

# Giriloyo Batik Product Development Based on Fashion and Digital Marketing to Answer Regeneration Challenges

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## **Abstract**

*Batik Giriloyo is one of the traditional written batik centers that has high cultural and historical value in Indonesia. However, the industry faces serious challenges, especially in terms of artisan regeneration and limitations in product innovation and digital marketing. This community service program aims to develop the capacity of Batik Giriloyo MSMEs through digital marketing training, design thinking, and product development based on the fashion industry. The method used is a qualitative descriptive approach with in-depth observation and interview techniques with local business actors, artisans, and youth. The results of the program show an increase in knowledge and skills in digital marketing as well as the emergence of a creative mindset in the development of batik products. The integration between cultural preservation and digital innovation has proven to be able to encourage the sustainability of the batik business while attracting the interest of the younger generation. This model is recommended as an adaptive transformation-based batik preservation strategy that can be applied in other batik regions.*

*Keywords: Giriloyo Batik, digital marketing, product innovation, design thinking, artisan regeneration.*

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## **I. INTRODUCTION**

Batik is one of Indonesia's original cultural works. Batik is a cultural heritage that has been passed down from generation to generation to the Indonesian people and has developed into one of their identities. Batik has always been a cultural journey for the Indonesian people today and in the future. Since October 2, 2009, UNESCO has confirmed batik as Indonesia's original cultural heritage. Therefore, every October 2 is recognized as batik day and all Indonesian citizens wear batik.

Not only is it a local cultural heritage, but batik is the cultural heritage of the Indonesian nation. As a cultured nation, the Indonesian nation is obliged to maintain and preserve this batik culture. Like other forms of cultural heritage, batik carries inherent values, one of which is the value of local wisdom. This international recognition instills pride in the Indonesian people, who continue to preserve batik culture.

The majority of Indonesian people know batik and often wear it for formal and informal events. Batik has become a household item for locals and visitors alike (Darmaputri, 2015). Very young children have been taught to love and appreciate the heritage of their ancestors. Therefore, it is very important to introduce batik from an early age to the next generation of the nation to ensure the sustainability and sustainability of batik (Zubaedah & Hidayah, 2023).

There are so many batik centers in Indonesia, because each region has its own batik characteristics. One of them is the batik center in Giriloyo Hamlet, Wukirsari Village, Imogiri District, Bantul Regency. Giriloyo Hamlet, Wukirsari Village, Imogiri District, Bantul Regency, Special Region of Yogyakarta is a small hamlet located 17 km east of Yogyakarta City.

The hamlet is one of the hamlets whose people, especially the women, have very potential batik skills. These skills are inherited from generation to generation. Since Sultan Agung died and was buried in the Imogiri area. The interaction of the Palace Relatives with the local community gave them a new knowledge, namely making batik with canting from the local community until now, even though they are only able to work as batik workers, and have not been able to develop their techniques, motifs and coloring (Harsoyo & Puspitasari, 2023).

Giriloyo Batik located in Wukirsari Village, Imogiri District, Bantul Regency, Special Region of Yogyakarta is one of the oldest and most authentic traditional written batik centers in Indonesia. However, as time goes by, this traditional batik industry faces great challenges, especially in terms of regeneration of business actors and the relevance of products to modern market trends. Young people tend to be less interested in continuing the traditional batik business because it is considered financially unpromising and less adaptive to the development of the times (Harsoyo & Puspitasari, 2023).

One of the fundamental problems is the low interest of the younger generation to continue the batik business. This profession is considered less financially promising, demands high patience, and is less adaptable to current market trends. On the other hand, most artisans are still not optimally utilizing digital technology, social media, or modern fashion design-based approaches to expand the market. This has an impact on the stagnation of product innovation and the limited reach of traditional batik marketing, especially among urban consumers and the millennial generation (Upaya et al., 2024).

For this reason, a new approach is needed that integrates contemporary fashion-based design innovations and digital marketing strategies to support the sustainability of Giriloyo's batik business. This approach not only aims to increase the selling value of batik products, but also to create new attractions for the younger generation to see the batik business as a creative and prospective opportunity. The development of batik products based on fashion trends and the use of digital platforms can be a strategic solution to answer the challenges of regeneration and ensure the sustainability of batik as a cultural heritage as well as an economic source of the community (Upaya et al., 2024).

## **II. METHODS**

The implementation of this activity is carried out directly at Giriloyo Batik Micro, Small and Medium Enterprises located in Bantul Regency, Special Region of Yogyakarta, with an emphasis on solving the main problems faced by Giriloyo Batik artisans. This research activity uses a descriptive qualitative approach with the aim of gaining a deep understanding of the dynamics of the development of Giriloyo Batik products based on fashion and digital marketing as well as the challenges of regeneration of batik business actors in the region. The descriptive qualitative approach is a research method that aims to understand and describe social phenomena or human behavior in depth and contextual, without manipulation of the variables being studied (Andy Alfatih, 2017). The qualitative approach was chosen because it allows researchers to explore the phenomenon contextually and holistically based on the perspective of the subjects involved.

A qualitative descriptive approach is used to describe in detail the actual conditions in the field without variable manipulation. Data was collected through in-depth interview techniques with Giriloyo Batik business actors, community leaders, young artisans, and parties involved in the development of digital-based and fashion-based batik. This approach aims to explore perceptions, experiences, barriers, and adaptive strategies applied by the local batik community in facing market challenges and regeneration.

The type of approach used is qualitative descriptive, which is a method that aims to describe systematically and factually the objective conditions in the field without manipulating variables (Andy Alfatih, 2017). This research not only describes the situation, but also analyzes the meaning behind social phenomena, including the perception of the batik community towards product innovation, digital marketing acceptance, and the attitude of the younger generation towards the cultural heritage of Giriloyo batik.

### III. RESULT AND DISCUSSION

The analysis and mapping program of problems carried out on the development of Giriloyo Batik shows that the challenge of regeneration of artisans is very related to the lack of attractiveness of the batik profession for the younger generation, as well as limitations in the adoption of fashion trends and digital technology. Field findings show that although Giriloyo Batik has a wealth of philosophical values and authentic written batik techniques, its attractiveness is starting to diminish amid the onslaught of fast fashion industry trends and the lack of innovation connected to the needs of the modern market (Syaodah & Suyatna, 2024).

From the results of observations and interviews, it is known that most artisans are still marketing their products conventionally and have not made the most of social media and e-commerce. In addition, the design patterns used tend to be monotonous and do not follow the tastes of the millennial generation or Gen Z. Based on these findings, the solution strategy developed is focused on integrating classic batik design with contemporary fashion approaches and the use of digital marketing. This can be realized through collaboration with young designers, creative industry players, and digital platforms to display batik as a lifestyle product that is modern but still full of cultural value (Azizah & Nuvriasari, 2024).

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The results of the analysis of the problems of Batik Giriloyo MSME actors are the lack of design innovation, the cessation of product development, and the use of digital platforms (e-commerce) for marketing that have not been maximized. Therefore, the implementation method is focused on overcoming three main problems:

**Table 1. Problem Analysis**

No	Location	Problems
1.	Batik Giriloyo Association Bantul Regency, Yogyakarta	Product Innovation: Giriloyo batik products tend to maintain classic motifs and models without adapting to the market tastes of the younger generation, and

	have not yet a lot of research is done on new techniques and material combinations.
	Product Development: Batik products have not been developed in the direction of ready-to-wear fashion or modern accessories that have added value. Products are still dominant in the form of conventional gauge or sarimbit fabrics.
	Marketing and E-Commerce: The lack of professional use of digital platforms such as marketplaces, websites, and social media. Promotional content is still sporadic, unconceptualized, and inconsistent.

Source: Data processed, 2025

In response to the identification of several problems faced by Giriloyo Batik MSMEs in Bantul Regency, Yogyakarta, several strategically designed work programs have been established to provide meaningful support, solutions, and contributions in increasing business capacity. This effort is carried out to increase the competitiveness of Batik Giriloyo MSMEs, especially in terms of marketing, digitalization, product development, and product innovation. These steps are expected to encourage the sustainable development of the company and increase the visibility of Giriloyo batik products as a competitive form of local cultural heritage in the international arena.

**Table 2. Program Design**

No	Program Name	Activities (based on the program)	Purpose
1.	Marketing, Product Innovation and Product Development Training	1. Digital marketing training (Instagram, TikTok, Shopee, Tokopedia, and Google Business 2. Design thinking and trend forecasting training for craftsmen and the younger generation. 3. Design thinking and trend forecasting training for craftsmen and the younger generation. Product development training with a fashion industry approach.	1. Increasing the capacity of batik artisans and the younger generation in utilizing digital platforms such as Instagram, TikTok, Shopee, Tokopedia, and Google Business Profile to expand their reach. 2. Providing basic understanding and skills about the concept of design thinking and trend forecasting to craftsmen and the younger generation as an effort to foster a creative mindset,

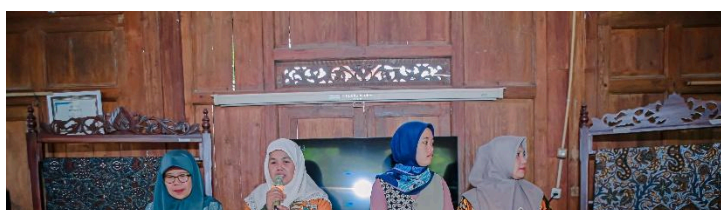
			<p>innovative, and responsive.</p> <p>3. Encouraging the development of fashion industry-based batik products through product development training which includes the design process, material selection, fashion models, and determination of the target market.</p>
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Source: Data processed, 2025

**Table 3. Program Implementation**

Work Program	Activities
Giriloyo Batik Marketing, Product Innovation and Product Development Training	<ul style="list-style-type: none"> <li>- Organize face-to-face training and hands-on business account creation practice.</li> <li>- Simulation of creating promotional content for batik products (photo/video).</li> <li>- Assistance in the use of insights, hashtags, and digital promotions.</li> <li>- Activate Shopee, Tokopedia, and Google Business Profile accounts with complete information and product portfolio.</li> </ul>
	<ul style="list-style-type: none"> <li>- Workshop on the five stages of design thinking (Empathize, Define, Ideate, Prototype, Test).</li> <li>- The practice of making mood boards for fashion batik trends and analysis today's Consumer Persona.</li> </ul>
	<ul style="list-style-type: none"> <li>- Identify market trends and consumer habits through online platforms.</li> </ul>
	<ul style="list-style-type: none"> <li>- Training on the development of contemporary batik product designs (e.g.: outerwear, accessories, etc.).</li> <li>- Debriefing related to material selection, natural dyes, production techniques.</li> <li>- Simulation of determining the target market and marketing strategy of fashion products.</li> <li>- Collaboration between senior craftsmen and youth in designing new product collections.</li> </ul>

Source : Data processed, 2025



**Figure 1. Batik craftsman explaining about giriloyo batik**

Source : Field observation, 2025



**Figure 2. Visitors are looking at finished batik fabrics**

Source : Field observation, 2025



### Figure 3. Field Observation Activities

Source : Field observation, 2025



Figure 4. Photos of ICS participants at the Giriloyo Batik Center

Source : Field observation, 2025

## IV. CONCLUSION

This community service program has succeeded in showing that the development of Batik Giriloyo through digital marketing strategies, fashion-related product innovation, and strengthening the capacity of human resources has a positive effect on cultural preservation while overcoming the challenges of regeneration. Training in digital marketing has increased the insight and skills of artisans in using online platforms as a means promosi and sales. On the other hand, training on Design thinking and trend forecasting have encouraged the emergence of creative and innovative mindsets, especially among the younger generation as the successor of the batik tradition.

Further, the fashion industry-focused approach to product development provides a new outlook for artisans to create products that not only have aesthetic and cultural value, but are also able to compete in the market. The integration of the three trainings shows that the preservation of batik does not have to depend on traditional methods, but can be strengthened through digital transformation and adaptive innovation. Therefore, this program model can be recommended to be applied in other batik centers as a sustainable and future-oriented preservation strategy.

In order to improve business performance in Batik MSMEs, especially in the Giriloyo Written Batik Association, it is necessary to strengthen the marketing program that has been carried out so far. The marketing programs that have been implemented previously are more conventional by prioritizing word of mouth promotion or viral promotion, collaborating with travel agencies, direct promotion to tourists who visit the Giriloyo Tulis Batik Association, and participating in exhibition activities (Nuvriasari et al., 2019).

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