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Batik Tidayu and the Prospect of Geographical Indication: A Path Toward Sustainable Cultural Tourism in Singkawang

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Abstract

This study explores the potential of Batik Tidayu to be developed as a Geographical Indication (GI) product in the future, with the aim of supporting sustainable cultural tourism in Singkawang, Indonesia. Batik Tidayu is a contemporary textile that reflects the multicultural identity of the city through the fusion of Tionghoa, Dayak, and Melayu traditions. The research employed a qualitative approach, using interviews with the Tourism Office and Dekranasda of Singkawang, supported by document analysis and relevant scholarly literature. The findings indicate that while Batik Tidayu embodies strong cultural heritage value, it currently faces key challenges such as the absence of a producer association (MPIG), lack of product standardization, and limited awareness of communal intellectual property rights. Nevertheless, stakeholders recognize its potential as a cultural asset capable of preserving local identity, empowering artisans, and contributing to the creative economy. The study concludes that collaboration among government, artisans, academics, and communities is essential to prepare Batik Tidayu for GI recognition and to align it with long-term sustainable tourism development.

Keywords: Batik, cultural heritage, geographical indication, sustainable tourism

A. Introduction

Singkawang, a coastal city in West Kalimantan, Indonesia, has long been recognized as a multicultural hub where Chinese or *Tionghoa*, Dayak, and Malay communities have coexisted for centuries (Maisondra, 2023). This intermingling of ethnic groups has produced a distinctive cultural landscape, evident in the city's traditions, religious practices, architecture, and festivals (Atmojo, 2019). Such coexistence has earned Singkawang the reputation of being a "cultural laboratory," where acculturation and cultural exchange have shaped a resilient social fabric (Alian & Wood, 2021; Irfani, 2018). The concept of *Tidayu*, derived from the abbreviation of Tionghoa, Dayak, and Melayu, encapsulates this plural identity and serves as a symbolic representation of Singkawang's collective heritage (Marta et al., 2021).

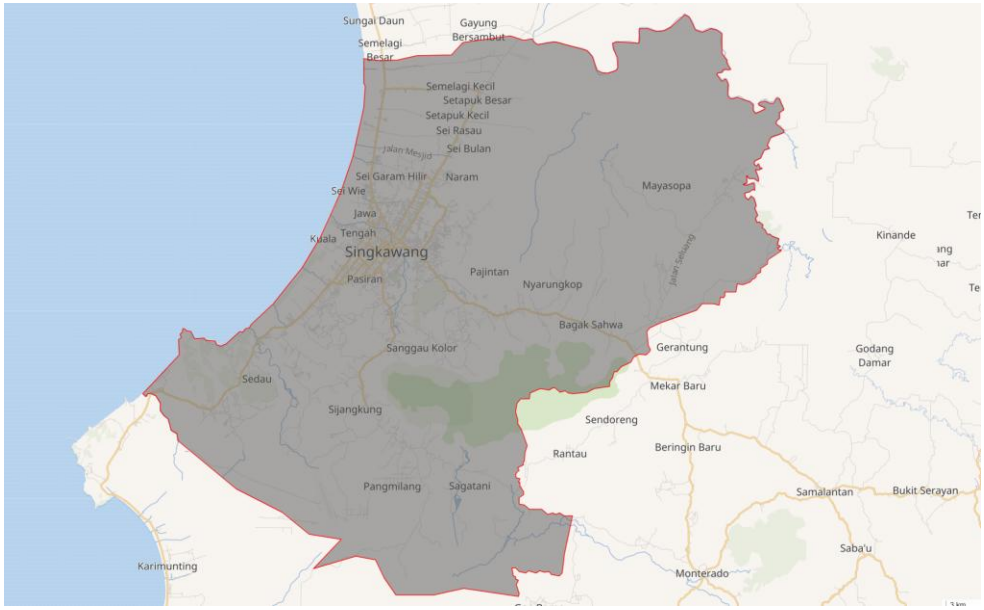


Figure 1: Map of Singkawang Municipality (Peta Wikimedia, 2025)

One cultural innovation emerging from this plural identity is Batik Tidayu, a contemporary textile tradition developed to represent Singkawang's multicultural character. Unlike classical batik traditions in Java or Sumatra, Batik Tidayu is relatively young, originating in the early 2000s through design competition initiated by the local government (Irawan, 2017). Its motifs combine symbols from the three ethnic traditions: Dayak shields and forests, Malay floral and geometric forms, and Chinese lanterns and celestial imagery. These motifs narrate the story of coexistence and harmony that has long defined the city.

Visually, Batik Tidayu shares similarities with other coastal (*pesisir*) batik traditions like Pekalongan or Lasem, which are characterized by their vibrant use of color. Red, yellow, green, and blue dominate the palette, often complemented by metallic accents such as gold (Budiarto et al., 2024; Lukman et al., 2022). This chromatic richness emphasizes openness and dynamism, resonating with the spirit of Singkawang's multicultural community (Rosanto & Sofiani, 2022).

Rather than being tied to a specific origin, Batik Tidayu draws its meaning from the deep cultural roots of the city's tri-ethnic composition, making it a textile that embodies both identity and diversity.

Despite its cultural value, Batik Tidayu currently lacks formal recognition and institutional support to protect its authenticity. Without appropriate mechanisms, it remains vulnerable to imitation, commodification, and dilution of meaning (Gultom & Wartini, 2023). This absence of legal and market acknowledgment limits its potential as a sustainable cultural product that could contribute to both the local economy and the reinforcement of community identity (Duan et al., 2023; Suriyankietkaew et al., 2025). Addressing these gaps requires a framework that safeguards originality while enhancing visibility and cultural legitimacy.

In this regard, Geographical Indication (GI) offers a promising avenue. GI is a form of intellectual property that recognizes products based on their geographical origin and the unique qualities or reputations associated with that origin (Sood & Sharma, 2024; Van Uytsel, 2017). In Indonesia, GI has often been applied to agricultural commodities such as coffee, rice, and spices, but its scope also encompasses crafts and cultural products (Harding et al., 2025). Recognizing Batik Tidayu as a GI product would not only provide legal protection but also establish a formal link between the textile and Singkawang's identity as a multicultural city.

The role of GI in cultural-based sustainable tourism is twofold: it affirms authenticity and geographic identity while simultaneously enhancing market value through reputation and branding (Yulius, Rahmanita, et al., 2025). For Singkawang, GI recognition of Batik Tidayu could transform the textile into a flagship cultural product, strengthening the city's profile in domestic and international tourism markets (Duan et al., 2023; Priporas et al., 2021). This resonates with global trends in cultural tourism, where travellers increasingly seek authentic and locally rooted experiences (Verances et al., 2024). GI thus serves as a strategic tool to bridge cultural preservation with economic opportunity (Singh & Bhatt, 2024).

Beyond legal and commercial benefits, GI also reinforces community involvement in the tourism economy (Santos et al., 2023). Local artisans and cultural stakeholders become central actors in safeguarding and promoting Batik Tidayu, while tourism initiatives—such as workshops, craft exhibitions, and heritage trails—create opportunities for experiential engagement. Embedding Batik Tidayu into Singkawang's tourism narrative encourages a participatory approach, ensuring that the benefits of tourism are distributed equitably and sustainably within the community.

Positioning Batik Tidayu within the GI framework contributes to long-term cultural sustainability by ensuring that the narratives, techniques, and symbolic meanings of the textile are preserved. As cultural tourism increasingly values authenticity and heritage, Batik Tidayu has the potential to serve both as a material artifact and as an interpretive medium of Singkawang's multicultural identity. The purpose of this study, therefore, is to explore the potential of Batik

Tidayu to achieve Geographical Indication recognition and to examine how such recognition could support the development of sustainable cultural tourism in Singkawang.

B. Literature Review

Geographical Indication: Concept and Applications

Geographical Indication (GI) is a form of intellectual property (IP) that identifies products originating from a specific geographic location, where the quality, reputation, or distinct characteristics of the product are essentially linked to that origin (Antons, 2017; Guareschi et al., 2023; Harding et al., 2025). Internationally, the concept is codified in the Agreement on Trade-Related Aspects of Intellectual Property Rights (TRIPs) under the World Trade Organization (Curzi et al., 2024). TRIPs obliges member states to provide legal protection for GIs, thereby recognizing them as a unique category within IP law alongside trademarks, patents, and copyrights (Rohmat & Wei, 2025). Unlike trademarks that denote individual or corporate ownership, GIs are collective rights, owned by a community or producer group, and serve to protect traditional knowledge and shared cultural heritage (Song, 2018).

In Indonesia, GI protection is regulated under Law No. 20/2016 on Marks and Geographical Indications, positioning GI as a special form of intellectual property distinct from individual rights (Undang-Undang Republik Indonesia Nomor 20 Tahun 2016 Tentang Merek Dan Indikasi Geografis, 2016). The law stipulates that applications for GI registration can only be submitted by groups such as cooperatives, associations, or local governments, emphasizing its communal character (Saputro & Hartono, 2023). The Directorate General of Intellectual Property (DGIP) maintains the GI registry and provides official recognition once the specifications of the product—covering production methods, geographic boundaries, and unique attributes—are approved (Agustina & Yahya, 2022). By integrating GI into the national IP framework, Indonesia seeks to protect cultural heritage while simultaneously enhancing the competitiveness of local products in both domestic and international markets (Fuadi et al., 2022).

The primary function of GI is twofold: protection and branding (Kusuma & Roisah, 2022; Pawana & Hutahuruk, 2022). On the one hand, it safeguards producers against unfair competition and misuse of the name by external parties, ensuring that only authentic products from the designated region can use the label (Nuzulia et al., 2023). On the other hand, it acts as a marketing tool, elevating the product's reputation and adding value through formal recognition of its authenticity (Bartoli et al., 2022). For consumers, GI functions as a guarantee of origin and quality, while for producers, it strengthens bargaining power and fosters cultural pride (G. Zhang et al., 2023). This dual role makes GI particularly significant for cultural products, which often face risks of imitation and commodification without adequate legal safeguards (Gangjee, 2015).

Indonesia has begun to apply GI recognition to crafts and textiles, highlighting the potential of this mechanism for cultural heritage preservation.

For instance, *Sarung Batik Pekalongan* was registered as a GI in 2023, affirming the city's status as the "World's Batik City" and protecting its distinctive sarong batik motifs from unauthorized reproduction (Yulius, Rahmanita, et al., 2025). Similarly, *Batik Tulis Lasem* has achieved GI status, recognizing its long-standing reputation for unique Chinese-influenced motifs and vibrant red hues (Putra, 2024). These cases demonstrate how GI can elevate both traditional and contemporary textile practices, linking them to regional identity and enhancing their visibility within cultural tourism (Gultom & Wartini, 2023; Van Uytsel, 2017). The recognition of Pekalongan and Lasem batik traditions underlines the viability of extending GI protection to other emerging products such as Batik Tidayu, which, despite being relatively new, embodies the multicultural identity of Singkawang and holds significant potential for sustainable tourism development (Checchinato et al., 2024).

Cultural Heritage and Local Identity

Cultural heritage, both tangible and intangible, plays a crucial role in shaping and maintaining local identity (Cvijic & Guzijan, 2013). Heritage products such as crafts, textiles, and performing arts are more than aesthetic commodities; they embody collective memory, social values, and narratives of belonging (Asri et al., 2022). In many societies, cultural products function as living traditions that connect present communities with their historical roots, reinforcing identity while adapting to contemporary needs (Duan et al., 2023; Novita et al., 2024). In this sense, cultural heritage acts as a symbolic resource that affirms authenticity and distinctiveness in the global marketplace (Qiu et al., 2024).

The intersection of cultural products and identity formation is particularly relevant in the context of sustainable tourism (A. Kumar, 2017; Sihombing et al., 2024). Scholars argue that heritage-based tourism depends not only on material artifacts but also on the meanings attached to them by local communities (Arcos-Pumarola et al., 2023). Cultural products such as batik, tenun, and songket serve as ambassadors of identity, making local traditions visible to visitors and fostering cross-cultural understanding (Levyda et al., 2021; L. Zhang et al., 2025). When appropriately managed, these products contribute to the socio-cultural dimension of sustainable tourism by encouraging pride, continuity of traditional knowledge, and intercultural dialogue (Qiu et al., 2024). This approach ensures that tourism development respects and promotes cultural diversity rather than eroding it through homogenization.

However, cultural products often face tensions between authenticity and commodification, particularly in tourism contexts (Prasiasa et al., 2023). Contemporary innovations like Batik Tidayu exemplify this dynamic: while not rooted in centuries of practice, they draw legitimacy from their cultural relevance and community acceptance (Irawan, 2017; Zhu et al., 2023). In sustainable tourism discourse, authenticity is increasingly viewed as socially constructed rather than fixed, meaning that even new traditions can serve as authentic representations of identity if they resonate with local values (Hateftabar & Hall, 2023; Poort et al., 2021). By positioning cultural products as integral to both

heritage preservation and economic activity, sustainable tourism highlights the dual function of these products—as markers of identity and as vehicles for socio-cultural sustainability that strengthen community cohesion while attracting visitors (Candeloro & Tartari, 2025; Kurniati & Nurini, 2024).

Sustainable Cultural Tourism

Sustainable cultural tourism is defined as tourism that emphasizes the preservation of cultural resources while generating social and economic benefits for local communities (Sihombing et al., 2024; Zubiaga et al., 2024). It operates on the principle of the *triple bottom line*—cultural, social, and economic sustainability—ensuring that tourism not only enhances visitor experiences but also safeguards the heritage and identity of host communities (Rhama, 2023). Within this framework, cultural products such as crafts and textiles are vital, as they represent tangible expressions of intangible heritage (Wang et al., 2023). When developed responsibly, these products reinforce cultural continuity while serving as key attractions for visitors seeking authentic experiences (Wu et al., 2022; Zhu et al., 2023).

Geographical Indication (GI) enhances the sustainability of cultural tourism by providing formal recognition of the authenticity and origin of cultural products (K. P. & C. J., 2023). As a cultural product certification, GI guarantees that items such as batik, tenun, or songket reflect the community and region from which they originate. This assurance strengthens the socio-cultural dimension of sustainable tourism by fostering visitor trust in the authenticity of the products, while simultaneously reinforcing community pride in their heritage (Asri et al., 2022). By positioning cultural goods within GI frameworks, destinations can differentiate themselves in increasingly competitive tourism markets, aligning heritage preservation with economic viability (Asri et al., 2022; Yulius, Yuliantoro, et al., 2025).

The need for sustainable cultural tourism is particularly significant in a multi-ethnic city such as Singkawang, where diversity itself is a cultural asset (Syafrini et al., 2020; Yulius et al., 2024). Tourism development in such contexts must carefully balance representation, avoiding the dominance of one group while ensuring that cultural expressions from multiple communities are valued and visible (Amani, 2023; Wei et al., 2024). Products like Batik Tidayu, which symbolically integrates Dayak, Malay, and Chinese elements, have the potential to embody this inclusivity. By embedding multicultural narratives into cultural tourism strategies, Singkawang can strengthen its identity as a city of harmony, while GI recognition ensures that this narrative is protected and promoted authentically (Yulius, Rahmanita, et al., 2025).

Central to this process is the active participation of local communities (Afenyo-Agbe & Mensah, 2022; Turčinović et al., 2025). GI frameworks require collective ownership and stewardship, which naturally position artisans and cultural practitioners at the center of sustainable tourism initiatives (Saputro et al., 2023). Community involvement ensures that the benefits of tourism are distributed equitably and that local voices shape the narratives presented to

visitors (Hutnaleontina et al., 2022). Moreover, when communities directly engage in tourism through workshops, demonstrations, and storytelling, visitors gain deeper insights into cultural practices, enhancing both educational value and intercultural exchange (Prayoga et al., 2024; Suriyankietkaew et al., 2025). Thus, in linking GI-certified cultural products with sustainable tourism, the empowerment of local communities is not merely a supporting factor but the foundation for ensuring socio-cultural sustainability (Mariana et al., 2025).

Multiculturalism and Cultural Identity in Tourism

Multiculturalism has been widely examined in tourism literature as both a social reality and a cultural asset (S. Kumar et al., 2022; Máthé, 2018; Skordoulis et al., 2024). It refers to the coexistence of diverse cultural groups within a society, where interaction often produces forms of hybridity, acculturation, and intercultural dialogue (Mariyono et al., 2025). Scholars highlight that such dynamics contribute to the creation of composite cultural identities, which can become symbolic resources in tourism development (Parusheva, 2023; S.-N. Zhang et al., 2021). In this context, multicultural societies often leverage their diversity as a distinctive attraction, emphasizing narratives of harmony and coexistence to appeal to visitors seeking authentic cultural experiences (Amin, 2020). Cities such as Singkawang, with its Tionghoa, Dayak, and Melayu communities, exemplify this type of multicultural landscape.

The relationship between multicultural identity and cultural products is particularly significant (Dong & Li, 2025). Crafts, textiles, and other material forms often serve as embodiments of plural heritage, reflecting contributions from multiple ethnic or cultural groups (Reddy & van Dam, 2020). Literature on cultural hybridity suggests that these products are not static but evolve through processes of exchange and adaptation, allowing them to represent intercultural narratives (Dong & Li, 2025; Reddy & van Dam, 2020). When connected to tourism, multicultural products become both souvenirs and storytelling devices, offering visitors tangible access to the values of diversity and inclusion that underpin local identities (Wang et al., 2023; Zhu et al., 2023). Batik traditions in Indonesia, including newer innovations such as Batik Tidayu, illustrate how cultural products can embody multi-ethnic heritage while simultaneously functioning as tourism resources.

Within frameworks of Geographical Indication (GI), multicultural identity can be a critical factor in establishing authenticity and reputation (Yadav, 2024). GI recognition emphasizes the link between a product and its cultural or geographical origin; in the case of products rooted in multiple cultural traditions, this recognition validates hybridity as an authentic expression in its own right (Harding et al., 2025). GI protection not only safeguards cultural products against imitation but also enhances their symbolic value in global markets (Nuzulia et al., 2023). For multicultural cities like Singkawang, where hybrid identities are central to cultural expression, GI offers a way to formalize this uniqueness and promote it as part of sustainable cultural tourism (Arief, 2016; Arion, 2024).

Finally, the literature on sustainable cultural tourism underscores the centrality of community participation in contexts of diversity (Banda et al., 2024; Bichler & Lösch, 2019; Fong & Lo, 2015; Prakoso et al., 2020). Multicultural settings require inclusive governance, ensuring that different groups are equally represented in tourism narratives and benefit from economic opportunities (Sharpley, 2023). Community-based tourism models strengthen socio-cultural sustainability by fostering pride, reinforcing interethnic dialogue, and preventing cultural marginalization (Jackson, 2025). Thus, when multicultural identities are translated into cultural products and supported by GI recognition, they not only enrich the tourism offer but also provide a framework for equitable and inclusive sustainable development (Singh & Bhatt, 2024). In this sense, the case of Singkawang demonstrates how multicultural heritage can be transformed into both a protective mechanism and a developmental strategy.

C. Research Methods

This qualitative, exploratory study used purposive sampling to obtain in-depth institutional perspectives on Batik Tidayu, Geographical Indication (GI), and sustainable cultural tourism (Gautam & Gautam, 2023). Primary data were collected through semi-structured interviews (Picken, 2018) with key informants from the *Dinas Pariwisata, Pemuda dan Olahraga Kota* Singkawang and the *Dewan Kerajinan Nasional Daerah* (Dekranasda) Kota Singkawang—officials selected for their responsibilities in cultural promotion, craft development, and tourism planning. Secondary data consisted of systematic document analysis (local government publications, creative-economy booklets, tourism related reports, and cultural/historical texts) and a targeted review of scholarly journal articles and books on GI, batik/textile traditions, and sustainable cultural tourism. Participants were briefed on the study purpose and informed consent was obtained; identifying information has been handled to preserve confidentiality where requested.

Data collection instruments included an interview guide grounded in the literature (themes: origin and authenticity, institutional readiness for GI, artisan livelihoods, market and tourism linkages) and a structured document-analysis protocol to extract policy, statistical, and narrative evidence. Analysis followed an inductive thematic coding procedure: interview transcripts and documentary extracts were coded to identify recurring patterns, which were then aggregated into higher-order themes (e.g., GI feasibility, community engagement, branding and tourism integration). Triangulation across interviews, documents, and literature was applied to enhance credibility, and cross-checking of codes were used to refine interpretations and maintain analytic rigor.

D. Result

The findings reveal that Batik Tidayu currently lacks the institutional framework required for Geographical Indication (GI) recognition. No official producer association or MPIG (*Masyarakat Perlindungan Indikasi Geografis*) has yet been established to represent artisans, which limits its readiness for GI

registration (Rialin et al., 2023). Stakeholders from both the Tourism Office and Dekranasda emphasized that collective organization of producers is crucial to coordinate artisans, maintain production standards, and ensure equitable participation. Without such a structure, the process of registering Batik Tidayu as a GI product remains at an early stage.

Another major challenge identified is the absence of official standardization in Batik Tidayu. At present, there are no formal criteria defining its motifs, color palettes, production techniques, or cultural narratives, other than the general requirement that it combine elements of Tionghoa, Dayak, and Melayu traditions. There are 6 recognized motifs, Lembayung, Beuntai, Lampion, Rimba, Harmoni and Bangau, but in needs of standardization. Stakeholders underscored that developing a standardized description document is essential, as this serves as the legal and technical foundation for GI registration (Fuadi et al., 2022). They also highlighted the importance of involving academics, cultural leaders, and artisan representatives to codify the unique characteristics of Batik Tidayu while ensuring that these standards remain faithful to the cultural diversity of Singkawang.



Figure 2: Batik Tidayu Singkawang (@tidayusingkawang_, 2025)

The role of local government was seen as central to mobilizing the community and building the institutional capacity needed for GI recognition. The *Dinas Pariwisata, Pemuda dan Olahraga and Dekranasda* view Batik Tidayu not only as a craft but also as a strategic cultural product to support local economic

development. Their current efforts focus on empowering artisans, promoting creative economy programs, and facilitating cultural branding initiatives. In line with sustainable tourism principles, the government stressed that Batik Tidayu should enhance economic opportunities without eroding its cultural significance.

The findings also show that education on communal intellectual property (*Kekayaan Intelektual Komunal*/KIK) is urgently needed. Many artisans and community members lack awareness of how GI can protect cultural heritage and enhance market competitiveness. Stakeholders noted that raising awareness and building capacity around communal IP would ensure that local actors understand both their rights and responsibilities in managing Batik Tidayu collectively. This educational dimension is expected to strengthen the foundations for long-term sustainability by preventing misappropriation and ensuring that cultural benefits remain within the community.

Reputation-building was consistently identified as a prerequisite before GI registration can be pursued (Aubin et al., 2021). Stakeholders stressed that Batik Tidayu must first establish recognition and credibility in wider markets, both domestically and internationally. Suggested strategies included organizing exhibitions, participating in craft expos, and hosting government-sponsored cultural events. These efforts mirror the pathways taken by other GI-registered batik products such as *Batik Tulis Lasem*, which built a reputation through its distinct Chinese-influenced motifs (Lukman et al., 2022; Putra, 2024), and *Sarung Batik Pekalongan*, which GI recognition in 2023 followed by years of branding and identification (Yulius, Rahmanita, et al., 2025). Such examples highlight that strengthening reputation is an incremental but necessary step for Batik Tidayu to achieve similar recognition.

Stakeholders also emphasized the importance of local champions in sustaining the development of Batik Tidayu. One figure mentioned during interviews was Priska Yeni Riatno, a pioneering artisan who has actively created and promoted Batik Tidayu. According to the Tourism Office and Dekranasda, artisans like Priska could play a leading role in a future MPIG, providing both artistic expertise and community legitimacy. Involving such practitioners would ensure that GI development remains grounded in local agency and creativity, while also strengthening the collective narrative of Batik Tidayu as a multicultural expression.

Beyond Batik Tidayu, stakeholders also recognized that Singkawang possesses other potential GI products. Among them, ceramics or chinaware stand out due to their long historical association with the city and their strong cultural symbolism (Rahmayani, 2013). However, Batik Tidayu was seen as a priority as the first candidate for GI recognition because of its role in embodying the tri-ethnic identity of Tionghoa, Dayak, and Melayu. In this sense, Batik Tidayu is viewed as a flagship product with certain uniqueness that could pave the way for future GI registrations of other crafts, while simultaneously reinforcing Singkawang's identity as a center of multicultural creativity.

The interviews further indicate that stakeholders see Batik Tidayu not only as a commodity but as a vehicle for sustainable cultural tourism. The expectation

is that GI recognition would protect its authenticity while enhancing its tourism value, allowing Batik Tidayu to serve as both a souvenir and an educational tool for visitors. At the same time, they emphasized that cultural sustainability must not be sacrificed for tourism purposes: the preservation of motifs, narratives, and community ownership is considered paramount. By using Batik Tidayu and other cultural products in a balanced way, stakeholders hope to develop sustainable cultural tourism in Singkawang that generates economic benefits while safeguarding the integrity of local heritage.

E. Discussion

Table: 1 Stakeholder Roles in Batik Tidayu GI Development

Theme	Findings of the Paper	Role of Stakeholders in Singkawang
Institutional Readiness	Batik Tidayu is still in the early stage of GI development; no producer association (MPIG) and no standardization yet.	Tourism Office and Dekranasda to facilitate MPIG formation, organize artisans, and build institutional structures.
Cultural Hybridity and Authenticity	Batik Tidayu reflects Tionghoa, Dayak, and Melayu influences, showing that hybridity can represent authentic multicultural identity.	Academics and cultural leaders to help define and codify unique characteristics while respecting plural heritage.
Sustainable Cultural Tourism	GI protection could safeguard Batik Tidayu while enhancing its value as a tourism resource, but cultural sustainability must not be sacrificed.	Tourism Office to design tourism programs, Dekranasda to support artisans, and community to maintain cultural integrity.
Government Support	Local government is pivotal in bridging communities with national IP mechanisms and	Dinas Pariwisata and Dekranasda to promote exhibitions, awareness campaigns, and

Theme	Findings of the Paper	Role of Stakeholders in Singkawang
	creative economy development.	provide training on communal IP (KIK).
Community Involvement	Local champions such as Priska Yeni Riatno are crucial for grassroots leadership in the GI process.	Artisans to lead in defining standards, Priska and peers to spearhead MPIG, community to ensure legitimacy and participation.
Multicultural Representation	Batik Tidayu embodies an inclusive cultural narrative, representing Tionghoa, Dayak, and Melayu identities equally.	All ethnic communities to contribute motifs, narratives, and stories to ensure inclusivity in cultural tourism.
Future Potential and Diversification	Other products (e.g., ceramics) could follow Batik Tidayu's path, making it a pioneer for broader cultural protection strategies.	Government and communities to replicate GI identification processes for other crafts, diversifying sustainable cultural tourism assets.

A sustainable tourism ecosystem must involve stakeholders at every level, and in the context of cultural tourism, their roles become even more critical (Ha et al., 2024; Sharpley, 2023). Cultural products like Batik Tidayu are not only economic assets but also carriers of identity and heritage. Therefore, the process of developing Batik Tidayu into a Geographical Indication (GI) product requires cooperation between government, artisans, communities, and supporting institutions to ensure that cultural sustainability goes hand in hand with economic development (Yulius, Rahmanita, et al., 2025).

The first theme concerns institutional readiness, which is the foundation for GI recognition. Batik Tidayu's current situation reveals the absence of a producers' association and product standardization, showing that the institutional framework is still fragmented. Building such a structure is not only a bureaucratic requirement but also a way to guarantee equitable participation from the community, fair benefit distribution, and long-term product credibility.

The process of formalizing these structures would enable artisans to collectively manage their craft under a unified vision.

Cultural hybridity represents another crucial dimension, as Batik Tidayu embodies the fusion of Tionghoa, Dayak, and Melayu influences. This hybridity is significant because it challenges narrow notions of cultural purity and instead presents authenticity as a shared, evolving heritage. By codifying the unique motifs and techniques that emerge from this multicultural interaction, stakeholders can secure Batik Tidayu's distinctiveness in national and global markets. The presence of academics and cultural leaders in this effort is vital, as they provide the analytical tools and cultural legitimacy needed for codification.

The pathway toward sustainable cultural tourism requires that Batik Tidayu be positioned not merely as a commodity but as part of an integrated tourism experience. Protecting it under GI would create opportunities for visitors to engage with cultural narratives, heritage practices, and artisan livelihoods (Santos et al., 2023; Sood & Sharma, 2024). Exhibitions, cultural festivals, and educational programs could become platforms to showcase Batik Tidayu while ensuring that its deeper meanings are not lost. In this way, tourism serves as both a market and a medium for cultural transmission, reinforcing the balance between economic gain and heritage preservation.

The findings also highlight the importance of community leadership. Artisans like Priska Yeni Riatno illustrate how individual champions can mobilize communities, build reputations, and lead the way toward formal recognition (Ginanjar et al., 2024). However, these efforts must extend beyond individual initiative and evolve into collective governance under an MPIG structure. Such a transition ensures that leadership is embedded in community agency, avoiding dependence on a single figure and promoting shared ownership of the process. Community-driven leadership also enhances legitimacy, particularly in a multicultural city where inclusivity is vital (Widiastini et al., 2022; Xu et al., 2017).

Ultimately, the potential for diversification broadens the horizon for Singkawang's cultural tourism. While Batik Tidayu stands out as the most immediate candidate for GI recognition, other crafts like ceramics also hold strong potential. This indicates that Batik Tidayu could act as a catalyst, setting a precedent and providing a model for subsequent GI applications in Singkawang. Diversifying cultural products under GI protection not only strengthens the creative economy but also deepens the cultural narrative offered to visitors (Benito-Osorio et al., 2020; Raxmonov, 2024). In this way, Singkawang can position itself as a sustainable tourism destination rooted in both innovation and heritage preservation.

F. Conclusion

This study explored the potential of Batik Tidayu to be developed as a Geographical Indication (GI) product in support of sustainable cultural tourism in Singkawang. The findings show that while Batik Tidayu reflects the multicultural identity of Tionghoa, Dayak, and Melayu traditions, its path toward GI recognition remains constrained by the absence of producer associations, lack

of product standardization, and limited awareness of communal intellectual property. These challenges underline the importance of institutional readiness, cultural codification, and collective participation as prerequisites for formal recognition.

The implications of this research highlight that GI recognition could serve as both a legal and cultural mechanism to protect Batik Tidayu, while also promoting Singkawang's identity as a multicultural tourism destination. Practically, the findings suggest that local government, Dekranasda, and academic institutions should collaborate to develop standardization guidelines, initiate educational programs on communal IP, and support artisans in reputation-building activities. For future research, comparative studies with other GI-registered batik products such as Lasem or Pekalongan could provide valuable lessons for Singkawang, while further investigation into community perceptions and market acceptance of Batik Tidayu would strengthen its strategic development. By combining these efforts, Batik Tidayu can evolve into a sustainable cultural product that safeguards heritage, empowers artisans, and contributes to long-term tourism development.

G. Conflict of Interest

The authors disclose no financial stakes or non-financial interests in Batik Tidayu production, promotion, or prospective geographical indication recognition that could constitute a competing interest in this research.

H. Declaration of AI Use

ChatGPT by OpenAI assisted the authors in identifying literature concerning Batik Tidayu, geographical indications, cultural heritage, and sustainable tourism. The authors consulted the original publications to assess their relevance, verify cited claims, and confirm bibliographic details before incorporating them into the manuscript. Source selection and scholarly interpretation remained the authors' responsibility, as did the accuracy, originality, and integrity of the final article.

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