

Community Service in Cisaat Village, the Province of West Java: Developing Batik Business with Middle Eastern Design Inspiration

*Usep Suhud., Agung Wahyu Handaru., Mohamad Rizan., Gatot Nasir Ahmad., I Ketut R Sudiarditha., Doni Sugianto Sihotang

Department of Management, Universitas Negeri Jakarta

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ABSTRACT

The present paper represents one community service done in Cisaat Village, Subang, West Java, focusing on developing and promoting its original batik designs through empowerment of the artisans. Activities were facilitated by lecturers coming from the Faculty of Economics, Universitas Negeri Jakarta. The team itself fully bore the production costs. Contrasting it with similar projects from other universities, which always included seminars or workshops on using natural dyes, this took another way altogether. The designs for batik were encouraged with Middle Eastern-inspired themes, rather than the traditional development of design based on a local cultural theme. The aim was to broaden the creative horizons of the artisans so that they could reach international markets while maintaining the essence of batik craftsmanship. The program tried to enhance economic potential in batik production by fostering innovation and cultural fusion in order to contribute to the sustainability of Cisaat as a tourism village. The new program gave them new creative perspectives as well as gave the artisans skill sets to cater to diversified market demands. The outcomes seem to hint at integrating traditional crafts into global design as a path to attaining community sustainable development and economic growth.

Keywords: Community service, batik design, artisan empowerment, tourism destination, village entrepreneurship

INTRODUCTION

Background

The potential of Cisaat Village as a tourism village centred on batik craftsmanship

Cisaat village, which is in the sub-district of Subang of West Java, functions as a pulsating centre of tourism and culture and batik crafting, symbolising identity. The batik industry in this village is credited with original artistry and zeal for traditional craftsmanship and may develop the village as a world tourism destination. This integration of cultural heritage and tourism will not only make the village economically more viable but also preserve its cultural legacy (Dewi et al., 2023).

UNESCO recognises batik as part of the Intangible Cultural Heritage of Humanity, a testament to its cultural value and potential economic viability. Recognition of villages like Cisaat can therefore be used to attract both domestic and international tourists. In the case of Wukirsari, Yogyakarta, it is clear how maximising local handicrafts could enhance the visibility and sustainability of tourism villages. Artisans from Cisaat are well placed to replicate and build on such success stories, given their skill in blending traditional and contemporary designs.

Besides, the development of Cisaat as a tourism village corresponds to the broader trends in eco-tourism and cultural tourism. According to Husniyah et al. (2024), integrating sustainable practices into any tourist villages could bring financial benefits while ensuring long-term sustainability of tourism. Being oriented toward ecologically clean methods of production-for example, natural dyes-Cisaat will be able to attract tourists who

are concerned with ecological problems and become an example for other tourist villages in terms of sustainable tourism.

Innovation and marketing are usually the challenges in managing a tourism village. Research by Yuliarni (2022) mentions that creativity among artisans should be built and market strategies developed for product differentiation to be outstanding in the market link. For example, in the case of Cisaat, inspiring artisans to embed various foreign influences, such as Middle Eastern motifs in their works, can widen the market appeal but still keep their artisanal authenticity.

The second most determining factor in successful tourism villages has to do with proper community involvement (Dewi et al., 2023). Participatory approaches, with local communities empowered in decision-making and innovation processes, have contributed successfully to building social cohesion that supports the perpetuation of sustainable tourism development initiatives.

Finally, digital tools for marketing and storytelling will bring batik tourism in Cisaat to the next level. Based on recent research, it has been observed that digital platforms have become an inseparable medium to promote local handicrafts and lure more tourists, particularly during the post-pandemic period (Wijayanti, 2024). In fact, with targeted social media campaigns and e-commerce, Cisaat will be able to reach out to a much bigger audience, meaning visibility and increased revenues.

Challenges faced by artisans in innovating designs and accessing markets

People within the batik industries have to innovate in terms of their designs and opening up markets more so in these rural areas. The challenges limit most of them understanding the current designs on the international horizon apart from financial constraints of reaching the modern available market spaces. In most artisanal traditional productions of batik, adopting modern dynamic market platforms without compromising its cultural integrity requires time and effort by the artisans-Authors and producers (Poon, 2017). These challenges require strategic interventions through the integration of new design methodologies and sustainable marketing practices.

Research has shown that most of the batik makers do not have the means to try out innovative designs due to their high cost and time-consuming production (Kholifah et al., 2024). This is worsened by the availability of mass-produced batik imitations that deplete the value of the hand-drawn ones (Shaari & Abd Rahman, 2017). In addition, artisans in most cases lack the ability to adapt to changing global consumer tastes, which remains a key requirement for increasing sales (Vitasari, 2024).

In this respect, the development of Cisaat into a batik tourism village can provide an opportunity to respond to these challenges. Community involvement and participatory design can enable artisans to innovate while maintaining their distinctive cultural identity. For example, successful programs in other regions have shown how the integration of local motifs with global design elements increases appeal to varied markets (Andansari et al., 2024). The same initiatives also emphasize leveraging digital marketing tools in order to improve visibility and competitiveness.

Moreover, the use of natural dyes and other sustainable practices will resonate with the increasing global interest in eco-friendly products, thus serving as a major differentiator in the market (Ariffin et al., 2023). However, integrating such innovations into traditional practices requires substantial training and capacity building, which can be facilitated through targeted community service programs.

Supporting artisans to overcome these barriers is further complemented through initiatives such as those in Cisaat Village, where participatory approaches enable artisans to co-create solutions which can work for them. As posited by Andansari and Kamarudin (2024), such initiatives, while improving the economic resilience of artisans, would go a long way toward ensuring that tourism villages can remain cultural and economic hubs.

Comparison with other community service activities (seminars and natural dye workshops)

In addition, activities of community service, particularly in batik craftsmanship, are commonly oriented to seminars and workshops on methods of natural dyeing. This can be a very relevant activity to contribute toward

the sustainability issue and to develop Indonesia's cultural heritage. According to Anastasia et al. (2014), while such programs offer great insight, they often lack specific contact with the artisans themselves and hence also have only minimal long-term positive effects on locals' economic resilience and innovation.

This makes natural dye workshops for batik production very 'eco-friendly' and in line with modern trends happening globally. Such programs were conducted for the Sragen and Yogyakarta artisans, teaching them how to plant and process natural dyes to enhance the value and marketability of the batik products, as indicated by Prihatiningtias et al. (2020). Despite all the above-mentioned advantages, most workshops are conducted in order to teach a technique rather than to cognitively stimulate them to adapt their designs to world trends (Nugroho et al., 2022).

The community service program in Cisaat Village, on the other hand, tried to fill the gap by developing design innovation and market adaptability. By encouraging artisans to be open to Middle Eastern motifs, the program brought a global perspective, which is usually lacking in regular workshops. Such an approach corroborates studies that indicate a balance between traditional craftsmanship and contemporary design trends as a means of increasing competitiveness (Indrianingsih & Darsih, 2024).

Besides, not many traditional seminars focus on digital marketing strategies that would help artisans increase their market access. The use of digital tools in some programs has been able to facilitate access by artisans into global markets while retaining their cultural identity (Wardani et al., 2018). The Cisaat initiative used such tools to give artisans a competitive edge in the fast-digitising marketplace.

Lastly, the participatory approach used in the Cisaat community secured local people's involvement in this project. An approach of this kind, as has been proved, improves the continuity and sustainability of people-led activities themselves. The usually top-down approach adopted by most workshops dealing with natural dyes is quite far from being effective, since such methods might accidentally exclude the peculiar needs of artisans and their local contexts.

Objectives

This community service program was conducted based on two objectives. The first objective is the enrichment of the community through innovative and globally oriented batik designs to encourage wider perspectives among artisans regarding the creative scope of their work, while maintaining its cultural essence. The approach not only builds the artistic capacity of the target but also gradually equips them with professional preparedness toward the needs of larger and diversified markets. It sought to contribute, as the second objective, to the sustainability of the tourism destination in Cisaat Village by consolidating the economic basis of all local production activities. Having creatively combined innovations in the development of the creative industry with the enhancement of an economic base in support, the model harmonised cultural heritage preservation and economic development to create lasting benefits for artisans and the general community.

The rationale for this initiative stems from the intensification of the challenge traditional batik makers face in addressing the needs of the global market. With international markets being saturated with mass-produced cloth, hand-painted batik faces fierce competition from machine-produced reproductions, whose inferior quality brings down the value of real hand-painted motifs. The makers' imagination stagnates with traditional motifs, for sale locally, and they are not exposed to global trends and access training on innovations. This has limited their exposure and access beyond their geographical location. Therefore, this initiative has been established as a tactical intervention between traditional craftsmanship and global demand. With the utilization of motifs from the Middle East, not only does this initiative diversify the repertoire of the traditional makers, but also generate new avenues of commerce with global consumers for whom there exists a demand for traditional and quality hand-painted cloth.

Moreover, this initiative tackles the general economic viability of Cisaat Village by transforming batik into a pillar of the regional economy. The economic value of Cisaat as a tourist destination for batik has not been explored, even with the rise of international demand for cultural tourism and heritage economies. The fusion of innovative design with people-oriented economic methods has the potential of producing a multiplier, with

employment, more tourists, and overall greater returns for regional enterprises and the artisans. The participatory approach of the initiative ensures the input of the artisans into their industry's growth, and therefore, their commitment and ownership for the future. By combining economic improvement with cultural preservation, this effort has the goal of setting a precedent for other traditional communities wishing to preserve their traditional skills and meet the needs of today's consumers. The success of this initiative not only assures the sustainability of batik-making in Cisaat, but also demonstrates the viability of traditional craftsmen being able to thrive in a globalized cultural economy without compromising their cultural heritage.

Empowering the community through innovative and globally oriented batik designs

The development of innovative, globally oriented batik designs is a strategic means of empowering the community and improving the socio-economic resilience of Cisaat Village. The traditional batik designs are so culturally deep in Indonesian culture that they often cannot easily find their way into global markets because of their appeal to localised markets. Globally inspired motifs-for example, Middle Eastern patterns-can be used to extend the creative envelope for artisans and open up more varied market segments. It has been proven through research that cultural fusion enhances the marketability and appeal of a traditional craft to international markets by as many times over. Innovation in design also adds value not only to the products themselves but also to the idea of cultural heritage, reshaping it for contemporary trends so it will survive for modern times too.

This further supports the concept of sustainable tourism in which economic empowerment at the community level contributes to the overall sustainability of the ecosystem. Engaging artisans through design innovation created ownership and pride, enabling them to have a more engaged presence in the global creative economy. More than that, adding digital marketing tools to increase the visibility of such globally inspired designs has ensured wider reach and greater economic opportunities, dislodging innovation as indeed not just an act of creativity but a very effective tool for economic development. Thus, this approach to empowering the community in Cisaat through innovative, globally oriented batik designs becomes a transformative strategy that supports the preservation of culture and promotes the sustainable growth of local economies.

Supporting the sustainability of the tourism village by strengthening the local economy

This in turn brings supporting the sustainability of the tourism village in Cisaat through strong support in enhancing the local economy. Economic resilience has, in fact, taken on an instrumental role in underpinning the preservation of both cultural and environmental heritages. A thriving local economy would, therefore, be a sound enabling environment to help the community retain its identity and allure to tourism attractions while holding them in retention. Tourism villages that combine local crafts, such as batik, with sustainable economic practices have shown great potential for enhancing both cultural preservation and income generation (Nugroho et al., 2022). By giving the ability to innovate and market their products effectively, Cisaat Village can create a self-sustaining cycle where cultural heritage fuels economic growth and vice versa.

Empowerment of the local economy also entails initiatives to train the artisans and entrepreneurs with the specific skill and tools that enable them to carry out business on modern markets. Research proved that embedding current design trends into the products and making use of digital platforms raised product visibility and access to new markets immensely (Wardani et al., 2018). Further, other initiatives that made use of eco-friendly designs, such as the use of natural dyes, met the demand for sustainable products required in world markets, thereby offering the village a competitive advantage (Indrianingsih & Darsih, 2024).

With these efforts, Cisaat Village is developing not only its economic base but also its reputation as a sustainable tourism destination. It will ensure that the benefits occur over the long term and that the community preserves its cultural and environmental resources to create a harmonious balance between tourism growth and local sustainability (Mistriani et al., 2023).

Benefits

This community service program brought about three major benefits to the community of Cisaat Village: economically, it raised the income of artisans by exposing them to new designs and increasing their access to

wider markets where they could attract customers of all types and increase their earnings; socially, the program helped expand the village's worldview on global trends by exposing the artisans to a wider world of inspiration for their design work and how to compete on international markets with their products without losing their cultural identity. It also helped in the environmental use of friendly materials in the production of batik to contribute to sustainable practices that conserve natural resources and bring lesser harm to the environment. All these put together contributed to holistic and sustainable community development-economic growth, cultural enrichment, and environmental stewardship in a balanced way.

Economic: Enhancing the income of artisans.

Some of the most fundamental benefits to be accrued from Cisaat Village through community service activities are economically enhancing artisans' incomes through strategic intervention on design and production up to marketing. Artisans involved in traditional crafts like batik normally face income constraints because of a lack of market access and innovation. These initiatives introduce globally appealing designs and provide artisans with modern tools for production and marketing, thus allowing them to command higher prices for their products. Indeed, it has been proved that the integration of contemporary design trends with traditional craftsmanship significantly raises the marketability and value of artisanal goods (Putri & Rahman, 2023).

Moreover, training artisans in digital marketing platforms extends their customer base from local markets to national and international markets. Digital tools have been proven to increase the revenues of artisans through direct connections with buyers, reducing intermediaries, and showcasing their products to a global audience (Nugroho et al., 2022). Moreover, sustainable value addition practices such as natural dyes also coincide with the increasing demand by consumers for products that are more eco-friendly; this would add to the competitive advantage and profitability of the artisans' offerings.

These activities of community service strengthen the economic foundation for artisans in improving livelihoods at the individual level and contributing to the broader economic sustainability of Cisaat Village as a destination. The skills, tools, and market access for artisans in such empowerment mean their long-term economic growth, with the culture preserved in their products.

Social: Broadening the community's perspective on global trends

One of the positive social impacts brought about by community service activities in Cisaat Village is the increasing openness of society toward global trends, especially regarding the design and marketing of batik. Commonly, inspiration for batik crafters involves traditional motifs and heritage, which usually limits their exposures to international trends in design. Introducing Middle Eastern-inspired motifs, among other global perspectives, not only enhances the creative capacity of artisans but also equips them to cater to a more diverse and globalised market.

This helps them broaden their horizons to learn how to respond to changes in consumer preferences in the global market. Studies have also shown that the integration of international elements into traditional crafts raises the cultural and economic relevance of such products, thus making them more attractive for a foreign audience (Indrianingsih & Darsih, 2024). Exposure to global trends increases innovation, collaboration, and enterprise adaptability within the community, enabling them to place their brands competitively in the creative economy.

This added value resulting from the exposure also means cultural exchange, where the artisans learn how to balance local tradition with international inspiration without compromising the authenticity of their work. As a matter of fact, several such initiatives have been documented by researchers to instil a sense of pride and belonging among the artisans, who feel proud when their works are recognized beyond their native environs (Mistriani et al., 2023). Moreover, community service activities at Cisaat Village help residents create a sustainable future that is rooted in the preservation of culture, yet relevant to the global community, by broadening their outlook.

Environmental: Promoting the use of eco-friendly materials to preserve the environment

The promotion of using eco-friendly materials in batik making contributes to protecting the local and global environments; this can be stated as one of the environmental benefits of community service activities within Cisaat Village. Traditionally, batik depends on synthetic dyes that affect soil and water quality in cases of chemical runoff. The initiative encourages the use of natural dyes sourced from plants to reduce the environmental footprint of batik production and is in line with global trends for sustainable practices (Arfan et al., 2022).

Eco-friendly materials reduce environmental impact and raise the market price of batik goods. Research proofs that eco-conscience consumers, in growing numbers, seek out products that are sustainable and in ethical modes of production to give a competitive advantage in international markets, state Indrianingsih and Darsih (2024). Also, natural dyes applied in productions conserve biodiversity as the cultivation of these dye-producing plants opens opportunities for side businesses for rural farmers too (Nugroho et al., 2022).

This ecologically-oriented approach educates the community about long-term sustainability as well. Using materials that are friendly to the environment, the artisans in Cisaat reduce pollution and give examples to other villages producing crafts. Activities like this create a positive circle where environmental responsibility and economic benefits stand together to protect the continuation of the craftsmanship and its natural resources.

IMPLEMENTATION METHODS

The methodology of this programme has been systematic and participatory, with the aim of engaging the artisans in developing the design process and of sustaining the initiative. The programme has been implemented in successive phases, with needs assessment being undertaken in the initial period, then workshops with practice, assisted production, and assessment process for the measurement of the efficacy of the intervention. The employment of this methodology has been with the aim of not only familiarising the artisans with new design concepts, but also of engaging them directly in determining their application in the regional batik industry.

To understand the requirements and needs of makers of batik from Cisaat, the programme began with a needs assessment of the community. The needs assessment was conducted directly with makers, with cooperative members, and other stakeholders in the village. The talks were on what existed of design practices, what were the general difficulties of access to markets, and makers' willingness to innovate with global motifs. The use of qualitative interview methods permitted gaining insight into makers' perceptions of innovation, makers' willingness to adopt Middle Eastern-inspired motifs, and what makers needed in order to apply novel motifs into their practice. Observation analysis also permitted measuring makers' current techniques of producing and for identifying possible technical barriers in implementing complex geometric motifs on batik cloth. The needs assessment acted as the baseline data for developing the approaches of intervention best for makers' needs and their creative aspirations.

Following the needs assessment, a series of design workshops were conducted, with knowledge transfer and experimental methods incorporating Middle Eastern motifs. The workshops acquainted artisans with international sources of design, with a precise focus on ornamentation motifs of typical Middle Eastern style. Visual guides and historical samples of design were made available for utilization, and these served to familiarize artisans with more intimate acquaintance with such motifs. Interactive sessions allowed practice drawing up novel motifs and incorporating them into batik templates. The workshop strategy gave importance to participatory learning, with artisans being encouraged to edit, accommodate, and localize foreign sources of influence in ways conducive to their preexisting forms of art. During such sessions, qualitative feedback was obtained via informal group discussions, where artisans commented on their views of the usability of novel motifs, technical difficulties encountered, and potential response from the markets.

The batik process was undertaken with a step-by-step, systematic approach. The craftsmen were under the observation of the service team, and they ensured that the novel motifs were interpreted into batik cloth appropriately without undermining traditional craftsmanship. The production process was monitored and recorded thoroughly for observation of the ways in which the craftsmen accommodated novel methods of design.

Photographic and process records were maintained for purposes of observation, for documenting what needed correction, and for gauging the skill of the craftsmen for reproducing the introduced motifs independently. The craftsmen were also encouraged to apply their own interpretation into the Middle Eastern motifs, and this way, there could be a blending of novelty and cultural accuracy.

The process also provided useful feedback on the flexibility of the craftsmen and on the possibility of integrating foreign design into traditional batik. To assess the programme's performance, a qualitative and quantitative study was conducted. The two primary methods of data collection were the use of focus group discussions (FGDs) and tracking of sales performance. The FGDs were conducted towards the end of the production cycle, where feedback on experience with the new designs, difficulties of execution, and overall perception of the programme were sought from the artisans. The sessions were recorded and thematically analyzed for recurring themes in responses from the artisans. The response of the initial markets for the new batik designs was also quantified with limited testing of the markets. A limited variety of batik cloth with Middle Eastern motifs were made available for sale from interested consumers, including tourists and wholesalers. The responses of such consumers were captured on pre-structured questionnaires, including such parameters of aesthetic value, uniqueness, and purchase inclination. The tracking of sales performance provided a quantifiable measurement of the markets' acceptance, and this data served to substantiate the qualitative data from the FGD.

Community Needs Assessment

A needs assessment of the community was done by preliminary discussions between batik artisans and other village stakeholders in Cisaat regarding their current design practices and creative inspirations. Traditionally, they drew heavily from nature, including motifs of plants, fruits, and flowers; pineapple designs are featured prominently to echo the identity of the village as a pineapple producer. This approach reflects the broader trend found among batik artisans in Indonesia, where their designs are greatly influenced by nature and the culture around them. However, to extend their creative frontiers and exposure to global trends in design, the program proposed a deviation from these traditional sources of inspiration through encouraging the creation of Middle Eastern motifs for decoration. In any case, the shift was to mean for them a renewal in vision toward pursuing new aesthetics, markets, while sustaining the height of craftsmanship levels associated with batik Cisaat. Therefore, the intent was to deviate away from design traditions for innovation purposes through a gradual process while developing flexibility as artists trained for competitiveness toward varied markets out of their core niches.

Activity Framework

The community service program at Cisaat Village was under a supported framework of structured activity for effectiveness and sustainability of its core activities. These core activities include the production funding, where the full financial support from the service team deals with covering materials and all the production costs for artisans to be effective with their creativity and innovation. Next came Design Workshops, introducing Middle Eastern motifs, inspiring innovation, and opening up new design possibilities for artisans. Next came Batik Production, where hands-on batik textile creation took place, under the service team's guidance to ensure quality and adherence to the new design ideas. Lastly, the Evaluation stage checked the quality of the finished products and their viability in the market, which would give good indications of possible improvements and market acceptance. In all, the mentioned activities constitute a complete activity in empowering artisans to enhance the economic and cultural sustainability of Cisaat Village as a tourism village.

Production Funding: Full financing by the service team

The activity scheme of the community service program in the village of Cisaat itself encompasses full funding of production, fully covered by the service team, defrayed through financial support from Faculty of Economics, Universitas Negeri Jakarta. The funding approach prevents financial burdens on the artisans, and the artisans could therefore devote all their energy to creativity and innovation, free from the burden of production costs. The program provides for all costs of materials, tools, and other basic needs for artisans to enable them to fully create high-quality, globally-inspired batik designs. This tactic hastens not only the realisation of the program but also brings an economic growth foothold by making it possible for artisans to produce market-ready products

that would meet modern demands. Apart from the institutional commitment to support efforts within these organisations, the fact that financial backing has been shown indicates a strength in community commitment through academia effectively partnering with their local communities on the path to sustainable economic and cultural development.

Design Workshop: Guidance and discussions on Middle Eastern motifs

The design workshop for the community service program in Cisaat Village aimed to introduce Middle Eastern motifs as a new inspiration for the batik makers. Initial design ideas, inspired by online decorative images, were shared with the artisans to be modified and adapted according to their artistic style and production techniques. The novelty and feasibility for production were balanced well by making it a team approach to review each other for innovativeness. Where after a final version had been obtained for each, the same modifications underwent a discussion for its feasibility as batik patterns. Discussion was quite effective as the elaborated designs were well clear and apt to adapt for implementations as print templates. The designs were created into two separate copper templates crafted by specialised artisans in another city as a means to assist the productions, fitting within a print-based production system in Cisaat. The result of this is clear: a tidy and inclusive practice that had allowed the artisans, not only a creative freedom, but also practical and marketable motifs from the cultural heritage coming together with a modern world impact, developing economically the batik industry in the village of origin.

Batik Production: Creating batik textiles with team supervision

The batik production process in the community service program in the Cisaat Village was conducted through a collaborative model of supervision with a balance of giving autonomy to artisans and communication with a service team that was ongoing without direct involvement in overseeing the craftsmen. Therefore, the Service Team set the system where the coordinator report and discuss each stage in the process to the artisans. This approach gave respect to the artisans' expertise and their way of working, yet it also provided an avenue for feedback and guidance in order to keep the products aligned with the objectives of the program. Each artisan was asked to produce batik textiles using individual templates developed from the design workshop to express their own creativity within the framework of Middle Eastern-inspired motifs. This method, apart from promoting diversity in the final products, made artisans take full responsibility for their work-a sense of pride, a sense of responsibility. Such a collaborative supervision also ensured that possible challenges were solved in time and the batik is up to the market standards. This structured yet flexible process built a context of mutual respect and cooperation, thus helping the artisans in creating innovative and marketable products, reinforcing their confidence and competencies.

Evaluation: Assessing product quality and market response

Assessment and evaluation were also conducted regarding the community service program in Cisaat Village, including the evaluation of the quality of batik products and possible responses to market demands. To this end, two pieces of finished batik were carefully observed by the implementing team in terms of motif and colour. It is also open in the review process that the service team can try stamping with copper stamps. This practical involvement showed that even such a simple task as stamping batik patterns required a great deal of skill and expertise. The experience underlined the artisans' craftsmanship and the complexity involved in achieving precision and consistency in batik production. It also emphasised the need to balance motif and colour alignment with market preferences while retaining the distinctive character of Cisaat batik. Valuable insights both into the technical and creative aspects of the process were obtained through this evaluation, underlining the vital role of artisans in quality and authenticity, key factors in appealing to a broader market.

Participatory Approach

The participatory approach, from the very beginning, had to be an approach of collaboration and community initiative in every phase of the program, placing the service team in the role of partners rather than the directors of such a process. Since the initial design phase, the team has been working with artisans, encouraging open dialogue and creative input. Looking at the artisans as professionals who have deep knowledge in the making of batik, the team played the role of discussion partners by proposing new design ideas, while at the same time

allowing the artisans to make their own decisions about their craft. In the course of production, technical collaboration meant active engagement on the part of the team in the stamping process and direct experience in regard to a worker's ability to have precision and consistency. This model of participation elicited mutual respect and a sense of shared purpose such that artisans were innovating with confidence, knowing full well that designs would be workable and commercially viable. By engaging the community in every step of the way, the program reiterated ownership of the project by the artisans, hence assured sustainability to meet their goals and values. It was an approach that upgraded the quality of the results, besides cementing mutual trust and cooperation-a prerequisite for the sustainability of community-based initiatives.

RESULTS AND DISCUSSION

Improved Creativity and Production Capacity

Changes in artisans' mindsets towards global design trends

One positive impact the program started among artisans in Cisaat Village was enhancing levels of creativity in a situation with greatly improved capacities; their disposition turned more hopeful in regard to trends that made inroads among a worldwide designer's community. Long influenced by their native surroundings-a specific influence seen, among others, with motifs such as a certain kind of sweet-smelling flowering berry-an initiative is engaged for them towards introducing some Middle Eastern traditional ornamental arts that have not stopped encouraging stepping outside their artistic comfort zone to be done easily. This exposure to global motifs sparked new ideas and broadened their perspectives on how traditional craftsmanship could be in tune with international trends to create something unique and marketable.

Such changes are needed for artisans to be competitive in the global creative economy, which has placed a high premium on innovation and cultural fusion. Research has underlined the fact that the blending of local cultural identity with global design elements enriches not only creativity but also the marketability of the products made by artisans (Indrianingsih & Darsih, 2024). The program encouraged innovation in the introduction of new motifs and empowered artisans to adapt them into their work, while preserving the authenticity of their craft.

This mindset shift translated into practical benefits, with artisans more confident to experiment with designs that appeal to diverse markets. This indeed befits the benefit enacted on traditional crafts in modern markets through studies, especially those pointing out adaptability (Wardani et al., 2018). In this case, the approach of the program in co-creating the designs with artisans ensured the new trends complemented their cultural heritage rather than overshadowing it, thus setting a sustainable base for any other innovation towards future market success.

Quality and uniqueness of the resulting batik products

The program greatly improved the quality and uniqueness of the batik that artisans in Cisaat Village were producing, hence setting it apart from other local and international batiks. In doing so, the employment of Middle Eastern-inspired motifs allows artisans to produce visually unique products that balance traditional craftsmanship with a modern aesthetic. Such cultural authenticity, blended with global appeal, is what sets their batik apart in an increasingly competitive market. The detailed, exact realization of motifs on copper templates ensured high-quality items were produced, showing how well craftsmen adapted new designs without compromising their ability.

This enhancement also follows the studies of research indicating the necessity of innovation within the circle of artisan products, for it guarantees market distinction and varied bases of consumers. In this context, not only did globally inspired designs further enrich the repertoire of creative styles available to the artisans but also increase the perceived value of the latter in terms of selling them to clients interested in exclusive and culturally significant pieces of goods.

The process also brought out the artisans' painstaking skills and adaptability-qualities essential in maintaining the highest standards of craftsmanship. Research has shown that the introduction of new motifs into traditional crafts can have the effect of stirring market demand while preserving the cultural identity of the artisans

themselves (Wardani et al., 2018). From this program, the batik products that came out not only reflected improved technical execution but also a story of cultural innovation that greatly enhanced their uniqueness and market potential.

Contribution to Tourism Village Sustainability

Economic impact through increased sales

This program also contributed to the sustainability of Kampung Cisaat as a tourist destination by opening up economic opportunities in the form of increasing sales of batik products. The making of unique and globally inspired designs attracted a greater number of customers, such as tourists looking for culturally distinctive, high-quality crafts. This widened market brought not only increased income to the artisans but also a contribution to the local economy in its own way, placing Cisaat in the vanguard of new, ecologically-friendly batik. The economic benefit due to such increased sales does not end with the artisans themselves but trickles over into ancillary industries such as tourism, hospitality, and the local suppliers linked with batik production (Indrianingsih & Darsih, 2024).

Research has emphasised the importance of design innovation and product differentiation in the economic viability of traditional crafts within competitive markets. In addition, it has been suggested in research that the incorporation of cultural heritage into tourism strategies can greatly enhance the economic benefits to communities by embedding a self-sustaining cycle of growth and development (Wardani et al., 2018).

The program also put Cisaat Village in the limelight as an eco-friendly and culturally rich destination for both domestic and international tourists. The increased footfall brought direct sales to the artisans and stimulated other economic activities, thus reinforcing the message of integrating craft production into the greater tourism strategies. By aligning the village's cultural assets with market demands, it laid a sustainable foundation for continued economic growth and resilience.

Potential of Middle Eastern-inspired batik as a new tourism attraction

This program was important in sustaining Cisaat Village as a tourist destination by bringing economic opportunities through increased sales of batik products. Unique designs with inspiration from the globe attracted a wider variety of customers, including tourists who were in search of culturally distinctive and high-quality crafts. The resultant market expansion has been improving not just their incomes but has also been building Cisaat as a regional center for new and innovative yet sustainable batik. One of the economic impacts here was higher sales by the artisans benefiting themselves and ancillary industries related to batik, such as tourism and local supplies (Indrianingsih & Darsih, 2024).

The literature underlines that innovative design and product differentiation are important in increasing the economic viability of traditional crafts in competitive markets. Furthermore, it points out that the cultural heritage embodied in tourism strategies has the potential to raise significant economic benefits to communities, thus creating a cycle of growth and development (Wardani et al., 2018).

The program increased the visibility of Cisaat Village for ecotourism with rich cultural experiences among national and international tourists. This had increased the visitor traffic, hence direct sales among the artisans, and overall related economic activities, which reinforce the importance of linking craft production with greater tourism initiatives. It is by aligning the cultural assets of the village with market demands that the program could create a sound and continuous development base for resilient economic growth.

Challenges Encountered

Adapting to new design concepts

Amongst all, one of the biggest challenges the artisans within the program had to adopt was new design concepts, especially Middle Eastern-inspired motifs. To go from the traditional nature-based designs to these more intricate, geometric patterns really required a big switch in creative perspective and technical execution.

Although the artisans were open to new ideas, the problem with such motifs was that they were far from the locally-inspired themes with which they normally worked. This again speaks to the importance of structured guidance and iterative collaboration in making such transitions smooth and sustainable.

The most common problem that traditional crafts have with global influences is difficulty in adjusting to new designs. Innovation is important for market expansion, yet it takes more training and time for artisans to learn new, unfamiliar techniques and styles. Discussion in the case of Cisaat and on-the-spot support proved vital in conveying such novelties in concrete models, and therefore manageable motifs, which batik artisans can adopt and realize in everyday activities.

The challenge brought into focus the need for a balance to be achieved between innovation and the retention of cultural identity. The adaptability of Middle Eastern designs was cautiously made to the skills and production processes of artisans, in such a manner that feasibility would be ensured, coupled with authenticity. In previous studies, a participatory approach was viewed not only as an easier process to learn but also as something instilling ownership and pride in artisans' hearts (Indrianingsih & Darsih, 2024). This iterative, collaborative approach finally allowed the artisans to overcome early setbacks and to incorporate the new designs into their repertoire.

Adjusting production techniques for more intricate motifs

Another major challenge faced during the program was having to adjust their production techniques due to more intricate motifs. The introduction of Middle Eastern inspirations, therefore, with geometric and complicated patterns, requested that artisans in Cisaat Village refine their means of production. These designs involved a lot of details, unlike their traditional motifs inspired by nature; thus, they needed accuracy in stamping. The artisans initially found it difficult to maintain consistency and alignment in the complex patterns, which shows the technical demands of incorporating such motifs into batik production.

The challenge again emphasizes how design innovation has to be brought within the ambit of production capabilities. It is suggested that complex designs may add aesthetic and market value to traditional crafts but often involve tool and technique adjustments that take time and training to implement effectively. In this program, copper templates helped to overcome some of these issues by providing a standardised framework for the motifs. Yet, the craftsmen had to acquire other skills regarding the treatment of such details, especially when colour and pattern alignment were added.

This process underlines how important continuous technical support and iterative learning are in programs introducing new design concepts. The program was able to allow the artisans to adopt these techniques over some time through hands-on guidance, creating an environment for continuous improvement. Similar programs elsewhere have witnessed such changes that not only increase the quality of production but also provide the artisans with knowledge and confidence to face innovations in the future (Indrianingsih & Darsih, 2024). Finally, the successful adaptation of such complicated motifs was able to prove that artisans could develop their craft without losing its cultural spirit.

CONCLUSION AND RECOMMENDATIONS

Conclusion

Success of the program in fostering innovation and contributing to the village economy

Community service in Cisaat Village has thus been able to bring in innovation and make great contributions toward the village economy. By infusing artisans with globally inspired designs and methods of sustainable production, this program has enabled the community to be more creative without losing its culture. This has made their innovations more marketable, hence affording artisans an opportunity to enter broader markets and command higher values for their products. The spillover has also extended to benefit not only the individual artisans but also the entire village as a tourist destination and in increased demand for local business to support batik production. Since the program places such an emphasis on sustainability by adapting to market forces, it

has provided a double guarantee that economic growth truly experienced will not only be impactful but also long-lasting, ensuring a sound base for further development and prosperity of the community as a whole.

Importance of participatory approaches and self-funded initiatives in community service

The success of the community service program in Cisaat Village underlines the importance of participatory approaches and self-funded initiatives so that results can be effective and sustainable. Community involvement in all stages of the program instils ownership and empowers participants to give their ideas, creativity, and skills. With this collaborative approach, the initiatives are focused on actual community needs and wants; thus, they are effective and sustainable. This self-funding also shows shared responsibility and resourcefulness, setting a model for how internally driven support can create meaningful change. These combine to make a model of community service that is efficient and replicable in other settings; thus, participatory and self-funded strategies are important for long-term growth and resilience in similar communities.

Recommendations

Future programs focusing on marketing and branding

In fact, for the batik artisans of Cisaat Village to realize maximum economic potentials, marketing and branding programs in the future will be highly required. Though this is an imperative base that rests on novelty in design and quality production, these have to be matched with efficient means to reach out to wider markets. Branding will give an identity to the Cisaat batik by highlighting its cultural heritage and sustainability, which could attract local and international buyers. Marketing activities will help to raise visibility and consumer awareness of products through digital campaigns, social media, and exposure from craft expos. These will help improve sales while building a long-term reputation for the village as a centre of artisan excellence. Additionally, by equipping the artisans with knowledge and tools to manage their branding and marketing, they can sustain growth, and the village can be a sustainable hub for cultural tourism and economic activities.

Development of eco-tourism based on eco-friendly batik production.

Eco-tourism based on environmentally friendly batik production could be one of the great opportunities to increase the sustainability and attractiveness of Cisaat Village as a tourism destination. It is expected that integrating environmentally conscious modes of production in batik will help to attract eco-conscious tourists, also known as those who like trips that are both sustainable and responsible. For example, eco-tourism might entail guided tours in which the process of natural dyeing can be showcased; workshops where tourists themselves can produce their own batik; or education on sustainability being so integral to artisanal crafts. In these ways, activities create added value to Cisaat's value proposition from other destinations and provide economic value back to the community. Besides, promoting eco-friendly practices in tourism allows for a culture of environmental stewardship among both residents and visitors, thereby ensuring the long-term preservation of the village's natural and cultural assets.

Collaboration with external stakeholders to expand market networks

Expanding market networks through collaboration with external stakeholders is a very significant step in improving the economic impact of batik production in Cisaat Village. Partnerships with government agencies, private companies, and non-governmental organisations open access to broader markets and give access to various resources, including funding, training, and promotional platforms. These can further provide opportunities for the company to participate in national and international trade fairs, increasing the visibility of Cisaat's eco-friendly and culturally rich batik on the international market. Engaging digital marketing agencies or e-commerce websites will also widen the scope of exposure for Cisaat's products in the online markets. By developing these partnerships, the village will be able to create sustainable growth, increase sales, and position itself as a recognised centre for high-quality batik production. The external stakeholders also bring expertise and innovation that can help in improving the efficiency of production, branding, and marketing strategies that keep Cisaat competitive in the evolving creative economy.

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