

Optimizing Human Resources in Batik Giriloyo: From Mood-Driven to Market-Driven

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Abstract.

The Batik Tulis Giriloyo Center is one of the traditional batik hubs in Yogyakarta with great potential for developing a culture-based economy. However, mood-driven work patterns, limitations in human resource management, and the lack of digitalization are the main challenges in advancing this business. This community service activity aims to encourage a transformation in the artisans' work culture from mood-driven to market-driven. The implementation methods include observation, interviews, interactive training, and group reflection. The results indicate an increased understanding among artisans of the importance of market orientation, work scheduling, and digital marketing strategies. This activity is expected to serve as a starting point for building a more professional and market-oriented working system among batik artisans.

Keywords: *Batik Giriloyo, Human Resources, Mood-Driven, Market-Driven, Community Engagement*

I. INTRODUCTION

Yogyakarta is classified as one of the top domestic tourist destinations in Indonesia due to the wide variety of cultural traditions that continue to grow and thrive within its communities. One of the most renowned cultural traditions in Yogyakarta is the art of creating hand-drawn batik fabric. Giriloyo Hamlet is one of the villages that produces hand-drawn batik in the Special Region of Yogyakarta. Batik Giriloyo is recognized as one of the oldest centers of hand-drawn batik in the region (Batik Tulis Giriloyo, 2023). Kampung Batik Giriloyo is the largest center for royal-style hand-drawn batik in Yogyakarta. In addition to being a tourist destination, it also serves as a cultural exhibition center that showcases traditional batik, known for its distinctive style and lengthy production process.

The batik village was established as a means to support and develop Indonesia's batik industry, allowing the continuous production of batik products while also serving as an economic opportunity for local communities, particularly in terms of marketing batik both domestically and internationally. Moreover, Kampung Batik Giriloyo is intended to serve as a center for education and research. It aims to educate Indonesian society so that people can recognize and preserve this cultural heritage—learning about the history, philosophy behind the motifs, the in-depth process of making batik, and the strategies for marketing and selling it.

Amid an increasingly competitive market landscape, the batik industry in this region

continues to face significant challenges in managing its human resources strategically and in adapting to market demands. Findings from field observations and interviews conducted during the community engagement activities revealed that most batik artisans in Giriloyo still operate based on mood-driven practices rather than structured planning or market demand (Field Observation, 2025). This work pattern results in inconsistent production, weak time management, and a lack of orientation toward consumer trends and preferences. Furthermore, training or mentoring related to business management, digital marketing, and market insight remains limited.

Shifting from a mood-driven to a market-driven approach is essential to ensure the sustainability and competitiveness of Batik Giriloyo. Optimizing human resources through managerial skill development, improved work punctuality, and market strengthening could provide relevant solutions. Therefore, this article aims to present strategies for strengthening human resources carried out through community service activities, and to analyze their impact on transforming the mindset and work behavior of batik artisans in Batik Giriloyo.

II. METHODS

This community engagement activity was carried out at the Batik Tulis Giriloyo Center, located in Imogiri District, Bantul Regency, Yogyakarta, on May 20, 2025. The activity involved a group of local batik artisans. The primary objective of this initiative was to optimize the human resource capacity in the area by encouraging a shift in work mindset—from a mood-driven approach based on personal feelings and moods *market-driven*

Justification for Direct Observation of the Batik-Making Process

This community service initiative was conducted through field observations and informal interviews with several batik artisans. It was found that most of them still carry out the production process in a flexible manner, largely influenced by their mood and situational factors, as the majority are housewives. Their production is not based on specific targets or planning. However, it is important to note that when receiving orders from customers, they do complete the batik-making process according to the agreed timeline. Outside of such orders, production remains inconsistent despite the presence of substantial market opportunities. Moreover, most artisans have yet to grasp the concept of structured production planning. This condition forms the basis for the need to implement targeted and practical human resource capacity-building activities.

Implementation Techniques and Approach

As an initial step to identify the core issues, the activity was carried out through several stages. The first stage involved collecting preliminary data through observation, informal interviews, and a brief survey to understand work habits, levels of motivation, and the extent to which artisans respond to broader market demands. The sample was selected purposively, targeting artisans who also serve as coordinators and educators within the Giriloyo batik group. The second stage focused on training and capacity building by emphasizing the importance of time management strategies for batik artisans. The artisans were encouraged to set both individual and group production targets aligned with market needs. The third stage involved ongoing mentoring and periodic evaluations to observe changes in artisans' understanding and

behavior. These were facilitated through open reflection sessions aimed at assessing how well the materials were received and applied in practice.

Data Collection Techniques

Data were collected from multiple sources, including direct observation, written feedback from participants, and interview results during reflection sessions. A participatory approach was also applied to ensure that the findings accurately reflect the actual conditions in the field. Through this activity, it is expected that there will be an increased awareness among artisans of the importance of responding to market demands, a shift toward a more consistent and planned production pattern, improved discipline in work scheduling, and the emergence of a more professional work culture within the batik artisan community. This method was chosen to help readers clearly understand the batik production process and to highlight the community's role in preserving cultural heritage through their daily activities.

III. RESULT AND DISCUSSION

The community engagement activity conducted at the Batik Tulis Giriloyo Center yielded several important findings related to work patterns, human resource management challenges, and market-based development opportunities. These findings were presented during a presentation session held at the Pendopo of Batik Giriloyo. In this session, one of the local youths served as the key speaker.



Figure 1. Presentation of Batik Giriloyo Materials

By directly presenting the history of Batik Giriloyo Village, the philosophy behind its motifs, the process of creating hand-drawn batik, and the sales strategies implemented by the local community, this activity provided an introductory insight that helped visitors better understand the cultural-based economic potential managed directly by the residents. This session served as a

valuable learning experience, illustrating how tradition, creativity, and entrepreneurship intersect within the community's everyday



Figure 2. The Batik-Making Process by Giriloyo Artisans

The batik-making process begins with drawing patterns on fabric using hot wax (*malam*) and a *canting* tool. During this activity, artisans work with great precision and patience. The motifs created may include traditional designs such as *parang*, *truntum*, or locally inspired patterns that have been creatively modified.

Beyond serving as an economic activity, this practice also plays a vital role in cultural preservation, as most artisans are local residents who have been engaged in batik-making since a young age. Remarkably, some artisans, even in their 70s, remain agile and skillful in carrying out this intricate craft.



Figure 3. Washing process of batik fabric after the dyeing stage.

After undergoing the waxing (*pencantingan*) and dyeing stages, the batik fabric enters its final phase known as *nglorot*, or the wax removal process. In this stage, the wax that was

previously applied to resist dye on certain parts of the fabric is removed by boiling the cloth in hot water. This process reveals the full beauty of the motif and prepares the fabric for drying. The photo above captures the washing activity carried out by the residents of Giriloyo, as part of the traditional hand-drawn batik process that continues to be preserved to this day.



Figure 4. The dyeing process of batik fabric is carried out after the waxing

After the waxing (*pencantingan*) process is completed, the batik fabric moves on to the dyeing stage. The cloth is immersed in a dye solution according to the desired color. The dye may come from natural sources (such as *soga bark* or *indigo plants*) or synthetic materials, depending on market needs and artistic preference.

The dyeing process is carried out carefully to ensure that the batik patterns protected by wax remain intact. At this stage, the beauty of the batik begins to emerge, as the motifs blend harmoniously with the chosen colors. The process continues through drying, at which point the batik fabric is ready for use.

During an interview with a local resident, it was explained that the artisans of *Kampung Batik Giriloyo* are aware of the importance of batik waste management. They use traditional methods to filter liquid waste from the dyeing and wax removal (*pelorotan*) stages, and ensure that wax residues do not contaminate water channels. This practice reflects the artisans' environmental responsibility, which is carried out independently by the local batik-making community.



Figure 5. The Batik Giriloyo Gallery showcases a wide collection of royal-style hand-drawn batik created by local artisans.

The entire series of processes—from waxing (*pencantingan*), dyeing, to washing—culminates in the batik gallery. Here, the finished batik fabrics created by local residents are displayed and sold to visitors and tourists. The gallery serves not only as a place for economic transactions, but also as a symbol of the Giriloyo community's success in preserving cultural heritage while sustaining the local economy through traditional wisdom.

Based on observations and an interview with Mrs. Hibtiyah, the coordinator of educational and research cooperation at Batik Giriloyo, it was found that the hand-drawn batik production process there still heavily depends on the mood of the artisans. There are no individual production targets, resulting in the completion of a single 2.5-meter piece of batik fabric taking up to two months. Although the group has a shared daily schedule—primarily in the evenings—that designates who will be working on batik, there is no system in place to monitor individual productivity.

Interestingly, market demand for Giriloyo batik remains relatively stable. The group consistently maintains a stock of ready-to-sell batik and has a dedicated quality control team responsible for setting prices based on the complexity of the motifs. The batik fabrics are then sewn by partner tailors into various clothing items such as shirts, skirts, and trousers, which are sold in a local boutique managed by the group. However, the marketing strategy remains highly conventional, relying mostly on direct, in-person sales. Online sales are still limited to the official website, with no active presence on popular e-commerce platforms such as Shopee, Tokopedia, or social media. This is primarily due to the lack of dedicated personnel in digital marketing and limited human resources with the necessary skills in online promotion strategies..

In a discussion with Mrs. Hibtiyah, it was revealed that most buyers are still encouraged to visit the location in person. This is despite the fact that Giriloyo batik is often ordered by international customers and the site itself has become a tourist destination for many foreign visitors. Unfortunately, limitations in foreign language proficiency and low digital literacy have hindered the group's ability to fully tap into global market potential.

According to the data collected, there are currently around 640 active batik artisans. However, the group's monthly revenue remains at approximately IDR 10 million—a relatively modest figure when compared to the available market potential. This indicates a gap between production capacity and the effectiveness of marketing strategies and human resource management..

Through training sessions and interactive discussions, artisans were encouraged to begin understanding the importance of market orientation in the production process. One discussion topic that drew particular attention was how to develop a production schedule based on market demand and how work consistency could directly contribute to increased income. Participants recognized that irregular working hours and the absence of personal production targets were contributing factors to the slow economic circulation within the group. The discussions also addressed the importance of forming an internal digital marketing team and strengthening collaborations with external parties—such as student interns or local digital communities—to support online promotion efforts. The artisans' active participation in these discussions demonstrated their openness to change, although continued guidance and support will be necessary moving forward.

IV. CONCLUSION

Based on the community engagement activities conducted at the Batik Tulis Giriloyo Center, it can be concluded that the prevailing mood-driven work pattern remains one of the main obstacles to improving productivity and ensuring the sustainability of the batik business in the area. Although the batik group has established a quality control system and an organized production network, the absence of individual targets, limited use of digital technology, and a shortage of human resources in the field of marketing present critical challenges that must be addressed.

The training sessions and interactive discussions successfully raised artisans' awareness of the importance of market orientation, production discipline, and the opportunities that can be pursued through digital marketing strategies. Participants demonstrated enthusiasm toward shifting their work mindset, although full implementation will still require continued guidance and support.

V. ACKNOWLEDGMENTS

The author would like to express sincere gratitude to all parties who contributed to the implementation of this activity and the preparation of this article, especially to the residents of Kampung Batik Giriloyo, Imogiri, Bantul, Yogyakarta, for warmly welcoming the visit and generously sharing their knowledge about the hand-drawn batik-making process. Special thanks are also extended to Mrs. Ibtayah, who served as a key informant and provided valuable insights into batik production management and environmental conservation efforts. Appreciation is likewise given to the speaker at the Pendopo for delivering a comprehensive and informative presentation on the history, production process, and marketing of batik. Lastly, sincere thanks to the academic advisor, whose guidance was instrumental throughout the observation and documentation process. Without the support of all the aforementioned parties, this activity could not have been successfully carried out.

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