

SWOT Analysis of Giriloyo Batik Village, Wukirsari, Imogiri, Bantul, Yogyakarta

Rigel Nurul Fathah^{1,*}, Fitri Maulidah Rahmawati², Rinta Arina Manasikana³,
Nor Hafizah Abdul Rahman⁴

^{1,2,3} Faculty of Economic, Social Science and Humanities, Yogyakarta Aisyiyah University

⁴ Fakultas Perakaunan, Universiti Teknologi Mara

* Corresponding Author: rigelnurul@unisavogya.ac.id

Abstract.

Batik, as a form of intangible cultural heritage recognized by UNESCO, plays a significant role not only in shaping national identity but also in supporting Indonesia's creative economy. One of the most authentic and historic centers of hand-drawn batik is Giriloyo Batik Village, located in Wukirsari, Imogiri, Bantul, Yogyakarta. Despite its cultural richness and tourism potential, the village faces complex challenges in artisan regeneration, digital adoption, and market competitiveness. This study aims to address three core questions: (1) What are the internal strengths and weaknesses of Giriloyo Batik Village? (2) Which external opportunities and threats shape its current landscape? (3) What effective SWOT strategies can be formulated to optimize its development in the medium to long term?

Using a qualitative descriptive approach with a case study method, the research combined field interviews with five key stakeholders—including artisans, cooperative leaders, tourism facilitators, and local officials—and supported this with a review of ten academic articles. The data were analyzed using a SWOT framework to develop strategic responses categorized as SO, WO, ST, and WT strategies.

The findings show that Giriloyo possesses strong cultural capital, skilled artisan networks, and active educational tourism programs. However, it also struggles with limited innovation, poor digital literacy, and insufficient infrastructure. External opportunities include government and NGO support, growing cultural tourism, and rising demand for sustainable products, while threats involve competition from printed batik and declining youth interest.

The study proposes a hybrid model of community-based tourism and artisan entrepreneurship supported by digital transformation and cooperative governance. These strategies are expected to strengthen Giriloyo's position as a resilient cultural economy. The implications are relevant for policymakers, cultural tourism developers, and heritage communities aiming to balance preservation with innovation.

Keywords: *Metaheuristic; Simulation; Data mining; Design of experiment; Operation research.*

I. INTRODUCTION

Indonesia possesses a rich cultural heritage, one of which is batik, recognized by UNESCO as an Intangible Cultural Heritage since 2009. Batik is not merely a symbol of national identity, but also plays a significant role in supporting the country's creative economy sector (Suryaningsum et al., 2019). Batik is not only a symbol of national identity, but also a creative economy product with great potential to drive local economic growth. Giriloyo Batik Village, located in Giriloyo Hamlet, Wukirsari Village, Imogiri District, Bantul, Yogyakarta Special Region, is one of the oldest hand-drawn batik villages in Yogyakarta. Giriloyo has grown from the cultural roots of the Mataram royal court and is situated near the Imogiri royal cemetery complex, making its batik motifs and techniques rich in philosophical and cultural values deeply rooted in local history. Batik is more than a textile; it is a cultural symbol and a vital part of Indonesia's creative economy. Since its recognition by UNESCO in 2009 as an Intangible Cultural Heritage, batik has gained global and national recognition. The creative development of batik must align with cultural preservation, innovation, and community empowerment.

Rachmawati et al. (2021), found that batik-based tourism can be an effective medium for cultural education and social interaction, especially when integrated with local values and storytelling traditions. Community-based tourism village development activities began after the Yogyakarta earthquake in 2006 with the establishment of the Giriloyo Batik Association, which brought together 13 groups of artisans. Although various forms of support have been provided, there remain gaps in community-wide participation and in the regeneration of leadership within the assisted groups. (Pribudi, 2020)

Several studies have examined the development of Giriloyo Batik Village from the perspectives of community-based tourism, product marketing, and human resource regeneration. However, there remains a research gap in integrating a comprehensive SWOT analysis encompassing cultural strengths, internal constraints, digital opportunities, and external threats. For instance, (Pribudi, 2020) community participation, while (Nuvriasari et al., 2022) highlighted educational marketing, yet neither has formulated a holistic SWOT-based strategy.

With the SWOT matrix, Giriloyo can develop SO strategies (leveraging traditional batik culture for digital education), WO strategies (encouraging artisan regeneration through incubation), ST strategies (strengthening the batik brand story against mass production), and WT strategies (improving operational weaknesses while avoiding environmental threats). These recommendations aim to enhance economic resilience and sustainable tourism appeal. SWOT analysis serves as the core strategic framework to formulate adaptive strategies based on internal and external conditions. Nuvriasari et al., (2022) and Suhairi et al., (2021) also stress the importance of integrating the 4P marketing mix with cultural values and community-based innovation in similar contexts

This study introduces novelty by combining SWOT analysis with the community-based tourism (CBT) approach as a sustainable strategy framework for Giriloyo Batik Village. It develops a practical blueprint to enhance product innovation, artisan regeneration, digital marketing, and waste management. The benefits include boosting village economic competitiveness while preserving cultural heritage. SWOT analysis is a strategic tool used to evaluate internal strengths and weaknesses, as well as external opportunities and threats. In the context of cultural tourism development, SWOT is highly effective in designing strategic planning based on local potential and

challenges. Gurel & Akkoc (2011) argue that SWOT provides a comprehensive framework to formulate sustainable development strategies in tourism.

Asri (2021) found that SWOT helps tourism villages formulate locally driven policies, such as community capacity building, digital promotion, and derivative product development based on cultural heritage. CBT emphasizes the role of local communities in managing and benefiting from tourism activities. This model ensures inclusive, fair, and culturally respectful tourism development. Asker et al (2010) state that CBT helps prevent overexploitation of cultural and natural resources while promoting local ownership. In the Indonesian context, Wahidin (2019) highlight that CBT fosters community participation, local leadership, and socio-cultural sustainability. CBT is especially relevant for rural and cultural tourism destinations such as batik villages. While several studies have focused on batik promotion and preservation, few have comprehensively applied SWOT analysis in tandem with the CBT model to construct practical strategies for community development. This study fills that gap by designing context-specific strategies for Giriloyo Batik Village, combining SWOT and CBT frameworks. Most previous studies lack an institutional and strategic orientation in managing traditional batik as a cultural tourism asset. According to Tahwin & Aviv (2014), many local batik centers require integrated model.

The research addresses the following questions:

1. What are the internal strengths and weaknesses of Giriloyo Batik Village?
2. Which external opportunities and threats shape its landscape?
3. What effective SWOT strategies can optimize this batik tourism village in the medium to long term?

The objectives of this research are:

1. Systematically identify the village's SWOT factors.
2. Develop a SWOT matrix relevant to culture, economy, marketing, and environment.
3. Formulate SO, WO, ST, and WT strategies based on the matrix.
4. Provide strategic recommendations for local stakeholders to build a roadmap for the batik tourism village.

Based on the background of the problem described above, the author has developed the following conceptual framework for this research.

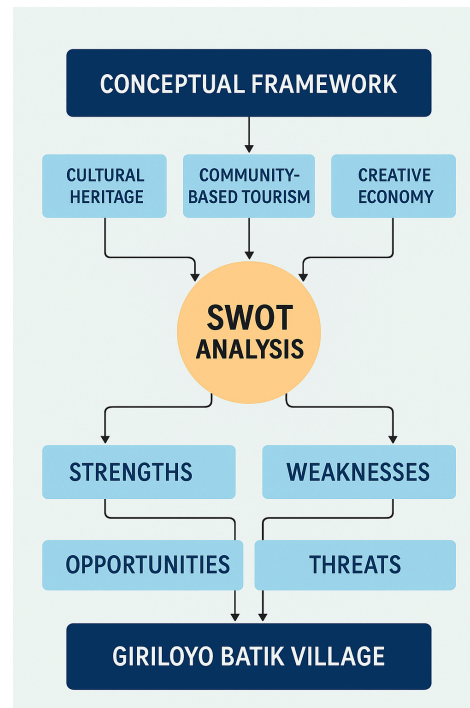


Figure 1. Conceptual Framework

II. METHODS

a. Type of Research

This research uses a qualitative descriptive approach with a case study method. The goal is to explore and interpret the internal and external conditions of Giriloyo Batik Village through SWOT analysis. This method allows for in-depth investigation of social, cultural, and economic dynamics within a specific local context. A case study is appropriate for capturing the complexity of community-based tourism and cultural heritage preservation. As suggested by Yin (2018), a case study is well-suited for answering "how" and "why" questions in real-life settings. The qualitative nature of this research emphasizes contextual understanding over generalizability.

b. Research Location

This study was conducted in Giriloyo Batik Village, located in Giriloyo Hamlet, Wukirsari Village, Imogiri District, Bantul Regency, Yogyakarta Special Region, Indonesia. The location was chosen due to its historical relevance and reputation as one of the oldest written batik communities in Yogyakarta. Giriloyo is also recognized for its integration of batik with community-based tourism initiatives. The village is situated near the Imogiri Royal Cemetery, which adds cultural and spiritual value to its batik motifs and practices. This setting provides a rich environment for studying the intersection of cultural heritage and tourism-based economic development.

c. Data Collection Techniques

This study employed three main data collection techniques: interviews, observation, and documentation. (Cresswell & Poth, 2018)

Semi-structured interviews were conducted with batik artisans, community leaders, tourism managers, and local government officials. Interviews focused on identifying the strengths, weaknesses, opportunities, and threats related to the village's batik and tourism potential.

Observations were conducted directly at batik workshops, tourist activities, and community meetings.

The researcher noted cultural expressions, visitor interactions, and management practices. Documentation was collected from brochures, community reports, and policy documents relevant to cultural tourism in Bantul.

Data triangulation was used to enhance validity by comparing information across different sources and methods. Audio recordings and field notes were transcribed and coded thematically. Ethical clearance was obtained, and informed consent was collected from all participants. The research also benefited from participatory approaches by involving locals in interpreting findings. This ensured that the research respected indigenous knowledge and lived experiences. Finally, data collection occurred over three weeks to allow for immersion in the community setting (Patton, 2002)

d. Data Analysis Techniques

The data analysis process followed Miles et al (2014) interactive model, which includes data reduction, data display, and conclusion drawing/verification.

First, the researcher transcribed all interviews and field notes into text format. Data reduction involved selecting, focusing, and simplifying raw data according to the research objectives. Transcripts were then coded using thematic analysis to identify recurring patterns related to SWOT dimensions. Open coding was initially conducted to generate initial categories from the text. Axial coding was applied to establish connections between categories and subthemes.

Data related to community empowerment, tourism impacts, and institutional issues were grouped into interpretive clusters. Each SWOT component—strengths, weaknesses, opportunities, threats was analyzed separately. The internal factors (S and W) were mapped based on human resources, cultural capital, and infrastructure. The external factors (O and T) included tourism trends, policy support, and market competition.

A SWOT matrix was then created to link internal and external factors. The matrix was used to formulate four strategy types: SO, WO, ST, and WT. Each strategy was interpreted in light of the community's readiness and resource availability. Findings were also cross-validated with expert opinions and community reflections. Data were visualized using tables and thematic diagrams to enhance clarity. Analytical memos were written during the coding process to document theoretical insights. The researcher also conducted a constant comparative analysis across sources.

Contradictory data were examined critically to avoid bias and overgeneralization. A community participatory workshop was organized to verify the SWOT analysis and gather feedback. Emerging themes were refined based on local perspectives and practical relevance. This iterative and reflective process enhanced the contextual trustworthiness of the findings. The data analysis sought to balance rigor with responsiveness to local knowledge and aspirations.

e. Validation Instruments

To ensure research credibility, this study employed multiple validation techniques, including triangulation, member checking, prolonged engagement, and peer debriefing.

Triangulation involved cross-verifying data from interviews, observations, and documents to strengthen reliability. (Lincoln & Guba, 1985). Member checking was conducted by sharing preliminary findings with key participants for feedback and correction. This helped ensure that

interpretations truly reflected the views and experiences of the community. Prolonged engagement in the field for three weeks enabled the researcher to build trust and observe authentic behaviors. Thick description was used to provide detailed context about cultural practices and tourism dynamics.

Peer debriefing sessions were held with fellow researchers to critique the coding and interpretation process. Field journals and analytical memos were maintained to document assumptions, biases, and insights. An audit trail was established by organizing all data, codes, and analysis in a structured archive. Dependability was supported by maintaining consistency in interview protocols and observation checklists. Confirmability was achieved by ensuring that conclusions were grounded in actual field data, not researcher bias.

Transferability was addressed through detailed contextual descriptions that allow readers to assess applicability to other cases. Instrument calibration was done through pilot interviews with two local artisans before full data collection. All instruments were adapted to cultural sensitivity and local language expressions. Ethical validation included obtaining informed consent, ensuring anonymity, and respecting local customs. Participants had the right to withdraw at any time and were informed of the research purpose. No financial or material inducement was provided to maintain integrity. All recordings and notes were stored securely and used only for academic purposes. Theory-based validation was ensured by grounding questions in the principles of CBT and SWOT frameworks.

Iterative validation was employed, where analysis and field data informed each other in cycles.

Findings were validated in a community workshop, where residents discussed and revised SWOT outcomes. The feedback loop enhanced authenticity and helped translate academic findings into community action. The researcher also sought external validation from tourism experts and batik consultants. (Creswell, J.W., & Miller, 2000). Language validation was ensured through translation review by bilingual experts during documentation. This multi-layered validation strategy supports the trustworthiness, credibility, and transparency of the research process.

III. RESULT AND DISCUSSION

A. General Overview of Giriloyo Batik Village

1. Historical Background of Giriloyo Batik Village

Giriloyo Batik Village, located in Wukirsari Village, Imogiri District, Bantul Regency, Yogyakarta, is one of the oldest batik-producing communities in Yogyakarta. The origins of batik-making in this area are deeply rooted in the traditions of the Mataram Sultanate. Historically, batik was not only a form of economic activity but also a sacred art associated with royal ceremonies and spiritual beliefs. Oral histories indicate that several early batik artisans were descendants of palace attendants or religious caretakers of the Imogiri Royal Cemetery.

According to local narratives and documentation from community archives, the batik tradition in Giriloyo has been preserved since the 17th century. During the colonial period, artisans in this region continued to develop motifs that symbolized nobility, such as Sido Mukti, Sido Asih, and Parang Rusak. After Indonesia's independence, batik production remained a household-centered activity, often passed down from mothers to daughters. The 2006 Yogyakarta earthquake became a turning point. As a form of post-disaster economic

recovery, local NGOs and government agencies introduced community-based tourism initiatives, which later transformed Giriloyo into a tourism destination centered on batik heritage.

2. Development and Profile of Giriloyo Batik

Today, Giriloyo Batik Village is home to more than 1,100 artisans spread across 13 batik groups under the umbrella of the Paguyuban Batik Tulis Giriloyo. This association plays a crucial role in organizing training, marketing, exhibitions, and collaborative projects. Giriloyo is best known for its use of natural dyes, derived from plants such as tingi, secang, mahogany, and indigofera.

In addition to its traditional batik production, Giriloyo has developed an educational tourism program that invites visitors—students, domestic and foreign tourists—to learn how to make batik firsthand. This not only provides additional income for artisans but also educates the public about the philosophy and process of authentic batik tulis.

Over the past five years, Giriloyo has received various recognitions and support. It was recorded in the MURI (Indonesian World Record Museum) for creating the longest hand-drawn batik cloth (1.2 km). Collaborative programs with universities, NGOs, and government agencies have led to improvements in branding, training, and tourism packaging.

3. Geographical Location of Giriloyo Batik Village

Giriloyo is located about 15 kilometers south of the Yogyakarta city center. It lies within Wukirsari Village, Imogiri Subdistrict, and is directly adjacent to the Royal Cemetery of Imogiri, the final resting place of Mataram kings. The village is surrounded by rice fields, hills, and rural communities, making it a tranquil destination for cultural tourism.

Administratively, Giriloyo is part of Bantul Regency, an area known for its strong arts and cultural economy. The region is easily accessible by road, although some areas still lack paved access. Internet connectivity remains limited in certain parts, which poses a challenge for digital transformation initiatives.

Despite these limitations, Giriloyo benefits from its proximity to major tourism routes, such as the Puncak Becici, Mangunan Pine Forest, and Parangtritis Beach. This geographical positioning strengthens its appeal to tourists seeking both cultural and natural experiences.

4. Respondent Profiles : Management and Community Stakeholders

To better understand the internal dynamics of Giriloyo, five key respondents were selected for in-depth qualitative interviews. Their roles are as follows:

Table 1. List of Respondent

No	Respondent	Role	Description
1	Pritta Biasanti	Senior Artisan	Over 30 years experience, cultural leader in batik education and motif preservation
2	Susilo Hapsoro	Village Official	Responsible for coordinating cultural and tourism policies at the village level
3	Donni Kristanto	Digital Marketing Volunteer	A millennial batik promoter working with social media and e-commerce development
4	Riyadhi	Tourism Program Facilitator	Manages educational tourism activities and liaises with visitors and schools.

5	Nur Ahmadi	Chair of Batik Cooperative	Coordinates the 13 artisan groups, oversees production and external partnerships.
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B. SWOT Analysis

1. Internal Environment : Strengths and Weakness

a. Strengths

Based on data and structures interviewa, the following are the main strengths of Giriloyo Batik Village :

1) Authenticity and Traditional Techniques

"We still use manual hand-drawn batik techniques with natural dyes from plants like tingi, mahogany, and indigo leaves. Our motifs have been passed down from the Mataram era." — Pritta Biasanti, senior artisan

The authenticity of hand-drawn batik is a key selling point that distinguishes Giriloyo from other batik producers. This aspect is also supported by Wahidin (2019), who highlights Giriloyo batik's strong continuity of tradition and high aesthetic value.

2) Organized Artisan Community

The Giriloyo Batik Cooperative oversees more than 13 artisan groups and actively manages training and collective production. This strengthens social solidarity and work efficiency.

3) Proximity Cultural Tourism Sites

Giriloyo's location near the Imogiri Royal Cemetery and natural attractions like Puncak Becici offers a positive synergy between culture and tourism.

4) Educational Tourism Experience

The batik education program, packaged as a tourism attraction, draws both domestic and international visitors. It has become one of the village's primary tourism appeals.

b. Weakness

Despite its many potentials, Giriloyo still faces the following internal challenges:

1) Lack of Artisan Regeneration

"Young people today don't see batik as attractive. Many prefer working in cities with instant income." — Pritta Biasanti, Senior Artisan

A generational gap in batik artisanship threatens the sustainability of traditional techniques.

2) Inadequate Digital Capabilities

"We try to teach Instagram and Shopee to artisans, but not everyone is ready or confident to sell online." — Donni Kristanto, Digital Marketing Volunteer

There's a significant gap between the potential of digital tools and the artisans' ability to use them effectively.

3) Limited Infrastructure

"We still lack a central showroom and strong internet signal. Tourists often struggle to find our products online." — Nur Ahmadi, Chair of Cooperative

These physical and technological shortcomings hinder visibility and outreach.

4) Product Innovation Gap

Traditional motifs are culturally important but often seen as outdated by younger customers. This limits Giriloyo's appeal to wider markets.

2. External Environment : Opportunities and Threats

a. Opportunities

1) Growing Interest in Cultural Tourism

“Visitors don’t just want to buy. They want to learn how to make batik and understand the meaning of our patterns.”— Riyadhi, Tourism Facilitator

2) Government and Institutional Support

We’ve received help from NGOs and university partners, including product branding and market training.”— Susilo Hapsoro, Village Official

Ongoing support from external stakeholders opens pathways for innovation, upskilling, and market development.

3) Digital Platform Expansion

Platforms like Shopee, Instagram, and TikTok offer new marketing and storytelling tools that were previously unavailable to small-scale producers.

4) Recognition of Batik in Educational and Policy

National mandates requiring batik in school and formal attire secure a baseline demand for authentic batik products.

b. Threats

1) Competition from Printed Batik

“We’re often offered low prices, even though handmade batik takes a long time. Many people don’t know the difference between stamped and hand-drawn batik.”— Nur Ahmadi, head of cooperative

Printed and factory-made batik with lower prices dominate the retail market.

2) Dominance of Larger Batik Centers ‘

Cities like Pekalongan and Solo are more widely recognized and possess more advanced promotional infrastructure.

3) Environmental and Disaster Vulnerable

Imogiri is prone to natural disasters (earthquakes, landslides), which directly impact both batik production and tourism visitation.

4) Changing Consumer Preferences

Classic motifs are considered less appealing to younger consumers, who tend to prefer modern designs.

C. Scientific Discussion and Strategic Formulation (SO, WO, ST, WT)

The findings of the SWOT analysis for Giriloyo Batik Village provide a detailed view of its internal capacities and external environment. Situated in Wukirsari, Imogiri, Bantul, the village presents a rich cultural ecosystem centered around heritage batik production. While Giriloyo possesses strong internal assets in terms of cultural authenticity, artisan skills, and organized community structure, it simultaneously faces critical threats such as competition from printed batik, environmental hazards, and low youth engagement.

This section discusses how the SWOT elements interact to define strategic directions and policy responses for sustainable development. Drawing from the qualitative data, interviews, and a synthesis of ten relevant scholarly articles, the following formulation strategies—SO (Strength-Opportunity), WO (Weakness-Opportunity), ST (Strength-Threat), and WT (Weakness-Threat)—aim to optimize Giriloyo’s batik-based tourism economy.

Table 2. SWOT Strategic Matrix

	Opportunities	Threats
Strengths	<ul style="list-style-type: none"> - Cultural authenticity of hand-drawn batik - Skilled artisan base - Educational tourism programs - Organized artisan cooperative 	<ul style="list-style-type: none"> - High cultural value of traditional techniques - Tourism synergy with heritage sites - Strong communal structure
SO Strategies	<ul style="list-style-type: none"> - Create immersive cultural tourism experiences - Brand Giriloyo as a premium eco-heritage batik village - Collaborate with universities and NGOs for innovation - Utilize artisan storytelling in digital campaigns 	ST Strategies <ul style="list-style-type: none"> - Differentiate Giriloyo through Geographical Indication (GI) certification - Launch public campaigns on hand-drawn batik value - Develop export-quality lines to reach niche markets
Weaknesses	<ul style="list-style-type: none"> - Limited digital skills - Low youth involvement - Infrastructure limitations - Innovation stagnation 	<ul style="list-style-type: none"> - Weak digital access - Artisan regeneration gaps - Lack of competitive branding
WO Strategies	<ul style="list-style-type: none"> - Conduct training on e-commerce and digital storytelling - Develop youth artisan incubators - Improve infrastructure with tourism-linked funding - Partner with design schools for product innovation 	WT Strategies <ul style="list-style-type: none"> - Establish centralized batik showroom - Form inter-village batik alliances - Launch batik design competitions for youth - Create disaster resilience plans for production continuity

D. Discussion

1. SO Strategy : Leveraging Stregths to Maximize Opprtunities

SO strategies are designed to maximize the synergy between internal assets and favorable external trends. Giriloyo's authenticity, artisan network, and cultural integration can be leveraged to take advantage of national and global interest in heritage tourism and ethical consumption.

a. Digital Branding through Cultural Storytelling

One of Giriloyo's greatest assets lies in its legacy of hand-drawn batik and philosophical motifs. To turn this into market value, artisans must be empowered to present these narratives across digital platforms. For instance, short-form videos on Instagram or TikTok that explain the symbolism behind *Sido Asih* or *Wahyu Tumurun* motifs can attract younger audiences and international attention. As pointed out by Kristanto (2023), storytelling in digital media enhances cultural products' perceived value

b. Integrated Cultural Tourism Packages

Batik tourism should be positioned not only as a product showcase but as a complete experiential offering. Partnerships with tour operators and schools can help Giriloyo package half-day or full-day batik experiences including design, drawing, dyeing, and history lessons. Riyadhhi, the tourism facilitator, noted that such models are already popular but need better coordination and promotion.

c. Regional Branding and Certification

A long-term SO strategy includes the development of a regional brand, complete with Geographical Indication (GI) or eco-certification based on the natural dye process. This adds legal protection and brand equity, aligning with the practices of major batik centers like Pekalongan and Solo.

2. WO Strategy : Addressing Weakness through Opportunities

WO strategies are meant to reduce internal limitations by leveraging external support. These strategies are crucial in addressing the digital divide, lack of youth involvement, and infrastructure deficits.

a. Artisan Digital Literacy Training

Giriloyo's artisans must bridge the digital divide. Digital marketing workshops tailored for adult learners delivered via local university partners can build the skills necessary to operate online stores, create product listings, and engage with customers virtually.

Moreover, introducing **design residencies** or "motif innovation weeks" where young designers collaborate with senior artisans can produce fresh interpretations of classic styles, ensuring both continuity and relevance.

b. Youth Regeneration Programs

The lack of artisan regeneration is a chronic issue. Therefore, the village cooperative should work with vocational schools and art colleges to develop internship or apprenticeship programs. Young participants can learn from masters while contributing their knowledge of digital tools, creating a mutually beneficial cycle.

This model aligns with the community-based learning frameworks presented in Suryaningsum et al (2019) which advocate youth inclusion as key to sustainable creative industries.

c. Infrastructure Crowdfunding

The construction of a centralized batik showroom and public Wi-Fi hub would significantly increase the visibility and accessibility of Giriloyo products. Moreover, combining the showroom with a tourism information center could create a multi-functional cultural hub.

3. ST Strategy : Using Strengths to Overcome Threats

a. Premium Positioning Strategy

Facing competition from mass-produced batik, Giriloyo must double down on its differentiation strategy. Positioning its products as premium, heritage-certified, and eco-conscious can justify higher price points and appeal to ethical consumer segments.

Studies by Wahidin (2019) support this approach, showing that consumers are willing to pay more for products with authenticity and environmental value.

b. Consumer Education and Labelling

Public campaigns both offline and online should clarify the difference between batik cap, batik printing, and batik tulis. In-store brochures, QR codes on labels, or digital story maps can raise awareness, reinforcing the value of handcrafted batik.

c. Legal Protection and Market Exclusivity

Securing intellectual property rights for classic Giriloyo motifs ensures protection against

design theft and misuse. Combined with GI labeling, this creates market exclusivity and enhances long-term brand positioning.

4. WT Strategy Discussion (Weakness-Threat)

a. Disaster Preparedness in Creative Industries

Given its disaster-prone location, Giriloyo must institutionalize disaster risk management into its batik ecosystem. This includes preparing digital backups of motif archives, training artisans on emergency planning, and securing workspace insurance. Integrating such measures follows the resilience model discussed by UNDP (2020) in creative economies during crises.

b. Youth-Focused Entrepreneurship Programs

Creating a Batikpreneur Incubator targeting local youth can nurture future artisans and entrepreneurs. By providing seed funding, mentorship, and access to markets, Giriloyo can ensure its sustainability and relevance in future decades.

c. Regional Resource Pooling

Joining hands with nearby batik villages (e.g., Tirtodipuran or Jetis) to form a regional alliance can help small producers share raw materials, logistics, and even export channels. This also increases bargaining power and visibility.

IV. CONCLUSION

A. Conclusion

This study aimed to evaluate the strategic potential of Giriloyo Batik Village in Wukirsari, Imogiri, Bantul, Yogyakarta, by analyzing its internal capacities and external environment through a comprehensive SWOT analysis framework. The research was guided by three core questions addressing the internal conditions, external dynamics, and strategic planning necessary for the village's sustainable development as a cultural tourism destination.

1. Internal Strengths and Weaknesses

The findings revealed that Giriloyo Batik Village possesses significant internal strengths, primarily its cultural authenticity, deeply rooted in hand-drawn batik traditions passed down through generations. These are supported by a skilled artisan community and an active cooperative structure that manages production, training, and marketing. Additionally, the integration of educational tourism into its batik ecosystem enhances both cultural transmission and economic diversification. However, Giriloyo also faces internal weaknesses, including limited digital literacy among artisans, infrastructure challenges, lack of design innovation, and low participation of younger generations. The absence of structured regeneration programs and minimal engagement with digital markets hinder the village's potential to expand its reach and adapt to evolving consumer trends.

2. External Opportunities and Threats

Externally, Giriloyo benefits from increasing global and national interest in cultural and educational tourism, supportive government and NGO programs, favorable national policies promoting batik usage, and the rise of digital platforms offering new marketing channels. These opportunities align well with the village's cultural assets and its potential for sustainable tourism-based development. Conversely, Giriloyo faces substantial threats, including intense competition from mass-produced printed batik, limited brand recognition compared to major batik cities like Pekalongan and Solo, and changing consumer preferences that may favor

modern styles over traditional motifs. Moreover, the region's vulnerability to natural disasters adds another layer of uncertainty to production continuity and tourism stability.

3. **Effective Medium- to Long-Term Strategies**

To address these dynamics, the study proposed a series of strategic formulations categorized into SO (Strength–Opportunity), WO (Weakness–Opportunity), ST (Strength–Threat), and WT (Weakness–Threat) strategies. These include:

- a. Promoting cultural storytelling and immersive tourism experiences;
- b. Building digital and design capacities among artisans;
- c. Establishing legal protections and certifications such as Geographical Indication (GI);
- d. Investing in centralized infrastructure and disaster preparedness;

Creating youth-focused incubator programs to ensure artisan regeneration. These strategies are not only grounded in empirical field data and literature but are also aligned with national frameworks for creative economy development and community-based tourism.

B. Impacts and Benefits of Community Empowerment Activities

The community empowerment initiatives implemented in Giriloyo Batik Village have yielded multidimensional impacts socially, economically, and institutionally. These impacts stem from sustained interventions in training, tourism development, digital promotion, and cooperative strengthening.

1. **Revitalization of Cultural Identity**

Through structured training programs and tourism interactions, the local community has developed stronger ownership of their intangible cultural heritage. Senior artisans have actively passed on philosophical values embedded in batik motifs, thus ensuring intergenerational continuity.

2. **Increased Economic Resilience**

The integration of batik with educational tourism has provided diversified income streams for over 1,100 artisans. Visitors contribute not only through product purchases but also via experiential packages. This has helped reduce dependency on seasonal batik markets.

3. **Empowerment of Female Artisans**

The majority of batik producers in Giriloyo are women. Empowerment programs have enhanced their role not only in production but also in cooperative leadership and entrepreneurship, supporting broader gender inclusion in the local economy.

4. **Growth of Entrepreneurial Skills**

Collaboration with NGOs and universities has improved artisans' capacity in branding, packaging, and pricing strategies. Some youth participants have begun developing their own batik product lines using hybrid motif innovation.

5. **Social Cohesion and Collective Governance**

The consolidation of 13 artisan groups under the Paguyuban Batik Tulis Giriloyo has improved collective bargaining power, production scheduling, and resource-sharing efficiency.

C. Recommendation for Future Community Empowerment Efforts

To build upon the foundation established, the following recommendations are proposed for future empowerment programs in Giriloyo and similar cultural heritage communities:

1. **Develop a Youth-Focused Artisan Incubation Program**

Establish a “Batikpreneur Academy” with modules on traditional techniques, digital marketing, and sustainability, targeting young people aged 15–30.

2. Integrate Digital Storytelling with Tourism Packages

Enable artisans to create short videos or virtual workshops explaining motif meanings and dye processes, to enhance the appeal of educational tourism.

3. Create a Centralized Smart Gallery and Batik Innovation Hub

This facility would serve as a showroom, co-working space, and digital training center. It can also host design competitions and artist residencies.

4. Establish a Digital Archive of Batik Motifs and Patterns

To preserve cultural data and support future research, a digitized library of motifs, including origin stories and drawing techniques, should be compiled with university partners.

5. Embed Disaster Risk Reduction (DRR) into Batik Models

Include risk assessment tools and emergency preparedness SOPs in cooperative operations to protect livelihoods from earthquakes or environmental disruptions.

6. Strengthen Policy Linkages with Regional and National Creative Economy Platforms

Ensure Giriloyo's inclusion in government-funded festivals, trade missions, and grants for cultural products.

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