fulfill large orders in a limited time meanwhile cannot keep the consistency in color and design. In addition to that batik production depends on weather. Colors fade if not washed properly. There is not enough demands and price is high.

Respondents in both qualitative and quantitative phase were agreed that:

- Colors of batik apparel fade after washing
- Customers seek more simple design
- Colors are mostly traditional
- Batik apparel are more suitable for older adults

They disagreed on:

- Colors are not for the taste of young generation
- People find it hard to match batik colors with their existing wardrobe

A schematic representation of the factors affecting clothing decisions presented by Horn (1975), helped shaping conceptual framework of this research in addition object perception. Factors affecting the selecting and wearing batik for clothing in young consumers is shown in Figure 5.5.

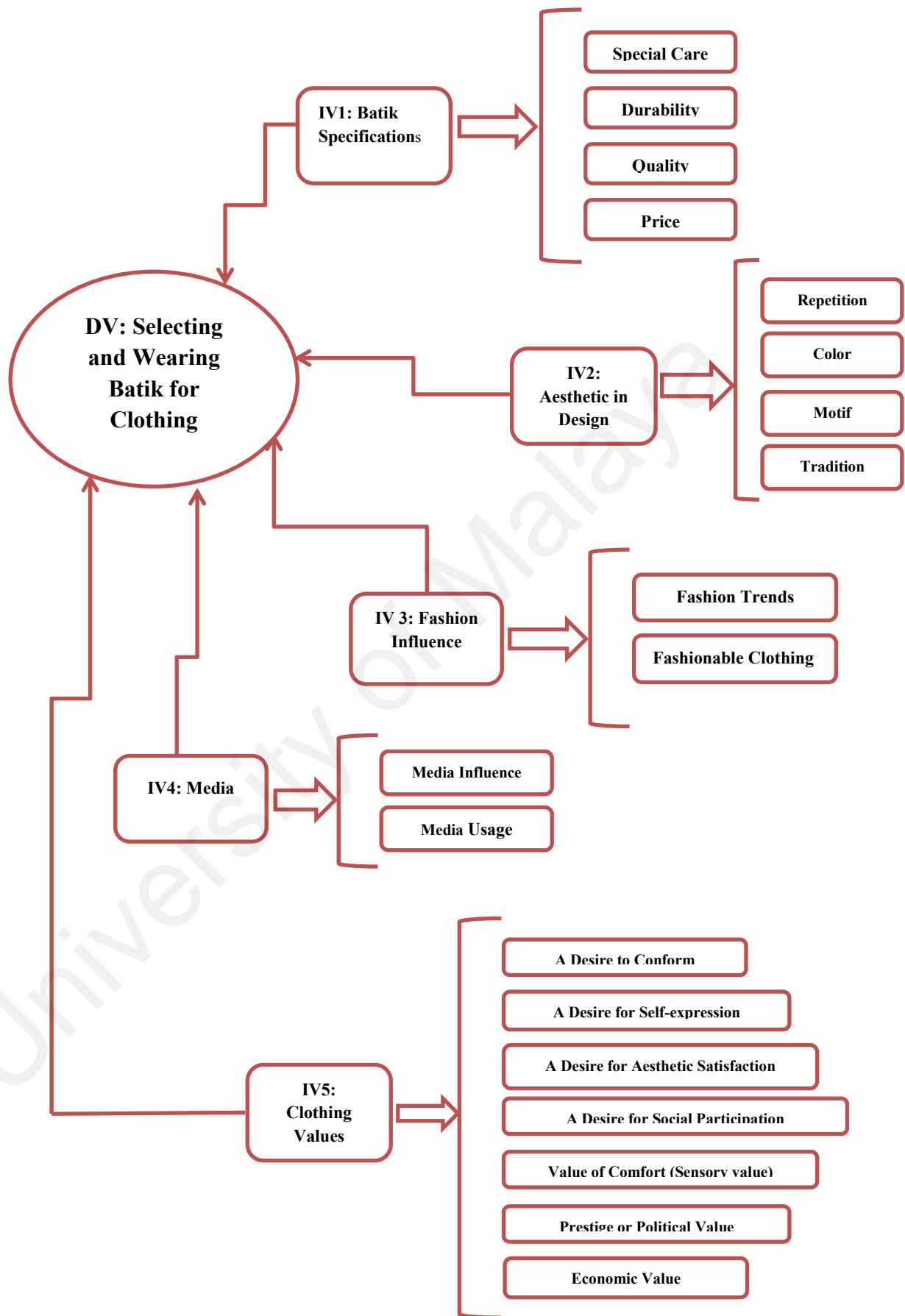


Figure 5.5: Factors Affecting Hand-drawn Batik Selection

5.4 Recommendations

As explained in chapter 2 in section 2.2, Tomlinson (2003) stated, a small shop in Beijing attracts young fashionable consumers not to buy western brands apparel but ‘classical’ clothing with Chinese identity like beautiful cheongsams, qipaus and excellently tailor-made coats in delicate silks and traditional textile. The point is these clothes are not ‘traditional’ clothes at all. Style and fashion is an important statement that expresses cultural identity. The same example can be true to situation of hand-drawn batik and fashion. Malaysian batik apparel should come out from the sense of tradition while keeping the elements that can refer this product to its cultural tradition. There should be batik apparel with modern adaptations of traditional batik dress with excellent tailoring in addition to an eye-catching design.

A noticeable part of qualitative part of data in design section focused on the design issues in hand drawn batik in the market. Respondents mentioned that the batik designs in the market are less structured designs while composition and balance are very average in quality and they are not well researched. The local batik garments lacks of styling and taste. Also Qualitative data showed that that the fashion designers and batik makers work independently. Batik makers should understand the field of fashion and have knowledge of visual arts and learn to vision the end product. Regular classes should be conducted by batik associations and Craft Complex (Kraftangan) to teach batik makers fundamentals of visual arts and fashion basics and styling. Batik makers should produce the batik fabric and assign the rest to fashion designer. There should be direct collaborations between batik makers and designers which influence the final result. It is vital to have proper researches done on controlling the consistency in color in large orders. It is also important to educate self-trained batik producers the fundamental of visual art and design and the vision of end product. One of the crucial

matter is that batik producers and fashion designers should collaborate and work together to have better results.

Respondents related the issues affecting batik popularity in dress practice to the design and color and said color combination is lacking of taste while consumers found color combinations attractive. But they both agreed design and color is traditional. Designers should come up with more simple and abstract designs batik design with strong balance and composition. The design of apparel should move out from traditional Malay dress.

Through qualitative data and observations it became clear that everyone is mentioning the exclusivity of hand-drawn batik. Quantitative data showed that good quality hand drawn batik is highly priced. Being unique is equal to high price and less demand. This exclusive high-priced exotic hand-drawn batik that only the top social class can afford it should be kept producing; but If the industry is concentrating on bringing batik back to mode and expand the use of batik, it should think of the way to reduce the price and make public awareness. Encouraging and educating public should start from early ages to love and understand their national heritage as the clothing values start to form from these ages. For example one idea is to design new uniforms with overall or partial hand-drawn batik designs for school students from primary to secondary in all schools throughout the country; this help to keep the batik cottage industries continue and grow by making batik for every students in all school in each city. There is a need to do research on the demand reasons for batik as daily wear in Indonesian to learn what are the reasons that Indonesians can produce hand drawn batik with affordable price? And what are the reasons that Indonesians choose batik as their daily wear?

Quantitative data showed that durability of clothing is an important factor in selection of apparel for young consumers while Colors of some of batik apparel fade after washing. Conducting more systematic researches on the fabric special care and color stability, color consistency and new type of materials will broaden understanding in conserving and cherishing hand-drawn batik craft.

5.5 Summary

Chapter five was the concluding chapter of this research which summarized the findings of the both qualitative and quantitative phase of this study. Moreover it the result of the concluded study in answering all the objectives of the research in exploring into developments and design, consumer perceptions in batik specification, design, fashion, media influences and clothing values was summarized. Recommendations were made which includes suggestions to improve the situation of hand-drawn batik in fashion designing in Malaysia.

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List of Publications and Papers Presented

- "A Brief Review of Malaysian batik Developments from 1950s to 1980s", Pegah Jahangiri, Syed Alwi Syed Abu Bakar, Sabzali Musa Kahn, Mina Hedayat. Jurnal Seni Rupa ATRAT, Vol. 2 No. 1 Year 2014 (ISSN. 2339-1642)
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