# A STUDY ON CONSUMERS' LACK OF AWARENESS REGARDING BATIK AND BLOCK PRINTING

**Author : Payal Shah**
**Co- author : 1. Om ijantakar 2. Surbhi khadse 3. Sayli walke**
3rd Year, B.Voc. Fashion Technology
Guided by: Dr. Deepali Joshi
Fergusson College (Autonomous)

## 1. ABSTRACT

Batik and hand block printing are traditional textile techniques associated with distinctive designs, material knowledge and skilled craftsmanship. Although both techniques can produce decorative patterns on fabric, their production methods differ. Batik generally uses a resist, commonly wax, to control dye penetration, while hand block printing applies colour or resist through carved blocks.

This study examines consumer awareness of Batik and hand block printing, familiarity with their production processes, clothing preferences, purchase considerations and possible methods of improving awareness. The project includes a review of academic literature related to consumer behaviour, handcrafted fashion, traditional textile production and craft communication. It also uses visual comparison and AI-assisted analysis with ChatGPT to examine observable characteristics of the two textile techniques, while acknowledging the limitations of identifying a production method from a finished image alone.

A dataset containing 50 simulated responses was used to demonstrate the organization of questionnaire data, calculation of percentages, preparation of graphs and descriptive interpretation. These records are illustrative and are not genuine responses collected from actual consumers. Therefore, the numerical results are used to demonstrate the data-analysis process and cannot be treated as verified findings about consumer awareness or behaviour.

The project highlights the importance of distinguishing awareness of a technique's name from knowledge of its production process. It also identifies possible approaches for communicating traditional textile knowledge, including short educational videos, workshops, exhibitions, artisan demonstrations and informative product labels. Further research using genuine participant responses and verified textile-process images would be necessary to establish actual consumer awareness and evaluate the effectiveness of these educational approaches.

**Keywords**

Batik; hand block printing; consumer awareness; traditional textiles; textile heritage; handcrafted fashion; AI-assisted visual analysis.

## 2. INTRODUCTION

India is famous for its rich textile heritage and traditional printing techniques. Batik and Block Printing are two important techniques that have been used for many years to create beautiful designs on fabrics. Batik uses wax to create patterns during the dyeing process, while Block Printing uses carved wooden blocks to print designs on fabric. Both techniques represent India's traditional art, creativity, and skilled craftsmanship.

Today, the fashion industry offers a wide variety of clothing and fabrics, including mass-produced and machine-printed products. Consumers often choose products based on their design, price, comfort, and current fashion trends. Because of this, many people may not have enough knowledge about traditional printing techniques or may find it difficult to identify the differences between Batik and Block Printing.



***Figure 1.1:*** *Traditional Batik Textile*

The main purpose of this research is to study consumer awareness of Batik and Block Printing. It aims to understand how familiar people are with these techniques, how much they know about their production processes, and whether they can correctly identify the differences between them. The study also explores consumer preferences and their opinions about preserving traditional textile crafts.



***Figure 1.2:*** *Traditional Block-Printed Textile*

For this research, a questionnaire was prepared using Google Forms to understand respondents' awareness, knowledge, and preferences. Secondary information was collected from research papers, journals, and other relevant sources. The study also includes visual comparison of Batik and Block Printing and AI-assisted analysis using ChatGPT to examine visual characteristics and support the interpretation of the research.

This research is important because greater consumer awareness may help people appreciate the effort, skills, and creativity involved in traditional textile production. The study also explores ways to improve awareness, such as social media campaigns, short educational videos, college workshops, exhibitions, and demonstrations by artisans.

Overall, this study aims to understand the level of consumer awareness regarding Batik and Block Printing and identify possible ways to increase knowledge and appreciation of these traditional Indian textile techniques.

# 3. BACKGROUND OF THE STUDY

India is known for its traditional textiles, which represent the cultural identity, regional diversity, and artistic knowledge of different communities. Traditional textile production includes various methods of dyeing, printing, weaving, and decorating fabrics. Many of these techniques depend on the knowledge and practical skills of artisans. Batik and Block Printing are two examples of traditional techniques that continue to be relevant in the textile and fashion industries.

Batik is a technique in which wax is applied to specific areas of fabric before dyeing. The wax acts as a resist and prevents the dye from colouring the covered areas in the same way as the uncovered fabric. After the dyeing process, the wax is removed to reveal the design. Depending on the method used, the fabric may show distinctive lines, patterns, and colour effects. The final appearance depends on factors such as the application of wax, dyeing methods, fabric type, and the skill of the artisan.

***Figure 2.1**: Traditional Batik Technique*




Block Printing is a technique in which designs are transferred onto fabric using carved blocks. The blocks are usually made from wood and contain the required pattern. Printing colour is applied to the block, which is then pressed onto the fabric to create the design. Repeating this process can produce patterns across the material. The quality of the final design depends on factors such as block preparation, colour application, alignment, fabric handling, and the printer's skill.

Although Batik and Block Printing use different processes, consumers who have limited knowledge of textile production may confuse them. Both techniques can produce colourful patterns and decorative designs on fabric. When consumers see only the finished product, it may be difficult for them to understand how the design was created. This makes awareness of the production process and the visual characteristics of each technique important.

The modern fashion industry provides consumers with many choices, including handmade textiles, machine-printed fabrics, and mass-produced garments. Changes in consumer lifestyles, the availability of online shopping, and the influence of fashion



trends have increased access to different styles and designs. Consumers often make purchasing decisions based on price, design, comfort, fabric quality, and brand reputation. However, they may have limited information about the production techniques, traditional skills, and cultural value associated with the fabrics they purchase.

***Figure 2.2**: Traditional Block Printing Technique*

Consumer awareness is not limited to simply recognizing the name of a textile technique. It also includes understanding how the technique works, identifying its features, and knowing why it is different from other methods. A person may have heard of Batik or Block Printing but may not know the steps involved in production. Similarly, a person may appreciate a printed fabric without being able to identify whether it was produced through Batik, Block Printing, or another process. Therefore, it is useful to examine both general awareness and practical understanding.

The background of this study is based on the need to understand the relationship between traditional textile techniques and contemporary consumer knowledge. By examining awareness levels, production-process knowledge, and responses to visual examples, the research can identify areas where consumers may need more information. It also considers whether consumers are interested in learning more about traditional crafts and whether they support efforts to preserve them.

For this purpose, the study includes questionnaire-based consumer research, a review of relevant literature, visual comparison of Batik and Block Printing, and AI-assisted analysis using ChatGPT. The questionnaire helps examine respondents' awareness, preferences, and opinions. The literature review provides information about traditional textile practices and consumer interest in handcrafted products. Visual comparison focuses on observable characteristics, while AI-assisted analysis helps organize and interpret observations. The conclusions drawn from images must be treated carefully because the appearance of a fabric alone may not provide conclusive evidence of its production technique.

The study also considers possible methods of improving consumer awareness. Social media platforms, short educational videos, college workshops, exhibitions, artisan demonstrations, and clear product labels may provide accessible information about Batik and Block Printing. These methods could help consumers understand the differences between the techniques and appreciate the effort involved in traditional textile production.

Therefore, this research investigates consumer awareness of Batik and Block Printing, identifies possible gaps in knowledge, and explores practical approaches to improving understanding of these techniques. By focusing on awareness and consumer perceptions, the study aims to support greater appreciation of traditional textile craftsmanship in the context of the modern fashion industry.

## 4. OBJECTIVES

The primary objectives of this research are:

1. To assess consumers' awareness of Batik and Block Printing.
2. To understand consumers' knowledge of the production processes of both techniques.
3. To examine consumers' ability to distinguish between Batik and Block Printing using visual examples.
4. To study consumer preferences and perceptions regarding traditional printed fabrics and the preservation of traditional textile crafts.
5. To identify gaps in consumer awareness and suggest suitable methods to improve awareness through social media, educational videos, workshops, exhibitions, and artisan demonstrations.

## 5. LITERATURE REVIEW

Existing literature highlights the importance of traditional textile techniques, consumer preferences, and the preservation of artisan craftsmanship.

Li et al. (2023), in their study of *Factors in Consumers' Purchase Intention for Gejia Batik*, examined the factors influencing consumers' intention to purchase Batik products. Their research highlights the role of creativity, visual appeal, and perceived environmental value in shaping consumer attitudes and purchase intentions. The study provides useful insights into consumer perceptions of traditional textiles and their potential influence on purchasing decisions.

Saepudin et al. (2023), in their study of *Intention to Purchase Eco-Friendly Handcrafted Fashion Products for Gifting and Personal Use*, explored factors influencing consumers' interest in handcrafted fashion products. Their research considered aspects such as perceived value, fashion preferences, and price. The study helps explain how consumers evaluate handmade products and suggests that appreciation of craftsmanship alone may not determine purchasing decisions. This provides a useful basis for examining consumer preferences alongside awareness of traditional printing techniques.

Edwards (2005), in *Contemporary Production and Transmission of Resist-Dyed and Block-Printed Textiles in Kachchh District, Gujarat*, examined traditional textile production and the transmission of craft knowledge among artisans. The study highlights the importance of traditional skills, cultural practices, and knowledge-sharing in maintaining textile heritage. It provides a foundation for understanding the craftsmanship behind resist-dyeing and Block Printing and the importance of preserving the knowledge associated with these techniques.

Greru and Kalkreuter (2017), in their study of *Design and the Evolving Tradition of Sanganer Hand Block Printing*, explored the relationship between traditional design practices, artisan knowledge, and changing creative demands. Their research shows how traditional crafts can adapt to new designs and contemporary requirements while maintaining connections with their cultural roots. The study is relevant to the present research because it highlights the importance of understanding Block Printing as both a production technique and a form of traditional craftsmanship.

Meitei and Ahemad (2022), in their study of *Communication and Challenges of Capacity Development: A Case Study of Bagru Hand Block Printing*, examined communication and capacity-development challenges related to traditional Block Printing. Their research emphasizes the importance of knowledge-sharing and skill development in supporting traditional craft practices. It also provides a basis for considering how information about traditional printing techniques can be communicated more effectively through educational activities, demonstrations, and digital platforms.

Collectively, these studies establish the cultural, artistic, and consumer-related importance of traditional textile techniques. While some research focuses on consumer purchase intentions and handcrafted product preferences, other studies examine artisan knowledge, design development, and the continuation of traditional crafts. However, the reviewed studies do not directly cover all the aspects of consumer awareness investigated in the present project, particularly consumers' ability to distinguish Batik from Block Printing, their knowledge of the production processes, and their responses to visual examples. This research addresses this area by examining consumer awareness and perceptions, comparing visual characteristics of both techniques, and exploring possible ways to improve awareness through educational and digital communication.

# 6. RESEARCH METHODOLOGY

## 6.1 Research Approach

The present study follows a descriptive research approach to examine consumer awareness regarding Batik and Block Printing. It focuses on understanding consumers' existing knowledge, familiarity with the production processes, ability to distinguish between the two techniques, and perceptions of traditional textile craftsmanship. The study also explores possible ways to improve consumer awareness.

## 6.2 Data Collection

Both primary and secondary sources are considered in this research.

Primary data: A structured questionnaire prepared using Google Forms was used to examine respondents' awareness, knowledge, preferences, and opinions regarding Batik and Block Printing. The questionnaire includes questions about familiarity with the techniques, knowledge of their production processes, visual identification, clothing preferences, and awareness-building methods.

Secondary data: Information was gathered from research papers, academic journals, and relevant online sources related to Batik, Block Printing, traditional textile craftsmanship, and consumer preferences. These sources helped establish the background of the study and support the interpretation of the research findings.

## 6.3 Sample and Respondents

The study uses a dataset containing 50 responses for examining consumer awareness and preferences. The intended respondent group includes college students and other individuals from different age groups and occupations. The responses are organized according to relevant demographic characteristics and questionnaire answers to identify patterns in awareness and consumer perceptions.

## 6.4 Visual Analysis

Visual analysis is included to examine the visible characteristics of Batik and Block Printing. Selected textile images are compared based on observable features such as patterns, colour effects, repetition, design details, and apparent printing characteristics.

The purpose of this analysis is to explain how the two techniques may differ visually and to explore whether their appearance can help consumers understand the techniques. However, visual characteristics alone may not always establish the exact production method used, so the observations are treated as indicative rather than conclusive.

## 6.5 AI-Assisted Analysis

ChatGPT is used as an AI-assisted tool to support the comparison of Batik and Block Printing and the organization of observations. The analysis considers visible design features, possible differences between the techniques, and ways of presenting the findings in simple language.

The AI-assisted analysis is used to support interpretation rather than replace human judgment or verified information from reliable sources. Since images may not show the complete production process, the tool's observations are considered alongside available research information. The limitations of image-based identification are also acknowledged.

### 6.6 Data Analysis and Interpretation

The questionnaire data are organized into tables and graphs to make the responses easier to understand. Frequencies and percentages are used to summarize responses to individual questions. Where appropriate, responses are compared across demographic groups to identify patterns.

The results are interpreted in relation to the study objectives, including awareness of Batik and Block Printing, knowledge of production processes, visual identification, consumer preferences, and interest in awareness-building activities. The findings are used to identify areas where further information about traditional printing techniques may be useful.

## 7. DATA ANALYSIS AND INTERPRETATION

Data analysis and interpretation help organize questionnaire data and present response patterns in a clear and understandable manner. In this study, a dataset containing 50 simulated responses is used to demonstrate the analysis of consumer awareness regarding Batik and Block Printing.

The chapter presents frequency tables, percentages, graphs and descriptive interpretations covering demographic characteristics, awareness of both techniques, knowledge of their production processes, visual identification, clothing preferences, purchase considerations and possible methods of improving awareness.

The dataset is illustrative and does not contain verified responses from actual consumers. Therefore, the percentages and observations presented in this chapter demonstrate the data-analysis process and should not be interpreted as evidence of actual consumer behaviour.

## 7.1 Profile of Respondents

### 7.1.1 Age Distribution

The age distribution helps describe the age groups represented in the dataset.

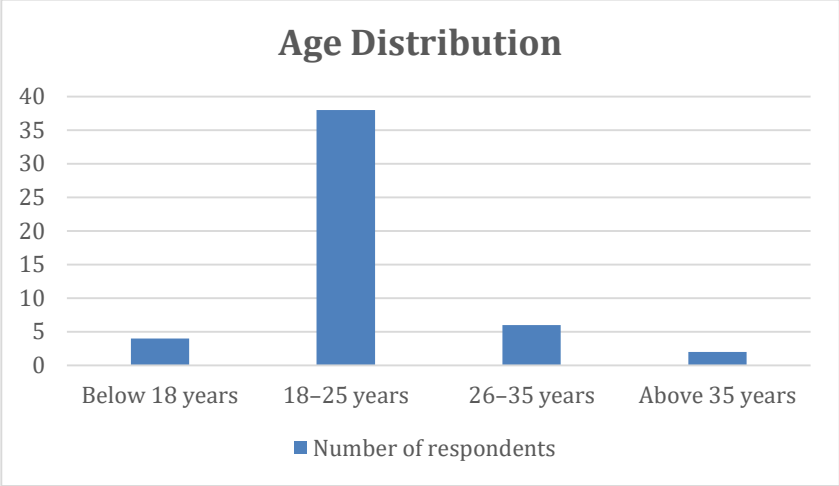



***Figure 7.1*** *– Age Distribution of Respondents.*

The largest group consists of respondents aged 18–25 years, representing 76% of the dataset. This indicates that the dataset is mainly focused on young people. Therefore, the results should not be assumed to represent all age groups equally.

## 7.2 Awareness of Batik and Block Printing

### 7.2.1 Awareness of Batik

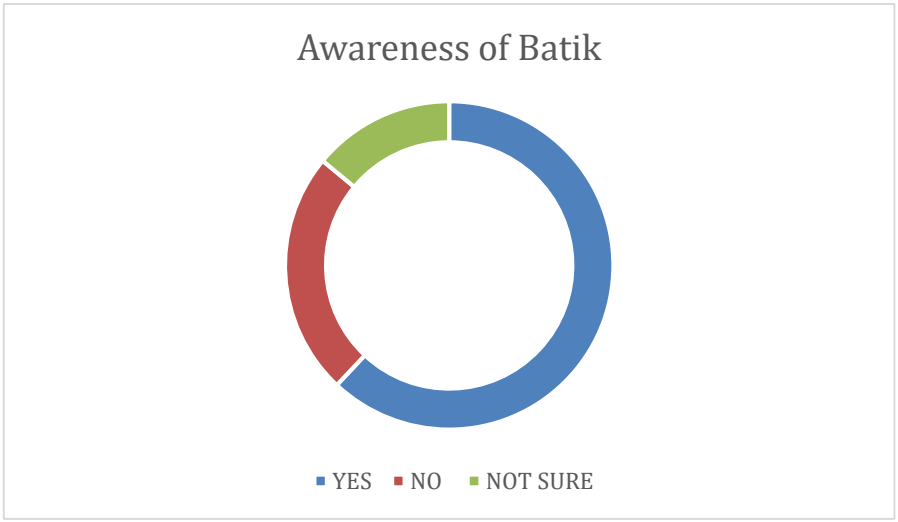



***Figure 7.2*** *– Awareness of Batik*

In the dataset, 62% of respondents report being aware of Batik, while 24% report no awareness and 14% are unsure. This suggests that familiarity with the name of the technique does not necessarily extend to all respondents.

### 7.2.2 Awareness of Block Printing

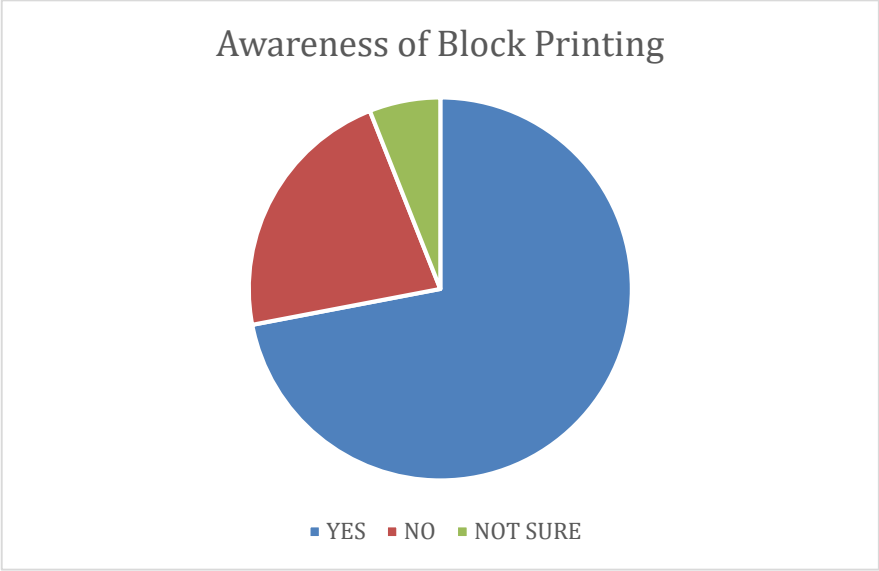



***Figure 7.3*** *– Awareness of Block Printing*

A total of 72% of the respondents report awareness of Block Printing. This is 10 percentage points higher than the reported awareness of Batik. However, awareness alone does not establish whether respondents understand the production process or can distinguish the two techniques correctly.

### 7.3 Knowledge of Production Processes

### 7.3.1 Knowledge of the Batik Process & Block Printing Process

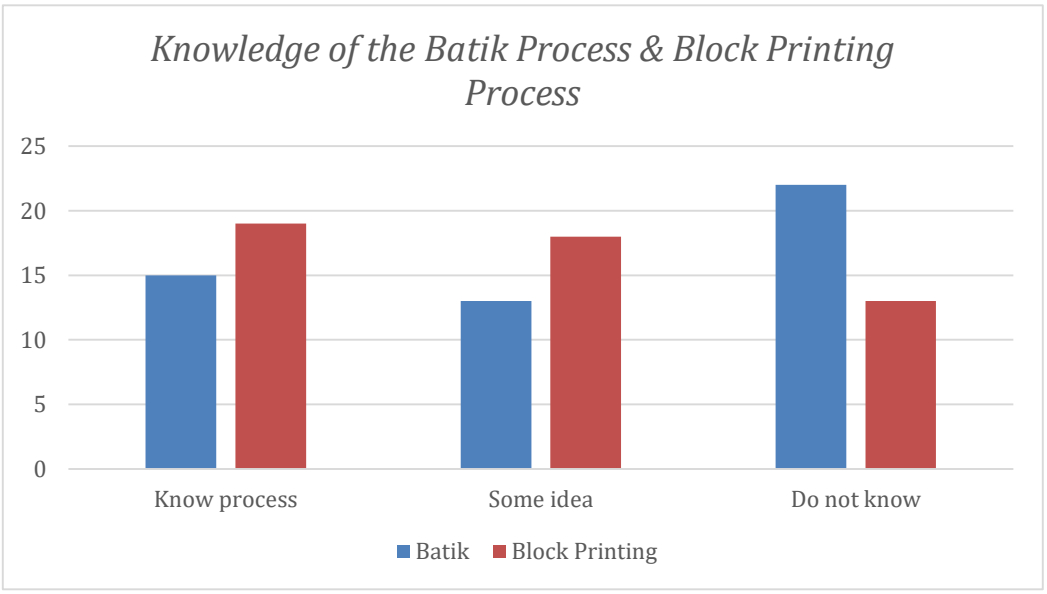



***Figure 7.4*** *– Knowledge of the Batik Process & Block Printing Process*

Only 30% of the respondent's report knowing the Batik production process, while 44% report not knowing it. This difference illustrates why awareness of a technique's name should be distinguished from knowledge of how it is performed.

In the dataset, 38% report knowing the Block Printing process and 36% have some idea about it. The remaining 26% report not knowing the process. Compared with the Batik results, the dataset shows a higher reported level of process knowledge for Block Printing.

### 7.4 Visual Identification of Printing Techniques

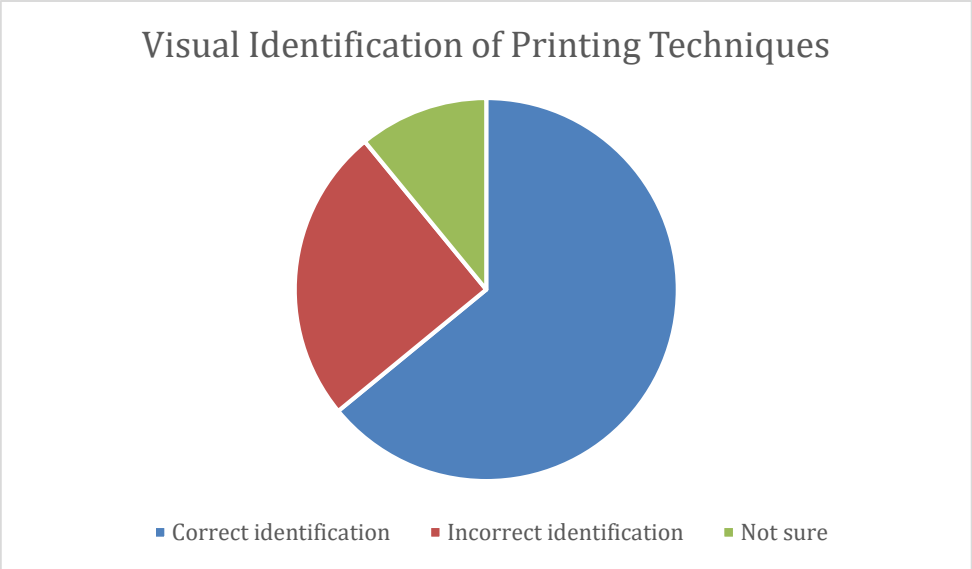



***Figure 7.5*** – *Visual Identification of Printing Techniques*Only 36% of the respondents are recorded as identifying the image correctly, while 42% are unsure. This suggests that visual recognition may be an important area to investigate in a genuine consumer study. 7.5 Sources of Information

***Figure 7.6*** – *Sources of Information About Batik and Block Printing*

Shops and exhibitions are the most frequently selected source in the dataset, followed by school or college and social media. These results suggest that direct exposure and educational or digital communication could be explored as ways to share information about traditional textile techniques. Because multiple answers were allowed, the percentages should not be interpreted as mutually exclusive categories.

### 7.6 Consumer Clothing Preferences

#### 7.6.1 Preference for Clothing Styles

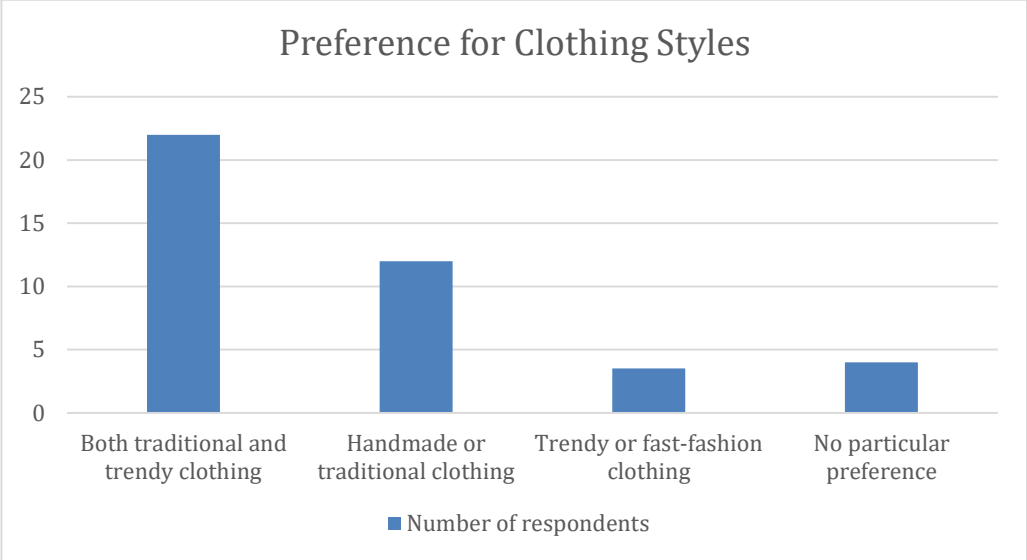



***Figure 7.7*** *– Preference for Clothing Styles*

The largest group prefers both traditional and trendy clothing. This suggests that traditional designs and contemporary fashion need not be treated as opposing choices. However, the results do not establish whether respondents specifically prefer Batik or Block Printed products.

#### 7.6.2 Most Important Clothing Purchase Factor

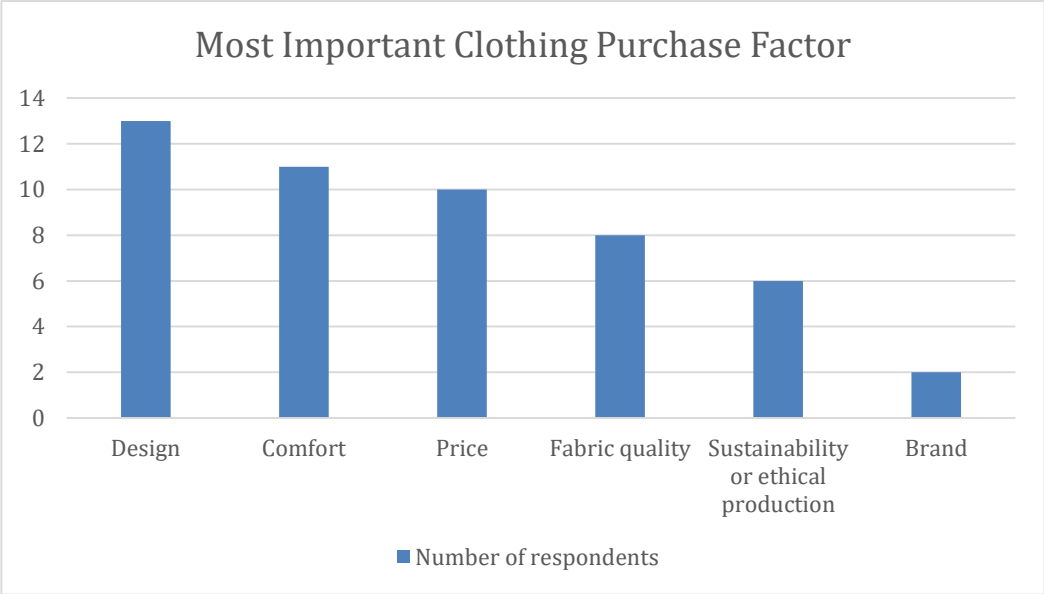



***Figure 7.8*** *– Most Important Clothing Purchase Factor*

Design is the most frequently selected purchase factor, followed by comfort and price. Sustainability and ethical production account for 12% of responses. This suggests that communicating the traditional value of a textile may be more effective when accompanied by information about its design, quality, and practical use.

### 7.7 Attitudes Towards Traditional Textile Crafts

#### 7.7.1 Willingness to Buy Handmade Printed Fabric

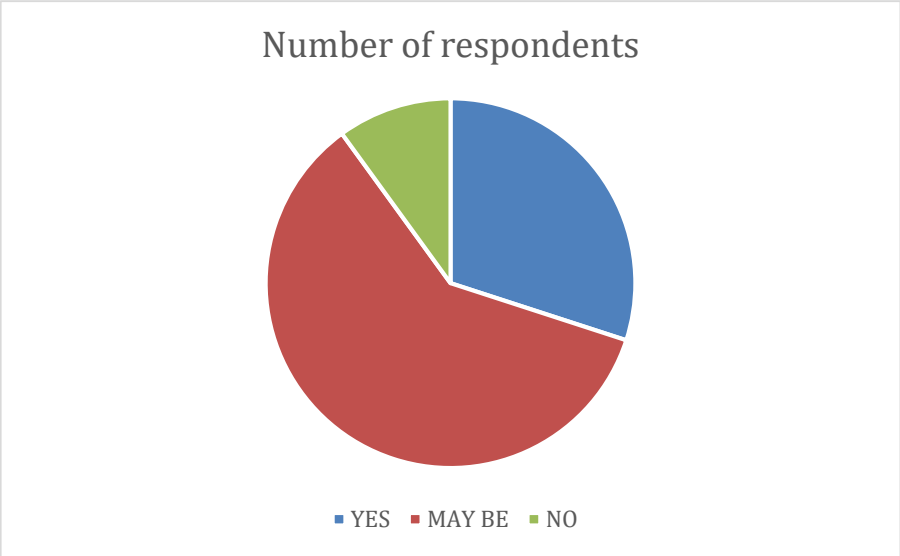



***Figure 7.9*** *– Willingness to Buy Handmade Printed Fabric*

Most respondents select “Maybe” when asked whether they would buy handmade printed fabric if they understood its cultural or sustainable value. This indicates possible interest, but the responses do not demonstrate a definite intention to purchase.

#### 7.7.2 Support for Preserving Traditional Crafts

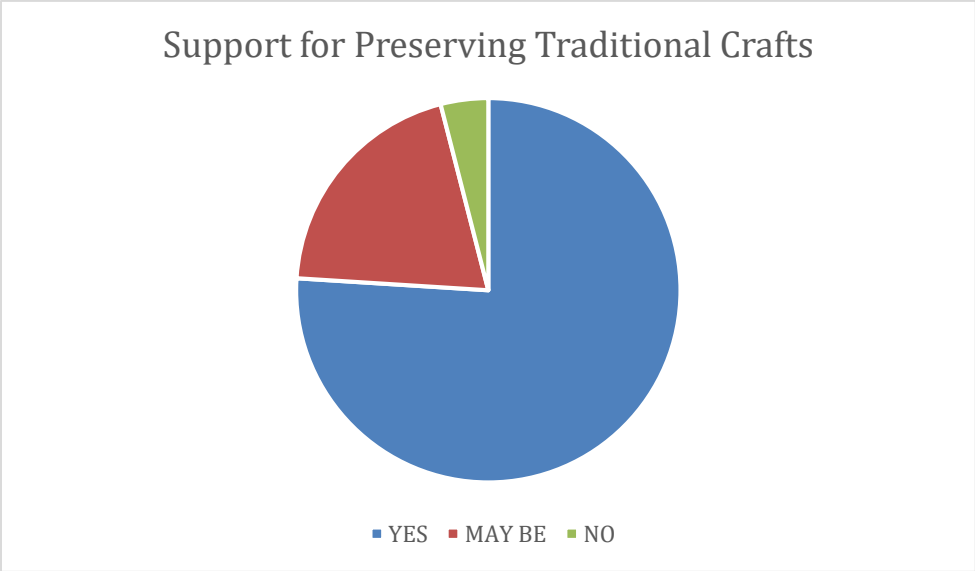



***Figure 7.10*** *– Willingness to Buy Handmade Printed Fabric*

A large majority of the respondents express support for preserving traditional crafts. This illustrates the difference between supporting cultural preservation and having detailed knowledge of particular textile techniques.

### 7.7.3 Role of Social Media in Improving Awareness

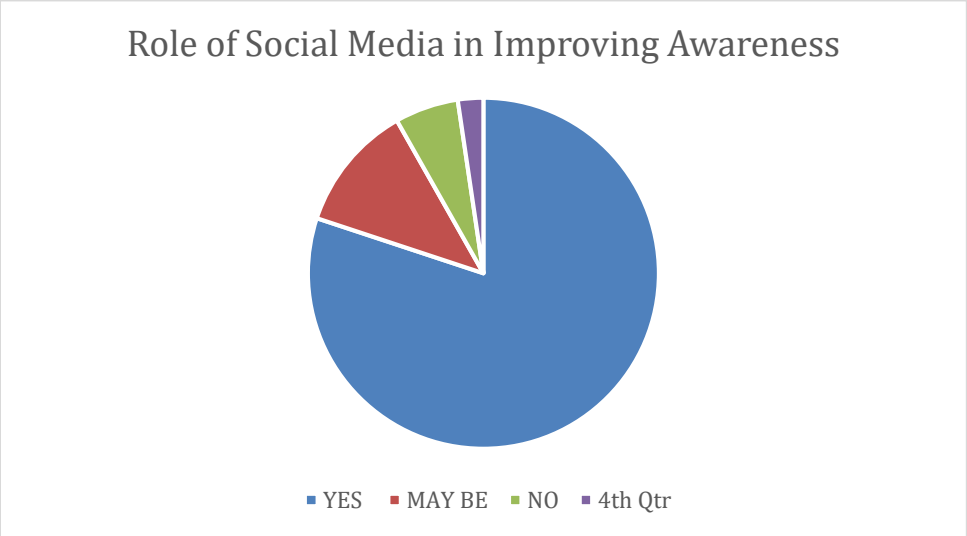



***Figure 7.11*** *– Role of Social Media in Improving Awareness*

Social media receives a positive response from 82% of the respondents as a possible tool for improving awareness. Short videos, process demonstrations, and visual comparisons could be explored as communication methods, although these responses do not prove that social media campaigns will increase awareness.

### 7.7.4 Interest in Learning More

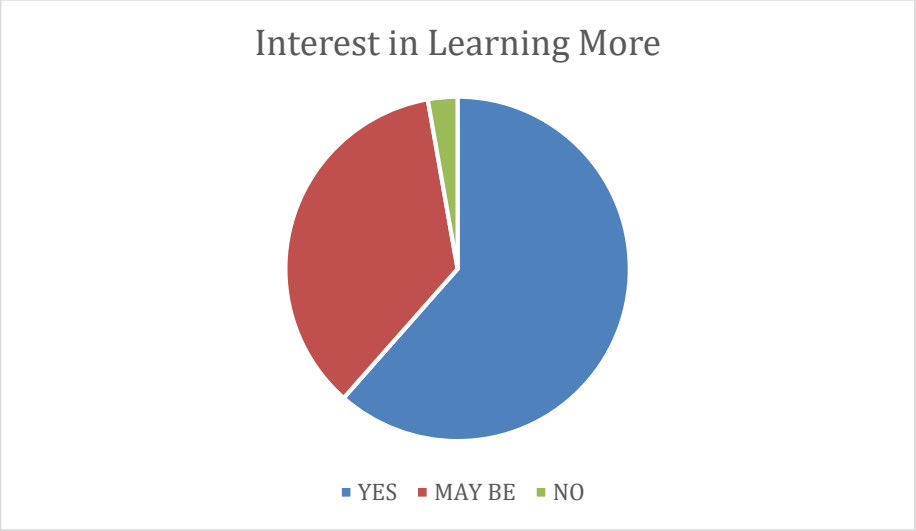



***Figure 7.12*** *– Interest in Learning More*

Most respondents express an interest in learning more about Batik and Block Printing, while many others remain uncertain. This suggests that accessible educational content may be worth exploring in future awareness-building activities.

### 7.7.5 Willingness to Pay More for Traditional Products




***Figure 7.13*** *– Willingness to Pay More for Traditional Products*

The most common response is that willingness to pay more depends on the price. This suggests that the perceived value of traditional craftsmanship may need to be balanced with affordability. The results do not establish the actual amount consumers would be willing to pay.

### 7.8 Preferred Methods for Improving Awareness

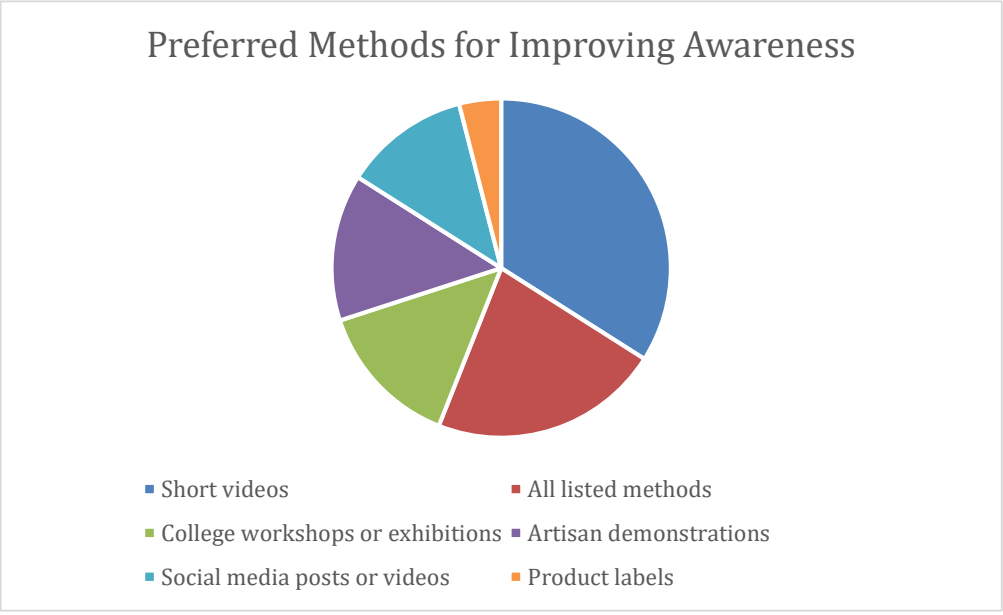



***Figure 7.14*** *– Preferred Methods for Improving Awareness*

Short videos are the most frequently selected individual option, followed by the option supporting all listed methods. Workshops, exhibitions, and artisan demonstrations also receive responses. These results suggest that visual and practical educational formats could be considered when developing awareness-building activities.

### 7.9 Overall Interpretation

The dataset illustrates several themes relevant to the research objectives. Reported awareness of Block Printing is higher than reported awareness of Batik, while knowledge of both production processes is lower than general awareness of the techniques. The visual-identification responses also illustrate the value of examining recognition separately from familiarity.

The consumer-preference responses indicate that design, comfort, and price are important considerations. At the same time, responses concerning traditional craft preservation and learning more suggest potential interest in educational initiatives. Short videos, social media, workshops, exhibitions, and artisan demonstrations are possible methods to investigate further.

### 7.10 Conclusion of Data Analysis

This chapter demonstrates how questionnaire responses can be summarized using frequency tables, percentages, graphs, and interpretation. The analysis framework covers consumer awareness, process knowledge, visual identification, information sources, clothing preferences, purchase considerations, and awareness-building methods.

## 8. VISUAL, AI-ASSISTED AND COMPARATIVE ANALYSIS

Visual analysis is an important part of this research because Batik and Block Printing are both used to create decorative patterns on fabric. Although both techniques can produce attractive designs, they differ in their production processes and visual characteristics. Studying these features can help explain how the techniques may be distinguished and why consumers might confuse them.

This chapter examines the visible characteristics of Batik and Block Printing, compares their main features, and explains how ChatGPT was used to support the analysis. The purpose is to connect the visual study with the main research topic of consumer awareness and understanding of traditional textile techniques.

### 8.1 Visual Analysis of Batik

Batik is a textile technique that uses wax as a resist during the dyeing process. Wax is applied to selected areas of the fabric to control where the dye can penetrate. After dyeing and wax removal, patterns appear on the fabric.



***Figure 8.1**: Visual characteristics of Batik textile.*

Depending on the method and design, Batik fabrics may show irregular lines, fine details, layered colours, or crack-like effects caused by cracks in the wax resist. These characteristics can vary according to the artisan's technique, the fabric, and the dyeing process.

From a visual perspective, Batik designs may appear organic or irregular, although geometric and highly controlled patterns are also possible. Therefore, not every Batik fabric will display the same visual features. Visual analysis can help identify characteristics that may be associated with Batik, but a photograph of the finished fabric cannot always confirm that wax-resist dyeing was used. Information about the production process is useful for reliable identification.

### 8.2 Visual Analysis of Block Printing

Block Printing is a textile printing technique in which a carved block is used to transfer a design onto fabric. Printing colour is applied to the block, which is then pressed onto the fabric. The process may be repeated to create patterns across the material.

Block-printed fabrics often display repeated motifs, arranged patterns, and visible similarities between individual printed elements. Depending on the printing method and the skill of the artisan, small differences in colour application, alignment, or pressure may appear.



***Figure 8.1****: Visual Analysis of Block Printing*

The appearance of Block Printing depends on the carved design, type of block, printing colour, fabric, and printing technique. Some designs may be simple and geometric, while others may include detailed floral or decorative patterns. Visual analysis can help examine repeated motifs and the arrangement of designs. However, machine printing and other textile techniques can produce similar appearances. Therefore, repeated patterns alone are not sufficient to confirm that a fabric was hand block-printed.

### 8.3 Comparison Between Batik and Block Printing

Batik and Block Printing are different techniques, even though both can be used to create decorative designs on fabric. Comparing their production methods and common visual features helps explain their differences.



***Figure 8.3**: Comparison Between Batik and Block Printing*

| **Feature** | **Batik** | **Block Printing** |
|---|---|---|
| Basic technique | Wax-resist dyeing | Printing with carved blocks |
| Main tool | Wax applicator or another wax-application tool | Carved printing block |
| Design formation | Wax controls dye absorption in selected areas | Colour is transferred from the block to the fabric |
| Main production stages | Wax application, dyeing, and wax removal | Colour application and printing, often with repeated block placement |
| Common visual features | May include resist lines, layered colour effects, and crack-like patterns | Often includes repeated motifs and arranged patterns |
| Design repetition | Can be repeated, but depends on the design method | Repetition is commonly produced by stamping the block multiple times |
| Identification limitation | Appearance alone may not confirm the use of wax resist | Repeated motifs alone may not confirm hand block printing |

***Table 8.1**: Comparison of Batik and Block Printing.*

The comparison shows that the main difference lies in the method used to create the design. Batik relies on wax to resist dye, whereas Block Printing transfers colour through a carved block. Their finished appearances can

sometimes overlap, so reliable identification should consider production information as well as visible characteristics.

### 8.4 AI-Assisted Analysis Using ChatGPT

ChatGPT was used as an AI-assisted tool to support the comparison of Batik and Block Printing. The analysis focused on visible design characteristics, including pattern formation, colour effects, repeated motifs, and possible differences between the techniques.

The AI-assisted approach helped organize observations into a comparison framework and present the differences in simple language. It also helped identify limitations that should be considered when interpreting textile photographs.

The following criteria were used to guide the visual comparison:

1. Pattern and motif arrangement.

2. Repetition and alignment of designs.

3. Visible colour effects and irregularities.

4. Features that may be associated with wax-resist dyeing.

5. Features that may be associated with block-based printing.

6. Limitations of identifying production techniques from photographs alone.

The observations generated through ChatGPT should be treated as supporting analysis rather than definitive identification. A photograph may not show the production process, and different techniques can produce similar visual effects. Therefore, AI-assisted observations should be compared with reliable descriptions of the techniques and verified information about the textile wherever available.

### 8.5 Comparative Findings

The visual comparison highlights several general differences between Batik and Block Printing. Batik creates patterns through the use of wax as a resist during dyeing, while Block Printing creates patterns by transferring colour through carved blocks. These differences are important for explaining the techniques to consumers.

The comparison also shows that visual characteristics can provide useful clues but may not always be sufficient for identification. Some Batik fabrics may contain regular patterns, and some block-printed fabrics may have irregularities caused by manual production. As a result, consumers may need more than a finished fabric image to understand how a particular design was created.

For this research, visual comparison can be used as an educational aid to explain the techniques and support the investigation of consumer awareness. However, claims about whether respondents can correctly identify the techniques must be based on their actual questionnaire responses, not on the visual comparison alone.

### 8.6 Conclusion

This chapter compared Batik and Block Printing by examining their production methods and visible characteristics. Batik uses wax to resist dye, whereas Block Printing uses carved blocks to transfer colour onto fabric. Although certain visual features can help explain their differences, the appearance of a finished textile does not always establish how it was produced.

AI-assisted analysis using ChatGPT helped organize the comparison and explain the techniques in simple language. However, the results must be interpreted carefully and supported by reliable information. The visual analysis provides a foundation for discussing consumer awareness and for developing educational approaches that help people understand and appreciate traditional textile craftsmanship.

## 9. KEY REASEARCH OBSERVATIONS

### 9.1 Introduction

This chapter summarizes the key observations from the data-analysis framework and discusses their relevance to consumer awareness of Batik and Block Printing. The discussion covers awareness of both techniques, knowledge of their production processes, visual identification, clothing preferences, and possible methods of improving awareness.

### 9.2 Major Findings

The main observations from the dataset are as follows:

| Sr. No | Research area | Key observation from the . dataset |
|---|---|---|
| 1 | Awareness of Batik | 62% reported awareness of Batik. |
| 2 | Awareness of Block Printing | 72% reported awareness of Block Printing. |
| 3 | Knowledge of Batik process | 44% reported that they did not know the production process. |
| 4 | Knowledge of Block Printing process | 26% reported that they did not know the production process. |
| 5 | Visual identification | 36% were recorded as identifying the image correctly, while 42% were unsure. |
| 6 | Clothing preferences | 44% preferred both traditional and trendy clothing. |
| 7 | Purchase factors | Design was the most frequently selected factor, at 26%. |
| 8 | Preservation of traditional crafts | 76% supported the preservation of traditional crafts. |
| 9 | Interest in learning | 62% expressed interest in learning more about the techniques. |
| 10 | Awareness-building methods | Short videos were the most frequently selected individual method, at 34%. |

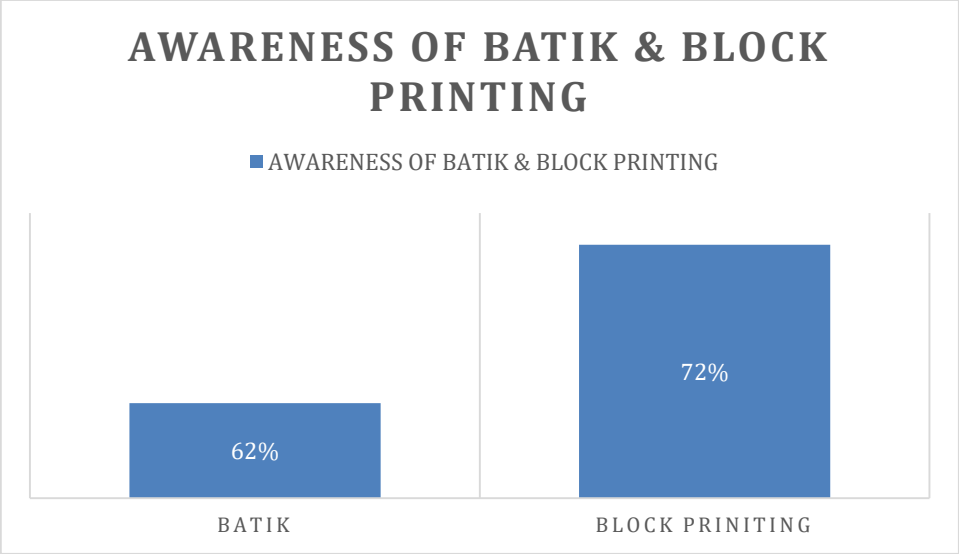



***Figure 9.1**: Comparison of Respondents' Awareness of Batik and Block Printing*

### 9.3 Discussion of Consumer Awareness

The results show higher reported awareness of Block Printing than Batik. However, knowing the name of a textile technique is not the same as understanding its production process. The process-knowledge responses illustrate the importance of examining both general familiarity and detailed knowledge.

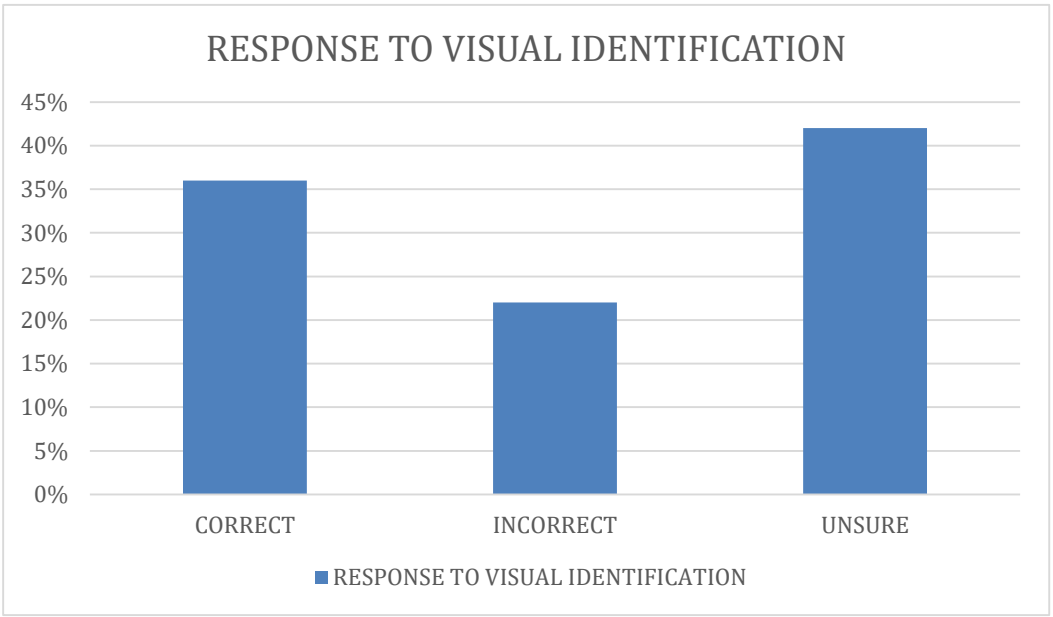



***Figure 9.2**: Respondents' Responses to the Visual-Identification Question*

The visual-identification responses also highlight a separate aspect of awareness. A person may have heard of both techniques but still be unsure when presented with textile images. This suggests that explanations of the production process and carefully labelled visual examples could be useful educational tools. Whether these approaches improve identification would need to be evaluated using genuine responses or a follow-up study.

### 9.4 Consumer Preferences and Craft Preservation

The dataset shows that design, comfort, and price are frequently selected as important purchase factors. These responses suggest that information about traditional textiles may be more accessible to consumers when it connects craftsmanship with practical considerations, such as the appearance and quality of the finished product.

The responses also indicate support for preserving traditional crafts and interest in learning more about them. However, supporting preservation does not automatically mean that a person will purchase a traditional textile product. Awareness, purchasing intention, and actual purchasing behaviour should be treated as different concepts.

### 9.5 Role of Awareness-Building Methods

Short videos receive the highest number of selections among the individual awareness-building options in the dataset. Social media, workshops, exhibitions, and artisan demonstrations are other possible ways to explain Batik and Block Printing.

Short videos could demonstrate the use of wax in Batik or the repeated application of carved blocks in Block Printing. Workshops and artisan demonstrations could provide direct exposure to the tools and production processes. Product labels could also explain the technique used to create a fabric.

These methods are possible recommendations rather than proven solutions. Their effectiveness would need to be assessed through actual consumer feedback or a separate evaluation.

### 9.6 Connection with Previous Studies

The literature reviewed in this project covers consumer interest in handcrafted products, traditional textile production, artisan knowledge, and the development of traditional crafts. These themes provide a useful background for discussing consumer awareness.

Research on handcrafted fashion products highlights the importance of perceived value, design, and price, while studies of traditional textile practices emphasize the knowledge and skills involved in maintaining these crafts. The present research brings these perspectives together by focusing on whether consumers understand Batik and Block Printing and how their awareness might be improved.

A direct comparison between the literature and the survey findings should be made only after the actual survey data and the original research papers have been verified.

## 10. CONCLUSION

Batik and Block Printing are important traditional textile techniques that represent India’s rich cultural heritage, artistic creativity, and craftsmanship. Although both techniques are used to create decorative designs on fabric, they differ in their production processes. Batik uses wax to resist dye, whereas Block Printing uses carved blocks to transfer designs onto fabric.

The main aim of this research is to study consumer awareness regarding Batik and Block Printing. It focuses on consumers' familiarity with these techniques, their knowledge of the production processes, their ability to distinguish between them, and their perceptions of traditional textile craftsmanship.

The literature reviewed for this study highlights the importance of consumer preferences, handcrafted products, artisan knowledge, and the preservation of traditional crafts. It provides a foundation for understanding the importance of studying consumer awareness and the relationship between traditional textile techniques and contemporary fashion.

The study also includes visual comparison and AI-assisted analysis using ChatGPT to examine the visible characteristics of Batik and Block Printing. These methods can help organize observations and explain differences between the techniques. However, visual appearance alone cannot always confirm the exact production method, and AI-assisted observations must be interpreted carefully.

Overall, this research emphasizes the importance of understanding traditional textile techniques beyond their appearance. Greater awareness of their production processes and craftsmanship may help consumers develop a better appreciation of these textile traditions.

## 11. REFERENCES

1. Edwards, E. (2005). Contemporary production and transmission of resist-dyed and block-printed textiles in Kachchh District, Gujarat. Textile: The Journal of Cloth and Culture, 3(2), 166–189. https://doi.org/10.2752/147597505778052567

2. Greru, C. B., & Kalkreuter, B. (2017). Design and the evolving tradition of Sanganer hand block printing: Formation and negotiation of artisanal knowledge and identities. The Journal of Modern Craft, 10(2), 137–156. https://doi.org/10.1080/17496772.2017.1351102

3. Li, X., Romainoor, N. H., & Sun, Z. (2024). Factors in consumers' purchase intention for Gejia batik. Heliyon, 10(1), Article e23085. https://doi.org/10.1016/j.heliyon.2023.e23085

4. Meitei, O. B., & Ahemad, T. (2022). Communication and challenges of capacity development: A case study of Bagru hand block printing. Textile: The Journal of Cloth and Culture, 20(3), 311–321. https://doi.org/10.1080/14759756.2021.1950422

5. Saepudin, D., Shojaei, A. S., Barbosa, B., & Pedrosa, I. (2023). Intention to purchase eco-friendly handcrafted fashion products for gifting and personal use: A comparison of national and foreign consumers. Behavioral Sciences, 13(2), Article 171. https://doi.org/10.3390/bs13020171

**Copyright & License:**

© Authors retain the copyright of this article. This work is published under the Creative Commons Attribution 4.0 International License (CC BY 4.0), permitting unrestricted use, distribution, and reproduction in any medium, provided the original work is properly cited.