

Cultural Transformation through Multiculturalism Via Innovation in Lasem Batik

Qisthi Maghfiroh^{1*}, Sunarmi², M. Arif Jati P³

Institut Seni Indonesia Surakarta

Corresponding Author: Qisthi Maghfiroh qisthi.maghfiroh@gmail.com

ARTICLE INFO

Keywords: Cultural, Transformation, Multiculturalism, Innovation, Lasem Batik

Received : 6 July

Revised : 12 August

Accepted: 25 September

©2025 Maghfiroh, Sunarmi, Jati: This is an open-access article distributed under the terms of the [Creative Commons Attribution 4.0 International](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

This research explores the cultural transformation and multiculturalism evident in Lasem batik, a traditional Indonesian textile art, where the blend of Chinese, Arab, and indigenous influences creates a unique cultural synthesis. The study employs a qualitative methodology, analyzing motifs, symbols, and techniques in Lasem batik to understand how they reflect Indonesia's diverse cultural fabric. The research identifies that Lasem batik's motifs - including Chinese dragons and phoenixes, Arab geometric patterns, and local flora and fauna - embody cultural values and reflect a history of intercultural interactions. The transformation of Lasem batik involves adapting to globalization, technology, and changing socio-economic dynamics while maintaining its cultural heritage. Innovations in dyeing techniques and digital marketing have allowed artisans to experiment with new designs and reach broader markets, fostering hybrid forms that blend traditional and contemporary aesthetics. Through identity hybridization and strategic adaptations, they navigate societal challenges and strengthen social cohesion. The successful preservation and innovation of Lasem batik contribute significantly to Indonesia's cultural wealth and ensure that its heritage remains vibrant and recognized globally. The findings suggest balancing cultural preservation with innovation is crucial, ensuring that Lasem batik remains relevant and meaningful in contemporary society. Future research could focus on economic sustainability and empowerment of artisans

INTRODUCTION

Indonesia was a long-standing and rich cultural diversity, as explained by Nurcholis (2019), demonstrating that Indonesia possesses a history of diverse cultural expressions that dates back centuries. This diversity embodies the complex and dynamic national identity, encompassing various aspects of culture, including arts, crafts, traditions, and customs. One of the most renowned and internationally recognized cultural heritages is batik, which has become a symbol of Indonesian identity.

Batik, as a craft of fabric with decorated motifs, colors, and ornaments created through specific techniques, involves the distinctive process of waxing and dyeing, where wax is used to resist dye on parts of the fabric to create intricate patterns (Rosayyida, H., et al., 2022). This technique is imbued with deep philosophical meaning and reflects the creativity and local wisdom of its makers. In the context of Indonesia's multicultural society, batik extends beyond simple textile art to serve as a medium for expressing diverse cultural identities. The motifs embedded in batik convey meanings connected to traditions, philosophies of life, and cultural symbolism, representing centuries of cultural assimilation and exchange (Zuhro, 2024).

Lasem, a prominent region in Indonesia famous for its batik, holds unique characteristics that reflect the multicultural diversity of Indonesia. According to Agustiananda, I. P. A. P., & ST (2020), Lasem has a long history as a center of cultural fusion, particularly influenced by Chinese, Arab, and indigenous communities. This history has led to a society capable of embracing and maintaining diversity, evident in the architecture, customs, and especially in the motifs and techniques used in Lasem batik, which are rich in symbols of various cultures. Jaeni & Hidayati (2023) highlight that Lasem batik is well-known for its motifs that vividly display Chinese cultural influences – making it a vital part of the regional and national identity.

The transformation of cultural values through products like Lasem batik becomes essential because it enables the conservation of cultural heritage while simultaneously fostering economic development and regional pride. In this context, creative multicultural communication strategies are crucial to sustain and promote batik amidst globalization challenges (Benyamin & Prasetya, 2015). Unfortunately, community participation in cultural preservation, including batik, remains relatively low, with many Indonesians lacking familiarity with their own local cultural wealth (Sudibyo, V. P., et al., 2017). Therefore, innovation in motifs and techniques in Lasem batik not only serves as a means to preserve culture but also as an effort to introduce and showcase cultural values more broadly.

In the framework of Indonesia's cultural diversity, Lasem batik exemplifies how cultural fusion and acculturation can produce art rich in meaning and symbolism. This art form visually demonstrates the coexistence of different ethnicities, beliefs, and traditions within Indonesian society (Rafa, D. A., et al., 2025). By innovating motifs and techniques that incorporate Chinese, Arab, and indigenous elements, Lasem batik becomes not just an aesthetic object but a symbol of cultural integration and harmony.

From a knowledge contribution perspective, this research will provide a detailed description of the various cultural elements embedded within Lasem batik—ranging from motifs, symbols, and manufacturing techniques—that have yet to be comprehensively documented. By exposing the diversity of cultures woven into these motifs and techniques, this study enriches the repository of Indonesian cultural heritage, highlighting how innovation can serve as a catalyst for cultural preservation through creativity. It also offers new insights into strategies for safeguarding multicultural heritage in contemporary contexts.

The novelty of this study lies in emphasizing that Lasem batik is more than mere textile art; it is a reflection of Indonesia's multicultural identity. This approach illustrates that innovation in motifs and techniques does not only enhance aesthetic appeal but also functions as an educational medium, a cultural preservative, and a promotional tool for local and national heritage. As such, Lasem batik can be positioned as a cultural bridge connecting historical roots with present-day creative expression and future sustainability.

Furthermore, this research underscores the importance of glocalization—how global and local elements interact within Lasem batik to produce relevant and appealing works both domestically and internationally. By focusing on innovation as a key driver. Overall, this research will explore and detail the cultural components embedded in Lasem batik, illustrating how these elements reflect the multicultural fabric of Indonesia. Understanding this enriches national identity as inclusive and diverse, while also encouraging innovative and sustainable cultural development. The successful preservation and innovation of Lasem batik will significantly contribute to Indonesia's cultural wealth and ensure that its heritage remains vibrant and recognized globally.

LITERATURE REVIEW

Cultural Transformation

Cultural transformation refers to the continuous process through which the cultural identity, expressions, and practices of a society evolve over time, shaped by internal developments and external influences. It involves changes in values, beliefs, customs, social structures, and artistic expressions, often driven by globalization, technological advancements, intercultural exchanges, and socio-political shifts. This evolution is essential for societies to adapt to new realities while maintaining a connection to their historical roots. In the context of traditional crafts like Batik Lasem, cultural transformation captures how this iconic textile art has undergone significant changes while still retaining its cultural significance and identity.

Understanding cultural transformation involves recognizing its multidimensional nature. It encompasses economic, social, ideological, technological, and symbolic dimensions. The economic dimension, for instance, is seen in the shifts from traditional handcrafting to industrial production or modernization, affecting the techniques, motifs, and the livelihood of artisans. Socially, transformation may involve changing community structures and social roles associated with making, selling, and consuming Batik Lasem, reflecting broader societal shifts. Ideologically, the evolving perceptions of batik—from a

traditional art form to a symbol of national identity and cultural pride – illustrate how values and meanings connected to the craft can shift through time and context.



Figure 1. Batik Lasem

Technological impacts are also significant in driving cultural transformation. Innovations in dyeing, pattern-making, and digital marketing have enabled Batik Lasem artisans to experiment with new motifs, methods, and global markets. These technological influences create hybrid forms—where traditional motifs integrate contemporary aesthetics—while expanding the craft's reach beyond local markets. This hybridization exemplifies how cultural practices adapt by selectively incorporating innovations without losing their core identity. Additionally, the symbolic dimension involves how the meanings attached to batik motifs and techniques evolve as they are reinterpreted in different contexts. For example, the traditional Chinese motifs in Lasem batik, which symbolize prosperity and harmony, have gained new layers of meaning amid modern cultural exchanges.

Cultural transformation in Batik Lasem also reflects broader processes of cultural resilience and adaptation. As Indonesia faces globalization, batik has been both a symbol of cultural pride and a subject of commercial exploitation. The continuous interaction between preserving traditional techniques—such as wax-resist dyeing—and innovating new designs demonstrates how the craft evolves through a balance of continuity and change. This process is not mere adaptation but a deliberate effort to sustain cultural relevance across generations, embracing new influences while respecting traditional values. In Lasem, this transformation is evidenced by the fusion of Chinese, Arab, and local Indonesian motifs, which collectively tell a story of cultural synthesis and resilience.

In essence, cultural transformation of Batik Lasem is a reflection of Indonesia's broader multicultural identity and history of cross-cultural interactions. It demonstrates how a traditional craft can remain vital and dynamic in a rapidly changing world. This transformation involves not just changes in motifs, techniques, and markets, but also shifts in societal perceptions and cultural meanings attached to the craft. Recognizing these multidimensional changes allows for a deeper appreciation of Batik Lasem as a living cultural heritage—one that is continually evolving yet rooted in its rich history. Such understanding highlights the importance of balancing cultural preservation with innovation,

ensuring that Batik Lasem remains relevant and meaningful in contemporary society while honoring its historical and cultural significance.

Multiculturalism

Multiculturalism refers to the presence, coexistence, and interaction of diverse cultural, ethnic, religious, and social groups within a society. It emphasizes the recognition and appreciation of cultural diversity as a valuable asset and a source of strength, rather than a source of division. Multiculturalism encourages an inclusive environment where different cultures can coexist harmoniously, exchange ideas, and contribute to the social fabric of a nation. It promotes mutual understanding, respect, and tolerance among various cultural identities, fostering a society that values its diversity as part of its collective identity.

In relation to Batik Lasem, multiculturalism manifests vividly through the rich cultural influences embedded within its motifs, techniques, and visual language. Lasem, located in Central Java, is historically known as a melting pot of cultures – especially Chinese, Arab, and indigenous Indonesian communities. This multicultural environment has profoundly shaped the development of Batik Lasem, making it a vibrant symbol of cultural fusion. The motifs in Lasem batik often incorporate Chinese symbols such as dragons, phoenixes, and floral patterns, which symbolize luck, prosperity, and harmony. These motifs reflect the Chinese influence on the local culture, which has been integrated seamlessly into traditional Indonesian batik techniques.

Similarly, Arab motifs, traditional Islamic symbols, and patterns can also be found, representing the influence of Muslim traders and settlers who historically played a role in shaping the region's cultural landscape. The coexistence of these diverse motifs within a single piece of batik demonstrates that Lasem is a living example of multicultural harmony, where different cultural identities are preserved and celebrated through art. The integration of various influences in batik Lasem creates a unique visual language that encapsulates the multicultural identity of its creators and community.

Multiculturalism in Batik Lasem not only reflects historical blending but also serves as a symbol for modern Indonesia's multi-ethnic and multi-religious society. It reinforces the idea that diversity is a vital part of the nation's strength, fostering pride and unity among its people. The practice of creating batik with diverse motifs also encourages intercultural dialogue and mutual respect, helping to bridge differences and promote social cohesion.

In essence, multiculturalism within the context of Batik Lasem exemplifies how multiple cultural influences can coexist, interact, and produce something unique and meaningful. It underscores the importance of embracing cultural diversity as a core value, celebrating the shared heritage while respecting individual cultural identities. Through the art of batik, Lasem becomes not just a symbol of craftsmanship but also a powerful representation of multicultural harmony, illustrating that Indonesia's strength lies in its diversity.

METHODOLOGY

The research employs a qualitative methodology to explore the subject matter in depth. Data collection is conducted through interviews and

documentation, facilitating a comprehensive understanding of the phenomena. The interview process involves engaging with four key informants, including WW, the owner of Gunung Kendil Batik House in Rembang Regency; E, a batik pattern artist from Lasem Village, Lasem District, Rembang; and R and P, batik artisans from the same district. These participants are deliberately selected to represent various perspectives within the batik community, ensuring rich and diverse data. The data collection activities span from January to April 2025 in Lasem, providing ample time to gather detailed and relevant information.

The instruments used to support data collection include interview guides, observation checklists, field notes, and documentation tools such as photographs, recordings, and relevant documents. These instruments are designed to capture descriptive and contextual data, offering a deep insight into the techniques, processes, and cultural significance of batik-making in the region. The data analysis follows several systematic stages. Initially, observation is performed to understand the environment and context, followed by data collection through interviews and documentation. Next, data reduction involves organizing and condensing the data to focus on relevant themes and patterns. The reduced data are then presented visually or descriptively to facilitate interpretation. The final stage involves drawing conclusions based on the analyzed data, ensuring the findings are grounded in the empirical evidence collected. Data validation or verification is also carried out by cross-checking information with participants and corroborating findings across various data sources, thereby enhancing the credibility and trustworthiness of the results. This rigorous approach ensures that the research provides an in-depth and accurate portrayal of the batik craft and its cultural context in Lasem. The overall methodology aims to generate rich, detailed insights that contribute valuable knowledge about the traditional art of batik in the region, emphasizing its cultural significance, techniques, and community practices. Provide a clear and shortened version of your methods in conducting the research, the population and sample, and means of data analysis.

RESULTS AND DISCUSSION

Lasem batik embodies a rich tapestry of cultural components that reflect Indonesia’s diverse and multicultural fabric. This traditional textile art has undergone continuous cultural transformation, which involves the evolution of cultural identities, expressions, and practices through internal developments and external influences. Understanding these components illuminates how Lasem batik not only functions as a form of artistic expression but also as a living symbol of multicultural resilience and adaptation.

Table 1. The Motifs of Batik Lasem

Country	Motifs	Meaning
Indonesia (Local)	local flora, fauna, and abstract symbolism, carry deep cultural meanings anchored in regional identity and tradition	Flora, fauna, and abstract motifs in batik hold deep cultural meanings rooted in regional identity. Plant patterns symbolize growth and harmony with nature, while animal motifs represent prosperity and social harmony. Abstract symbols convey spiritual and philosophical values, reflecting local beliefs and stories. Together, these motifs embody community history, spirituality, and cultural wisdom, preserving regional heritage and serving as visual expressions of local identity and tradition.
Arab	Geometric patterns, floral designs, and calligraphic scripts that reflect Islamic values and religious symbolism	Geometric patterns, floral designs, and calligraphic scripts in traditional art reflect Islamic values and religious symbolism. Geometric patterns symbolize infinity, unity, and the divine order of the universe. Floral designs represent paradise, beauty, and spiritual growth. Calligraphic scripts often feature Quranic verses, embodying faith, divine wisdom, and reverence for God's word. Together, these motifs express spiritual devotion, harmony, and the sacred nature of Islamic teachings.

Chinese	Dragons, phoenixes, and floral patterns, which symbolize luck, prosperity, harmony, and auspiciousness	Dragons symbolize strength, power, and good fortune, while phoenixes represent rebirth, renewal, and immortality. Floral patterns signify beauty, growth, and harmony. Together, these motifs embody luck, prosperity, harmony, and auspiciousness, conveying hopes for success, vitality, and positive energy. They are often used to evoke blessings and auspicious outcomes in cultural and artistic expressions.
---------	--	--

Cultural transformation within Lasem batik also highlights how the craft adapts to modern realities while maintaining its historical roots. Globalization, technological advancements, and changing socio-economic dynamics have played significant roles in this evolution. For instance, innovations in dyeing techniques and digital marketing have enabled artisans to experiment with new motifs and reach broader markets, both domestically and internationally. These technological influences facilitate hybridization, where traditional motifs are combined with contemporary aesthetics, making batik relevant to modern consumers while still preserving its cultural essence.

Furthermore, the cultural resilience of Lasem batik is exemplified by its ability to incorporate external influences without losing its core identity. This resilience is evident in the way Chinese entrepreneurs in Lasem have navigated socio-economic challenges, adopting strategies of resistance and adaptation. Initially dependent on individual skills such as motif authentication and craftsmanship, Chinese entrepreneurs later recognized the necessity of expanding their social capital and forming hybrid identities to survive amidst shifting political and economic landscapes. This process involved creating a blend of Chinese and local Javanese identities, thereby reducing societal divisions and fostering unity within the community. The hybridization of identity becomes a crucial strategy to mitigate the limitations of micro-social cohesion, which often fosters exclusivity and inter-group conflicts. Instead, by weaving their identities into a broader, more inclusive narrative, Chinese entrepreneurs foster resilience and social integration.

The process of identity hybridization in Lasem's batik industry plays a vital role in capturing the complexities of social fragmentation and adaptation. Chinese entrepreneurs seek to build a hybrid identity that integrates elements of their cultural heritage with local identities, creating a shared sense of belonging and continuity amidst societal transformations. This dynamic process not only enhances social cohesion but also strengthens their resilience against socio-cultural vulnerabilities.

Batik Lasem's cultural components also reflect deeper ideological shifts characterizing its transformation. Originally a craft deeply rooted in traditional customs and community roles, it has since become both a symbol of cultural pride and a commodity driven by market forces. The shifts in perceptions – viewing batik as a cultural heritage and a symbol of Indonesian identity – illustrate how ideology evolves to align with national pride and modern socio-economic narratives. These transformations demonstrate a balance between preserving traditional techniques, such as wax-resist dyeing, and innovating new designs that appeal to contemporary markets.



Figure 2. Arab Calligraphy Motif Created by Sigit Witjaksono

Symbolically, Lasem batik encapsulates the synthesis of meanings attached to motifs and techniques. The traditional Chinese motifs, which once symbolized prosperity and harmony, have taken on new layers of meaning within modern cultural exchanges, often representing resilience, adaptability, and intercultural harmony. This layered symbolism highlights the inherent flexibility of batik motifs to reflect changing social realities while maintaining their cultural significance.

Cultural resilience and adaptation are evident in the ongoing interaction between tradition and innovation. Despite pressures from globalization and commercialization, artisans and entrepreneurs in Lasem strive to sustain the heritage by balancing continuity with change. This is evidenced by the fusion of Chinese, Arab, and local Indonesian designs, creating a visual language that celebrates multicultural synthesis. Such fusion is a testament to the community's ability to adapt culturally while honoring its historical roots.

The resilience of Chinese entrepreneurs within Lasem's batik industry offers a compelling example of how external influences and internal negotiations shape cultural components within the broader context of multicultural Indonesia. Their socio-cultural resilience is demonstrated through strategic adaptations, including the hybridization of identity, which allows them to navigate socio-economic vulnerabilities and external pressures. Initially relying heavily on individual capabilities such as motif authentication and technical

mastery, Chinese entrepreneurs observed the need to evolve beyond traditional boundaries to survive and thrive. Recognizing the limitations of relying solely on social capital rooted in communal relations, they began to embrace identity hybridization as a means of integration and resilience.



Figure 3. UK Maranatha and the Local Batik Industry in Lasem

This process involves blending elements of Chinese cultural identity with Javanese and Indonesian cultural traits, creating a new, hybrid identity that is more inclusive and adaptable to changing societal conditions. For example, Chinese entrepreneurs in Lasem have incorporated local motifs and symbols into their batik designs, fostering a sense of shared community and reducing social exclusion. Their strategic positioning as cultural mediators, combining Chinese artistic influences with local Indonesian and Islamic motifs, exemplifies this hybridization process that collectiveizes diverse cultural elements into a unified entrepreneurial identity (Juita, H. R. et al, 2025)

The hybridization also provides a way to manage inter-group relations—reducing the risk of conflict stemming from exclusive social ties. It facilitates mutual understanding and respect between different cultural groups, strengthening social cohesion in an environment marked by fragmentation. This adaptation underscores how resilience in the Lasem batik industry is not merely about technical mastery or economic survival but also involves navigating complex social dynamics. It illustrates a deliberate cultural effort to build a collective identity that is inclusive and reflective of Indonesia's multi-ethnic composition, fostering a sense of shared heritage and mutual resilience (Suprpto, H. A., et al, 2025).

Furthermore, the resilience of Chinese entrepreneurs exemplifies a broader trend of cultural dynamism within the industry. While traditional techniques like wax-resist dyeing are maintained as operational foundations, entrepreneurs are increasingly experimenting with motifs, colors, and market strategies rooted in digital communication and international branding. These innovations allow the craft to retain its authenticity while also becoming competitive in global markets. The hybrid identity thus functions as both a cultural and economic strategy – combining continuity and change – helping artisans adapt to contemporary challenges while preserving their cultural uniqueness.



Figure 4. Liong (dragon) in Chinese Culture

The research reveals how Lasem batik embodies Indonesia's multicultural identity through the dynamic interplay of cultural elements and adaptive strategies. Rooted in a history of cross-cultural exchange (Nurhajarini & Purwaningsih, 2015), Lasem integrates Chinese, Arab, and indigenous Indonesian influences (Agustiananda, I. P. A. P., & ST, M., 2020), creating a unique visual language (Jaeni, M., & Hidayati, N., 2023). This fusion is evident in motifs such as dragons and phoenixes, geometric patterns, and local flora (Kurniawan, O., & Iskandar, R., 2021), each carrying cultural and spiritual significance.

A key finding is the resilience of Chinese entrepreneurs in Lasem's batik industry, who, amidst societal transformations, have navigated challenges through identity hybridization (Rafa, D. A., et al, 2025). By blending Chinese cultural elements with Javanese traits, they have fostered a sense of community and social cohesion, demonstrating a deliberate effort to build a collective identity reflective of Indonesia's multi-ethnic composition (Sudibyo, V. P., et al, 2017). This adaptation involves strategic positioning as cultural mediators, combining Chinese artistic influences with local Indonesian and Islamic motifs (Benyamin, M. F., & Prasetia, A. R., 2015).

Furthermore, the study highlights how Lasem batik adapts to modern realities without losing its core identity (Zuhro, A., 2024). Traditional techniques like wax-resist dyeing are maintained, while innovations in motifs, colors, and market strategies are embraced, allowing the craft to retain its authenticity and competitiveness (Rosayyida, H,et.al, 2022). This dynamic interplay between tradition and modernity ensures that Lasem batik remains relevant and continues to serve as a symbol of Indonesia's multicultural heritage.

CONCLUSIONS AND RECOMMENDATIONS

The cultural components embedded in Lasem batik—Chinese symbols, Arab motifs, indigenous patterns—are vital markers of Indonesia's multicultural identity. They symbolize historical interactions, cultural resilience, and social cohesion amid societal transformations. The ongoing process of cultural transformation illustrates how traditional craft practices adapt to external influences, technological advancements, and socio-economic challenges without losing their inherent identity. The hybridization of cultural identities, especially within the Chinese entrepreneurial community, underscores the importance of resilience through adaptation, which strengthens social cohesion, sustains cultural heritage, and ensures the relevance of Lasem batik in contemporary Indonesia. This intricate interplay of cultural components and adaptive strategies not only preserves the authenticity of Lasem batik but also demonstrates Indonesia's enduring capacity for multicultural integration and resilience in the face of inevitable change.

REFERENCES

- Agustiananda, I. P. A. P., & ST, M. (2020). Desain Pusat Etnik Tionghoa-Jawa Sebagai Jembatan Akulturasi Lasem, Rembang Dengan Pendekatan Adaptive Reuse.
- Benyamin, M. F., & Prasetya, A. R. (2015). Glokalisasi karya seni batik Indonesia sebagai strategi komunikasi multikultural dalam Era Komunitas Asean. In *Conference on Communication and New Media Studies: Peran dan Kontribusi Kajian Komunikasi dalam Era Komunitas ASEAN*.
- Jaeni, M., & Hidayati, N. (2023). *Batik dalam Bingkai Moderasi Beragama*. Penerbit NEM.
- Juita, H. R., Widiyanto, S., Apriliyani, N. Y. A., Megayanti, W., Ati, A. P., & Sumadyo, B. (2025). Literature Learning to Instill Local Culture Using Digital Flipbooks for Elementary School Students. *Journal of Innovation in Educational and Cultural Research*, 6(2), 420-426.
- Kurniawan, O., & Iskandar, R. (2021). Pendidikan multikultural di sekolah dasar: Eksplorasi batik nusantara berbasis kearifan lokal. *Jurnal Pendidikan Dasar*, 12(02), 173-182. DOI: <https://doi.org/10.21009/jpd.v12i02.26790>
- Nurcholis, D. (2019). *Transformasi pendidikan multikultural di sekolah*. Parasurama Education.
- Nurhajarini, D. R., & Purwaningsih, E. (2015). *Akulturasi lintas zaman di lasem: perspektif sejarah dan budaya (kurun niaga-sekarang)*. Fibiona.
- Rafa, D. A., Chadiatno, A. R., Romadhoni, M., Melani, R. P., Putri, S. D., Iskandar, Z. Z., ... & Rahitya, A. R. (2025). JEJAK WARNA NUSANTARA: RAGAM CERITA DALAM BINGKAI MULTIKULTURAL. Cahya Ghani Recovery.
- Rosayyida, H., Fatimah, I., Fitria, L., Rohmah, D., & Arifin, S. (2022). Nilai-Nilai Multikultural Dalam Batik Gajah Oling. *SOCIETY*, 13(2).
- Sudibyo, V. P., Patty, M. R., Prananta, A. G., & Prabasari, K. (2017, October). Terapan Transformasi Budaya pada Produk Lampu Studi Kasus: Batik Flower Lamp. In *Seminar Nasional Seni dan Desain 2017* (pp. 106-112). State University of Surabaya.
- Suprpto, H. A., Widiyanto, S., Rizkiyah, N., Nurisman, H., Megayanti, W., Vernia, D. M., ... & Sumadyo, B. (2024). Introduction To Entrepreneurship Based on Ethnopedagogy in The Ngetau Tradition For Elementary School Students. *Studies in Learning and Teaching*, 5(3), 720-733.

- Widiyarto, S. (2024). Pembelajaran Sastra Dan Budaya Melalui Buku Cerita Daerah Bagi Siswa Sekolah Dasar. *Literasi: Jurnal Bahasa dan Sastra Indonesia serta Pembelajarannya*, 8(1), 92-98.
- Widiyarto, S., Sunendar, D., Sumiyadi, S., & Permadi, T. (2023). Pengenalan sastra untuk siswa taman kanak-kanak (studi kasus pada tradisi Gawai Dayak). *Jurnal Obsesi: Jurnal Pendidikan Anak Usia Dini*, 7(1), 467-478.
- Zuhro, A. (2024). Transformasi Artistik: Dinamika Desain Batik Dalam Konteks Sosial-Budaya Modern. *AKSA: Jurnal Desain Komunikasi Visual*, 8(1), 74-89. DOI: <https://doi.org/10.37505/aksa.v8i1.181>