



## KARANGANYAR BATIK AS A CULTURAL EDUCATION MEDIA

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### Abstract

This study aims to analyze the management of batik as an educational tourism attraction based on local cultural values in Karanganyar Regency, with a focus on the roles of the five key actors in the Penta Helix model—government, academia, business sector, community, and media. Karanganyar has a rich cultural heritage, particularly in batik, which holds great potential for development into an educational tourism destination. However, its current management still faces multiple challenges. This qualitative descriptive research used in-depth interviews, field observations, and document analysis for data collection. The data were analyzed using thematic analysis, referring to destination management theory (Cooper et al., 2008) and the concept of edu-tourism (Bodger, 1998). The findings reveal that batik educational tourism in Karanganyar is not yet managed in an integrated and structured manner. Identified challenges include limited human resources with adequate competence, conventional tourism approaches, lack of innovation in tourism product design, weak institutional coordination, and insufficient integration of cultural and educational tourism. Although there is local community commitment to cultural preservation and business sector involvement, structural government support and media engagement remain limited. The study suggests enhancing cross-sector collaboration through the Penta Helix model, formulating policies for educational tourism, and innovating digital promotion and contextual cultural education. This research provides insights for policymakers and tourism stakeholders.

**Keywords:** Batik, Destination Management, Educational Tourism, Local Culture, Penta Helix

### Abstrak

Penelitian ini bertujuan untuk menganalisis pengelolaan batik sebagai daya tarik wisata edukasi berbasis nilai-nilai budaya lokal di Kabupaten Karanganyar, dengan menekankan keterlibatan lima aktor utama dalam model Penta Helix—pemerintah, akademisi, pelaku bisnis, komunitas, dan media. Karanganyar memiliki kekayaan warisan budaya, khususnya batik, yang memiliki potensi besar untuk dikembangkan menjadi destinasi wisata edukasi. Namun, pengelolaannya saat ini masih menghadapi berbagai tantangan. Penelitian ini menggunakan pendekatan deskriptif kualitatif dengan teknik pengumpulan data melalui wawancara mendalam, observasi lapangan, dan studi dokumentasi. Data dianalisis dengan analisis tematik, merujuk pada teori manajemen destinasi (Cooper et al., 2008) dan konsep edu-tourism (Bodger, 1998). Hasil penelitian menunjukkan bahwa pengelolaan wisata edukasi batik di Karanganyar belum terintegrasi secara sistematis. Permasalahan yang ditemukan antara lain: keterbatasan sumber daya manusia yang kompeten, praktik pariwisata yang masih konvensional, kurangnya inovasi



dalam pengemasan produk wisata, lemahnya koordinasi kelembagaan, serta belum optimalnya integrasi antara wisata budaya dan wisata edukasi. Meskipun terdapat komitmen kuat dari komunitas lokal dalam pelestarian budaya serta keterlibatan pelaku usaha, dukungan struktural dari pemerintah dan peran media masih perlu ditingkatkan. Implikasi penelitian ini menekankan pentingnya penguatan kolaborasi lintas sektor melalui kerangka Penta Helix, perumusan kebijakan khusus pengembangan wisata edukasi, serta inovasi dalam promosi digital dan kurikulum pendidikan budaya kontekstual.

**Kata Kunci:** Batik, Budaya Lokal, Manajemen Destinasi, Penta Helix, Wisata Edukasi

## 1. INTRODUCTION

Batik is one of Indonesia's cultural heritages that has the overall value of techniques, technology, and development of motifs and culture that has been designated as a Masterpiece of the Oral and Intangible Heritage of Humanity so that batik becomes an art heritage of the ancestors of the Indonesian nation that has noble value, and is the pride of the Indonesian people (Widodo et al., 2021). This recognition not only increases the noble value of batik at the international level, but also motivates the Indonesian people to continue to preserve and develop the art of batik so that it plays an important role in building the identity and image of Indonesian culture in the international world.

It should be noted that batik is not just clothing, but also a representation of the diversity of culture and local wisdom in Indonesia. With various motifs and manufacturing techniques, batik reflects the identity of various regions, customs, and traditional values passed down from generation to generation. As an intangible cultural heritage, batik is not only assessed in terms of beauty, but also from the side of the complicated manufacturing process and contains deep philosophy. Through a long process involving high hand skills and creativity from craftsmen. The technique of making batik using wax as a material to draw patterns on the fabric makes it a very distinctive art form that is not easily imitated (Marwadi, 2021)

In the context of the creative economy, batik has shown its potential as a cultural product that has a very high economic value. Batik is not only part of Indonesia's cultural identity, but also has a major role in boosting the country's creative economy. The batik industry in Indonesia is one of the sectors that makes a significant contribution to the national economy, especially in the crafts and fashion sectors (Syafitri & Nisa, 2024).

Various batik products, both in the form of cloth, clothing, and accessories, have high market demand, both domestically and abroad. This shows that batik has great commercial value, which can be used as a source of income for the community, especially craftsmen and creative industry players. The economic potential of batik lies not only in the domestic market, but also in the international market.

Indonesian batik is increasingly well-known internationally, and more and more countries are interested in learning and appreciating the art of batik. High-quality batik products can penetrate the global market and compete with fashion products from other countries (Nursanty, 2021). Therefore, it is important for Indonesia to continue to develop and promote batik as a cultural product that is not only of historical value but also of high economic value.

The creative economy based on the batik industry also provides opportunities to create extensive employment opportunities. Many batik craftsmen, especially in areas such as Yogyakarta, Solo, Pekalongan, and Karanganyar, depend on the batik industry as their main livelihood. In fact, batik is now a symbol of national pride that is not only worn at formal events



but also in everyday life. This shows that batik has its own appeal as a cultural product that can penetrate the global market (Sari et al., 2021).

Given the importance of batik's role in the Indonesian economy and culture, batik management as a creative industry sector must be carried out seriously. With a good management strategy, batik can have a positive impact on people's welfare, especially for batik craftsmen in batik-producing areas. Therefore, innovation and development in the management of batik as a cultural product with economic value are very important to ensure that batik continues to exist and can compete in the global market. The government and private sector have an important role in increasing the competitiveness of Indonesian batik in the global market, through various promotional efforts, skills training for craftsmen, and the development of more innovative and sustainable batik products. Batik as a priceless cultural heritage must be preserved, both in terms of culture and economy. Batik is not only Indonesia's pride, but also an asset that can have a positive impact on the creative economy and tourism sector (David & Rosanto, 2023). Thus, batik will remain an irreplaceable part of Indonesia's identity, and become an economic force that supports the welfare of the Indonesian people. In addition, batik also plays a role in the tourism sector, because many tourists come to Indonesia to see the batik-making process directly and buy batik products as souvenirs.

One of the tourism innovations that has great potential in the development of batik is educational tourism (Hidayatin et al., 2024). In Indonesia, each region has a unique cultural wealth and handicrafts, such as batik, weaving, and various other types of traditional arts. By developing educational tourism based on culture and crafts, local communities can not only maintain and preserve traditions, but also earn income from sustainable activities. In addition, tourists can learn directly from craftsmen about the process of making these products, which provides a more in-depth educational experience than just buying finished products.

## 2. RESEARCH METHOD

This research was conducted in three villages in Karanganyar Regency, including Girilayu Village in Matesih District, Gerdu Village in Karangpandan District, and Sumberbulu Village in Mojogedang District, Karanganyar Regency, Central Java.

The emphasis on the process and the search for meaning is more emphasized so as to encourage the possibility of discovering new theories, more complete and comprehensive data (Waruwu, 2024). Miles et al. (2014) divide the stages of qualitative research into the following steps;

1. Building a Conceptual Framework
2. Formulating Research Problems
3. Sample Selection and Research Limitations
4. Instrumentation
5. Data Collection
6. Data Analysis
7. Matrix and Conclusion Testing.

There are three stages of qualitative data analysis, namely data reduction, data presentation, and drawing conclusions (Waruwu, 2024). This process continues throughout the research, even before the data is actually collected as seen from the conceptual framework of the research, study problems, and data collection approaches chosen in the research.



### 3. RESULTS AND DISCUSSION

Karanganyar Regency, which has an area of 767.8 km<sup>2</sup>, is one of the areas on the western slopes of Mount Lawu which is known to have cultural, historical, and natural riches that have the potential for developing local wisdom-based tourism. One of the prominent cultural heritages in this region is the batik tradition, which has been passed down from generation to generation and is an integral part of the identity of its people (Sachari et al., 2021). Administratively, Karanganyar Regency consists of 162 villages spread across 17 sub-districts.

Based on the entire area, there are three sub-districts that show strong potential to be developed as batik educational tourism destinations, namely Mojogedang Sub-district, Karangpandan Sub-district, and Matesih Sub-district. These three areas were selected based on the results of a literature review and findings from several previous studies which indicated that all three have active batik activities, supportive community structures, and historical and social values that can be raised in the context of educational tourism (Nugraha & Suranto, 2022b; Satriyono et al., 2024; Wangi & Siswanta, 2025).



Figure III Results of Sumberbulu Batik, Mojogedang District  
(Source: Researcher documentation, 2025)

The management of batik as educational tourism in Karanganyar Regency reflects an initial effort to integrate local cultural values with participatory tourism development. Batik tourism activities are currently running at the community level, such as in Girilayu Village, which is the main center for educational batik tourism practices. Tourists gain direct experience through activities such as batik making with empon-empon, learning about the philosophy of motifs, and participating in simple training with local craftsmen (N1B, 2025).





Batik is not only positioned as an aesthetic product, but also as a means of cross-generational learning that contains historical, philosophical, and symbolic dimensions as emphasized by McKercher and du Cros (2002). The local government through regulatory instruments such as the RIPPARDA Regional Regulation and the Creative Economy Regional Regulation has begun to show support even though it has not specifically regulated batik as an educational tourism object (N1P, 2025). This effort shows an initiative, but has not yet reached the stage of structured and comprehensive management as referred to by Cooper et al. (2008) who emphasized the importance of synergy between planning, implementation, and evaluation. The management of batik as an educational tourism in Karanganyar Regency is currently still dominated by community initiatives and individual batik business actors as in Figure 4.5 which is a GiriWastraPutra batik craftsman. According to the Tourism Office,

“Currently, batik tourism is managed by several community groups or individuals. Batik tourism activities include educational and recreational experiences that allow tourists to learn about batik, practice making batik, and enjoy the beauty of batik. The batik tourism that currently exists is in Girilayu Village” (N1P, 2025).

This condition shows that although there are batik tourism practices, their management is not yet systemic and integrated. In terms of policy, there are no regulations that explicitly support the development of batik as educational tourism. The government stated that

“There are no regulations that specifically regulate batik as part of educational tourism. However, there are regulations related to creative economic products, such as: Regional Regulation 6 of 2016 (RIPPARDA), Regional Regulation 2 of 2021 (Creative Economy), and Regional Regulation 2 of 2024 (Bela Beli Produk Karanganyar)” (N1P, 2025).

## Discussion

The development of educational batik tourism is highly dependent on the availability of competent human resources, both from the side of craftsmen, tour guides, and promoters. Currently, most batik actors in Karanganyar are traditional craftsmen who have not received training in aspects of tourism services, public education, or product digitalization. Several business actors said that they are still unable to manage tour packages professionally due to limited technical skills (N2B, 2025). In addition, the regeneration of craftsmen is also a problem because the interest of the younger generation in the batik industry is still low (N1K, 2025). The proposed solutions include integrated training for craftsmen, mentoring from academics, and collaborative cross-sector internship programs.

Most batik tourism activities in Karanganyar are still passive and conventional. The activities offered are generally only in the form of batik practice without educational narratives or other interactive elements.

"Batik activities are only carried out if there is an order, not packaged as a ready-to-sell tourism program," said one business actor (N3B, 2025).

The lack of a comprehensive experience concept causes low interest in tourists to visit in the context of educational tourism. A transformation from a conventional approach to an active educational experience is needed, where tourists not only observe but also understand the cultural context and value of each motif and batik process.

The lack of innovation is one of the main obstacles in the development of batik educational tourism. In terms of products, there are not many variations of activities offered. Meanwhile, in terms of promotion, the digital presence is still weak.



"Digital promotion is still lacking, Instagram and TikTok have not been optimally utilized," said a local journalist (N2M, 2025).

The available promotional content does not yet show the uniqueness of educational values or local advantages visually. Innovation can be done through thematic tour package packaging, the involvement of technology in learning media (such as QR codes, augmented reality), and strong local story-based branding strategies.

The government and related institutions such as the tourism office, cooperatives, and MSMEs do not yet have regulations and programs that specifically support the management of batik educational tourism.

"We do have creative economy regulations, but there are no specific rules regarding batik educational tourism," explained an informant from the Tourism Office (N1P, 2025).

In addition, there has been no systematic coordination effort between business actors, communities, and academics. The role of the government needs to be strengthened in the form of facilitating thematic regulations, incentives, mentoring creative entrepreneurship, and strengthening village tourism institutions.

Currently, batik educational tourism has not been integrated as part of a complete tourism system in Karanganyar Regency. Activities are still partial and do not have a systematic flow between destinations. Academics highlight the importance of integrating batik into the regional educational tourism curriculum,

"batik can be included in the local tourism and cultural history education module" (N1A, 2025). The development of batik educational destinations needs to be directed at a cross-sector approach, which unites tourist villages, schools, batik centers, and business actors in one ecosystem that is connected through cultural narratives, tourist routes, and integrated digital platforms.

The management of batik educational tourism in Karanganyar Regency requires a comprehensive transformation that involves strengthening human resources, product innovation and promotion, formulating thematic policies, and integrating cross-sector systems. A collaborative approach based on the Penta Helix model is a strategic solution in realizing a competitive and sustainable cultural destination. The application of educational, participatory and adaptive principles is key to building a tourism experience that is not only economically attractive, but also strengthens local identity and the preservation of cultural heritage.

#### 4. CONCLUSION

This study aims to examine the condition of batik management as educational tourism in Karanganyar Regency, identify the obstacles and challenges faced, and formulate effective and sustainable management strategies. Based on field findings from various Penta Helix elements (government, academics, business actors, communities, and media), the following conclusions can be drawn:

1. The condition of batik educational tourism management in Karanganyar is currently still partial and has not been fully integrated. Management is mostly carried out by individuals or community groups in batik centers such as Girilayu, but has not been supported by a specific regulatory system and has not adopted a professional destination management approach.

2. Some of the main challenges faced include limited skilled human resources, a conventional tourism approach, minimal innovation in products and promotions, the weak role of supporting institutions, and the lack of integration of batik into a comprehensive educational



tourism system. These factors cause the potential for batik tourism to not develop optimally as an educational medium and economic empowerment.

3. Recommended management strategies include strengthening human resource capacity through training and mentoring, drafting thematic regulations on batik educational tourism, developing tourism packages based on cultural values and digital technology, and increasing cross-sector synergy through the Penta Helix model. A collaborative and innovative approach is needed to create a sustainable educational tourism ecosystem based on local values. Overall, batik management as educational tourism in Karanganyar has a strong cultural foundation, but requires strategic and collaborative steps to become a leading attraction that educates, empowers, and strengthens regional identity in a sustainable manner.

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