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Cultivating Cultural Awareness in Early Childhood: The Role of Batik *Tulis* in Preserving Local Heritage

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Abstract

This study explores the efficacy of batik *tulis* (written) for introducing and preserving local cultural heritage in early childhood education. Conducted at TK Batik PPBI Yogyakarta, this qualitative research utilized observations, interviews, and documentation to assess how batik-making activities influence cultural awareness among preschoolers. Results reveal that the batik introduction process familiarizes children with this local art form and instills a profound appreciation for cultural traditions. The educational methodology was designed to be age-appropriate and interactive, integrating safety measures and encouraging active participation throughout all stages of learning—from understanding the cultural significance of batik to hands-on crafting. The findings highlight the pivotal role of integrating cultural elements into early education to cultivate a long-lasting appreciation and knowledge of local heritage. This approach not only aids in cultural preservation but also enriches the educational experience, fostering a generation that values and understands its cultural roots. However, the study's limited scope, focused on a single educational setting, suggests the need for further research. Future studies should aim to replicate and validate these findings across various educational contexts to understand better the effectiveness and scalability of integrating cultural education in early childhood settings. These insights advocate for educational reforms recognizing and utilizing local cultural heritage as a fundamental component of comprehensive educational strategies, potentially influencing broader pedagogical practices.

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Introduction

The cultural heritage of any nation forms the bedrock of its identity and history, shaping its people's social fabric and consciousness. In Indonesia, traditional batik represents a profound cultural expression internationally recognized by UNESCO and celebrated locally through the national Batik Day (Wulandari, 2011). This recognition underscores batik's global and national importance as a cultural symbol. However, the rapid pace of globalization poses significant threats to local cultures as foreign influences increasingly overshadow traditional practices, potentially leading to a loss of cultural specificity and heritage (Mayhand, 2020). The younger generations, often drawn to global trends and digital media, may find traditional cultural practices less appealing, leading to a gradual decline in cultural transmission. This decline highlights the critical need for culturally engaging education that reinforces national identity and preserves cultural legacies (Pertiwi et al., 2022). By incorporating elements like batik into early education, children can develop a deep-rooted appreciation and understanding of their cultural heritage, fostering a sense of pride and continuity within the community (Damayanti et al., 2023; Japarudin, 2021).

The art of batik, particularly batik tulis, has historically been a medium through which cultural stories and traditions are passed down. This craft involves the meticulous hand-drawing of patterns on fabric using wax, a method requiring significant skill and patience (Kartika, 2009). Recognizing the pedagogical potential of this art form, some educational programs in

Indonesia, like those implemented in TK Batik PPBI Yogyakarta, have introduced batik-making to young learners to engage them with their cultural heritage actively. These programs have shown that direct involvement in batik-making can significantly boost children's understanding and appreciation of their heritage (Laksmi et al., 2021). However, the literature still lacks comprehensive studies exploring the full pedagogical benefits and challenges of teaching traditional batik to children. More thorough research could elucidate how these educational practices affect cognitive and artistic development, potentially influencing curriculum designs across cultural education sectors (Wulandari, 2011). The current research gap in documenting and analyzing the impact of such cultural education necessitates detailed investigation, particularly to determine effective methodologies and outcomes associated with batik education.

Existing research in the broader domain of cultural education supports the integration of traditional crafts into the curriculum as a strategy to foster resilience, adaptability, and a deeper cultural connection among students. Studies have shown that engaging with cultural heritage through hands-on activities can significantly enhance students' creativity, critical thinking skills, and emotional intelligence (Hulusic et al., 2023; Orphanidou et al., 2024). These studies underscore the benefits of incorporating local wisdom, such as batik, into educational practices, which helps preserve these traditions and enriches the students' learning experiences. Such integration promotes a well-rounded educational approach that respects and cultivates the cultural dimensions of student development (Kurniawan et al., 2020; Rahmawati et al., 2023). Despite these advantages, the specialized literature focusing directly on the impact of traditional batik-making activities within early childhood education remains sparse, highlighting an area ripe for detailed investigation. This gap suggests a need for focused studies that can provide empirical data and nuanced insights into how traditional crafts like batik can be effectively integrated into early educational settings, thereby contributing to a more comprehensive understanding of cultural education.

The literature on alternative educational methods, including digital platforms and modern craft techniques, suggests that these can effectively retain student interest and improve learning outcomes. However, the unique sensory and manual aspects of traditional crafts like batik offer different educational benefits that digital and less hands-on methods might not provide. For instance, the tactile nature of batik-making can aid in the development of fine motor skills and sensory processing, aspects that are crucial in early childhood development but are not as effectively developed through screen-based activities (Maryanti et al., 2021; Suherman et al., 2021). Furthermore, creating batik involves a deep engagement with cultural motifs and symbols, offering a rich context for discussions about history, geography, and societal values (Booker et al., 2024; Tzima et al., 2020). This type of education broadens the learner's knowledge base. It enhances their appreciation for their cultural heritage, promoting a sense of belonging and identity vital for personal and collective well-being.

However, most schools in the Yogyakarta area primarily introduce *Jumputan* batik (one of the names of a type of batik) and eco-print batik. These methods are chosen due to their simpler processes and shorter production times, but unfortunately, they lack the philosophical depth and rich motifs found in traditional batik. As a result, the educational value of batik is somewhat diminished. Observations at TK Batik PPBI Yogyakarta have shown that direct teaching of traditional batik writing to children is being implemented. Teachers at the school have reported challenges in introducing batik tulis to children, such as the unsuitability of tools and materials for young users, higher costs of resources, and longer required timeframes. Consequently, special supervision by teachers is necessary during the children's practical application of batik tulis.

Despite the recognized importance of cultural heritage education, a distinct lack of specific studies focused on the complexities and educational potentials of traditional crafts, such as batik. General research acknowledges the benefits of incorporating cultural heritage into educational settings, yet detailed explorations into the pedagogical techniques, safety

considerations, and cognitive impacts of traditional batik-making are needed. Such detailed studies illuminate how these traditional practices can be effectively and safely integrated into early childhood education programs, potentially leading to more tailored and effective pedagogical strategies. This study seeks to contribute to this area by comprehensively examining batik-making as a pedagogical tool, assessing its practical implementation, the engagement it fosters among young learners, and the educational outcomes it facilitates (Flynn, 2024; Moreno-Vera et al., 2020).

This study seeks to fill the existing research gap by focusing on the specific challenges and educational strategies associated with introducing batik tulis to young children within formal educational settings. While the benefits of cultural education are broadly recognized, the detailed implementation of such programs, especially those involving complex and potentially hazardous materials like hot wax in batik tulis, requires specialized knowledge and tailored strategies. The findings from this research will contribute valuable insights into how batik can be taught effectively to young learners, ensuring safety while maximizing educational benefits. This research aims to offer a detailed exploration of the strategies that can mitigate risks while enhancing the educational value of batik-making, providing a model that could be replicated in other cultural education contexts (Assumpção & Castral, 2024; Kawser et al., 2024).

Therefore, this research aims to systematically explore and document the effective strategies for introducing and teaching batik tulis in early childhood education. By examining the processes involved, the obstacles encountered, and the outcomes achieved, this study will provide a comprehensive overview of how batik tulis can be used for cultural preservation and education. The insights gained will be invaluable for educators, policymakers, and cultural practitioners interested in maintaining and promoting cultural heritage through education, thereby enhancing the cultural literacy and identity of the next generation. This research aims to fill an academic void and serve as a practical guide for implementing culturally enriching education programs that respect and celebrate traditional crafts and the rich histories they represent.

Methods

The methods section of this study focused on early cultural awareness through traditional batik drawing activities among preschool children at TK Batik PPBI Yogyakarta and utilizing a qualitative research design with a descriptive approach. This methodology is adept at exploring and understanding the integration of local cultural heritage into early childhood education through direct engagement in batik textile art, an important cultural artifact. The chosen site provides a unique context in which batik is introduced to children and incorporated into the educational curriculum, offering an enriched setting for investigating social phenomena (Leavy, 2017; Rijali, 2019).

Data were collected over two weeks, focusing on class B students aged 5-6 years. The primary methods employed included observations, interviews, and documentation involving key informants such as the school principal and class teachers. These qualitative techniques facilitated a comprehensive data gathering on how batik-making is taught, ranging from its philosophical underpinnings to practical applications (Miles et al., 2014). Data collection was followed by data condensation, where collected information was organized, coded, grouped, and themed. Subsequent data presentation and conclusion drawing were meticulously performed to ensure the accuracy and relevance of the findings. Verification of interpretations was conducted through cross-references with field notes and existing documents. To enhance the reliability and validity of the study, findings were revisited and evaluated through discussions with colleagues. Data validation was achieved by a detailed explanation of results, ensuring a robust understanding of the role of batik in cultivating a love and understanding of local cultural heritage among young children.

Result

Based on research findings, education is a crucial intermediary in introducing local culture to young children, prominently through early exposure to batik. Teachers play a vital role in preserving local culture by introducing batik early. Through such educational initiatives, children are expected to recognize, understand, and cherish the local culture's uniqueness and beauty.

WJ, the principal of TK Batik PPBI Yogyakarta, expressed during an interview:

"Introducing local culture to children, particularly through hand-drawn batik, is essential. As a batik school, our hope is not only for the children to become familiar with batik but also for them to be able to create hand-drawn batik themselves. Through this introduction to batik, children will learn to know and love what is a significant part of our local culture."

Additionally, FN, a teacher at TK B, supports this statement:

"Young children represent the initial step in introducing and cultivating pride in local culture. In our classes, children learn about and practice making batik and are introduced to the philosophical meanings behind each batik motif in Indonesia. This also constitutes an early insight seldom introduced to young children."

FN further detailed the batik learning process at TK Batik PPBI Yogyakarta, from introduction to hands-on practice:

"Children start with a visit to a hand-drawn batik factory, followed by classroom presentations of videos about batik philosophy and the introduction of tools, materials, and various types of batik. Subsequently, children participate in the batik-making process up to the finishing stage."

WJ commented on the time-intensive nature of introducing hand-drawn batik to children, emphasizing the need for a phased process to achieve the final product:

"The process from introduction to batik creation is lengthy and cannot be completed simultaneously. Currently, batik is incorporated into our curriculum, allowing for structured and phased learning. Through this gradual process, children can retain and imprint the knowledge of each stage in their minds, which differs significantly from learning batik in a single session."

FN also discussed the duration of batik learning, echoing WJ's sentiments:

"Learning batik usually takes more than a month. It is conducted in stages and continuously. The first week typically involves an introduction through a factory visit, the second week introduces tools, materials, and the philosophical aspects of motifs through videos, followed by creating batik motifs with loose parts or drawings, and finally, the actual creation of hand-drawn batik. Usually, one semester covers 2-3 batik motifs, depending on the available time."

The process from introduction to the final batik product usually spans four sessions, including the history and introduction, drawing on free media, drawing on cloth with a canting, and finishing. Each stage presents a variety of main ideas. The final product of this hand-drawn batik is a piece of cloth with batik motifs ready to be transformed into various products like pencil cases, handkerchiefs, and more. At TK Batik PPBI Yogyakarta, children are introduced to hand-drawn batik but also ecoprint and jumputan batik. These three types of batik are introduced as time allows. If one semester does not suffice to cover all three types, the introduction continues the following semester.

3.1. Introduction to Hand-Drawn Batik at TK Batik PPBI Yogyakarta



Figure 1. Introduction to Hand-Drawn Batik

Hand-drawn batik is introduced to children by inviting them to a batik factory. At the factory, they can learn everything from drawing, using the canting (a traditional tool for applying wax) and dyeing, and displaying batik for sale. Through these observations, children understand that batik can be transformed into products such as pencil cases, clothing, and more. FN stated:

"Children enjoy visiting the hand-drawn batik factories. There are many such factories around this school, making them easily accessible. They can witness the batik-making process from drawing and using the canting to dyeing. There are also many finished batik products, such as clothes, bags, pencil cases, and other interesting items. These visits spark ideas and provide insights about batik that they will later practice at school."



Figure 2. Visiting the Batik Factory

The next stage is classical learning, where children gather in a hall and are shown various types of batik. Teachers decide which types of batik to introduce in-depth, determining how many types are introduced in a semester. FN also mentioned:

"After the visit, the next meeting involves gathering the children in the school hall, where various batik motifs are displayed. The children tour to observe and can ask questions about batik with their peers or the teachers."

Learning continues with the class teacher in individual classrooms, starting with philosophical insights into the batik motifs being studied. Each batik motif has its philosophy and meaning, influenced by the characteristics and messages of each region (Trixie, 2020).



Figure 3. Introduction to the Philosophy, Types, Tools, and Materials of Batik Making

The learning process continues with a discussion technique with children, avoiding theoretical terms to ensure the language is understandable (Aninditto et al., 2023). FN stated:

"Today, for example, we learned about the kawung batik; the first meeting discussed its philosophy and history. Where have the children seen kawung batik, and who do they know who wears it? Through this, children also develop cognitive intelligence through their memories, language by expressing their ideas, and socio-emotional skills by confidently speaking in public and sharing their opinions, among other aspects. They also learn to recognize the shape of kawung batik and the tools and materials used in making batik. After learning about its history and philosophy, the children are shown images of kawung batik on an LCD screen."

FN also added about the creation of a concept map that will guide learning for the upcoming month:

"The learning conducted with the children in the coming month is designed together through a concept map (theme webbing). In this process, it is hoped that the children will take initiative and fully participate in each activity."

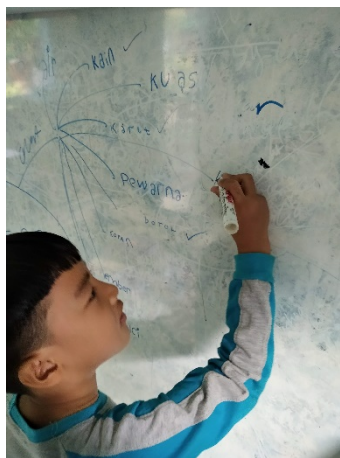


Figure 4. Creating a Concept Map with Children

The next activity, after the children become familiar with the philosophical aspects of batik, involves the teacher guiding them to create a concept map together. The concept map, created collaboratively, will serve as a guide in the children's learning. It stimulates interest and fosters creativity in child-centered and driven activities. FN expressed that:

"The activities in the concept map arise from the children's ideas, making them feel valued. The children are also involved in discussions about the batik motifs to be studied, concerning the motifs, their philosophies, and discovering batiks with those motifs. The subsequent stages involve the children becoming familiar with and understanding batik-making, which includes their direct involvement in creating hand-drawn batik."

In conclusion, the introduction of hand-drawn batik at TK Batik PPBI Yogyakarta effectively engages children in a comprehensive learning process from observational visits to active participation. By integrating field trips to batik factories with classroom discussions and creative activities like concept mapping, the program educates children about the artistic and cultural aspects of batik and encourages cognitive development and creative expression. These educational strategies ensure that children appreciate the cultural heritage of batik while developing a range of skills from critical thinking to social interaction, thereby fostering a holistic educational environment.

3.2. The Process of Creating Handwritten Batik at TK Batik PPBI Yogyakarta



Figure 5. Batik-making stages

The batik-making process fundamentally involves the same basic concept as drawing and coloring various motif shapes on fabric using a canting tool and wax (Aninditto et al., 2023). FN, a class B teacher, describes the initial activities of the children:

"The batik-making stages begin with the children expressing their ideas as they understand them by drawing or forming batik motifs that they have learned, using various provided media. This batik-making activity is carried out directly by the children under the supervision of the class teacher and several prepared safety aspects for the children."

The following describes the process and stages of the batik handwriting activity:



Figure 6. Forming kawung motifs with loose parts

The first stage involves forming batik motifs with materials prepared by the teacher. The tools and materials prepared at this stage include paper, colored pencils, crayons, loose parts, and pencils. This learning is done according to the children's choices. FN also states:

"Children pour their ideas according to their desires and creativity, some drawing on paper or forming with beads or loose parts that the children like. Children are free to express their ideas using the chosen media. This first stage aims for the children to recognize and form batik motifs demonstrated according to their creativity."



Figure 7. Forming kawung motifs on fabric using pencils

The second stage involves drawing batik motifs using pencils to create patterns on prepared white fabric. The necessary tools and materials at this stage include a chest board, white fabric, tape, and pencils. The white fabric is arranged on the chess board and taped at the edges to prevent movement during the drawing process. FN explains the process of forming motifs on the fabric:

"At this stage, each child is given one piece of fabric measuring 30 x 25 cm, which they will then draw on. The children begin to draw batik patterns according to their ideas and creations. The motifs created correspond to those previously formed through loose parts or paper drawing media. Typically, not all children can complete their drawings in one day, and the activity can be continued on subsequent days. At this stage, some children sometimes do not want to draw the predetermined motifs at the beginning of the lesson. Some children draw their favorite cartoon characters instead, and motivation is needed to encourage them to return to drawing batik motifs."



Figure 8. Canting

The third stage is the canting process. After the pattern is made, the canting process follows. The tools and materials needed in the canting process include a stove, wax, a canting tool, and an apron. During this stage, the children are visibly enthusiastic about participating. FN also reveals that:

"The canting process is carried out by the children, accompanied by a supervising teacher. Initially, the canting used an oil stove, but after visiting a batik factory, it was switched to an electric stove, which is more effective for children. The canting process is conducted by the children in turns, with four children participating at a time, closely supervised by the teacher. Each child participating in this process wears an apron for safety. The children are very enthusiastic about following this stage."



Figure 9. Dyeing with the colet technique

The fourth stage is dyeing. The fabric is dyed using dip dyeing and the colet technique (using instant dye) (Gratha, 2012). Further, FN explains that:

"Dyeing with the dipping technique is performed by the teacher, and the children are only allowed to watch and observe, considering the materials used are quite dangerous for children. The dyes used are less safe for children, and the dip dyeing technique also involves boiling water, which poses risks if performed directly by the children."

FN adds that children can also participate in coloring their work:

"However, children who wish to color their work are allowed to use the colet technique, where the materials used are much safer, and the teacher has also prepared the necessary tools and materials. The tools and materials prepared for the colet technique are fabric dye, sponges, and bottles for holding the dye. This technique allows children to color freely according to their creativity."

The subsequent stage involves removing the wax from the fabric. This stage is also conducted by the teacher, considering the materials used are also less safe for children, followed by drying, and the batik can then be processed into a desired product.



Figure 10. Children's batik artwork

The batik artwork created by the children during subsequent lessons is displayed at a batik exhibition, part of the P5 project, where children are fully involved. The teacher assists the children in creating a product from several pieces of ready-to-use batik fabric. The exhibition serves as a batik showcase and sells ready-to-use batik or batik shaped into items like pencil cases, clothing, and other products. Through this project, parents also actively participate. The children happily explain the motifs and philosophical aspects of batik to inquiring parents and can also explain the batik-making process. Parents can purchase the artwork the children create, but no fixed price is set; instead, parents give a price to appreciate the children's work.

3.3. Challenges in Batik Drawing Learning at TK Batik PPBI Yogyakarta

The batik drawing lessons at TK Batik PPBI Yogyakarta prioritize child safety. When children begin to draw on fabric, they use aprons and hardboards as bases for drawing or special clamps for holding the fabric. This is because the batik drawing process involves using stoves, which are dangerous for children. FN stated the following:

"The batik activities start by teaching children about safety. We demonstrate that the stove is hot and have the children feel the heat from above to be more aware and cautious. Therefore, the children wear aprons, and each class is equipped with a first aid kit and burn treatment in case of accidents. A comprehensive first aid kit is provided in each classroom as a basic precaution in case something unexpected happens."

Challenges arise during the process of applying wax with a canting tool on the fabric, which requires supervision by teachers, as well as the dyeing done by teachers. FN further commented:

"Additionally, some children prefer to draw things they like, such as blocks and anime, rather than batik patterns. Teachers may try to encourage interest in batik drawing by providing clues but without restricting the children's ideas. To address these challenges, teachers prepare an appreciation board or starboard. The children are most pleased when given rewards; thus, active and willing learners receive stars to place in boxes under their names. This starboard helps to boost their motivation. The teachers' appreciation is significant to the children."

Challenges in batik drawing lessons at TK Batik PPBI Yogyakarta primarily revolve around ensuring child safety during learning. Initially, safety is emphasized to the children, with precautions such as wearing aprons and using hardboards to prevent accidents. The need for close supervision during wax application with a canting tool presents additional challenges. Furthermore, motivating children to engage with traditional batik patterns over their interests is difficult, like blocks and anime. To overcome this, teachers utilize an appreciation board where children receive stars for participation and enthusiasm. This method effectively boosts their motivation and interest in learning batik drawing.

Discussion

The foundation of this study rests on exploring effective strategies for introducing batik tulis to preserve local cultural heritage among early childhood learners. As digital interfaces increasingly dominate learning landscapes, the tactile, hands-on experience provided by traditional crafts like batik tulis offers a compelling counterbalance (Booker et al., 2024; Orphanidou et al., 2024). Integrating cultural heritage into early education not only aids in the development of a robust cultural identity but also increases children's engagement and appreciation for their local traditions (Maryanti et al., 2021; Suherman et al., 2021). This study aims to bridge the gap between traditional cultural practices and modern educational techniques, highlighting the value of preserving such rich cultural heritage through participatory and immersive learning experiences (Hulusic et al., 2023; Kurniawan et al., 2020). The literature strongly supports the notion that early exposure to cultural education can profoundly impact children's understanding and appreciation of their cultural environment, thus providing a critical backdrop for our investigation into the role of batik tulis.

This study highlights the importance of introducing young children to local cultural heritage through batik-making activities at TK Batik PPBI. These activities not only introduce students to traditional hand-drawn batik, which is rarely taught in other early childhood education settings but also involve them in the batik-making process, from designing motifs to coloring (Bu'ulolo & Zebua, 2024; Hakim, 2018). The role of teachers in this process is critical, not just in teaching batik techniques but also in fostering young generations' awareness of the importance of cultural preservation (Larasati et al., 2021; Setiawan & Pradhika, 2021).

The program begins with a visit to a batik factory and joint concept development to help students understand the batik-making process firsthand. This educational method includes using loose parts to draw motifs, a canting tool, and safe dyeing with an electric stove (Nurmala et al., 2023; Tawulo & Anhusadar, 2022). This process educates them about the skills involved in making batik and introduces them to the philosophy behind each motif, supporting meaningful and interactive learning that enhances creativity and curiosity (Cahyati & Wulandary, 2022; Utami, 2022).

The study revealed that the structured educational interventions involving batik tulis significantly enhance young learners' understanding of and appreciation for this cultural practice. Children's engagement through factory visits, interactive sessions, and hands-on activities facilitates a deep connection with the craft, fostering cognitive and emotional development (Prasanti & Karimah, 2022; Priyanti & Warmansyah, 2021). The enthusiasm observed among children, and their ability to grasp complex cultural concepts at a young age underscores the effectiveness of integrating traditional crafts into early childhood education. This approach preserves cultural heritage and revitalizes it by making it accessible and relevant

to the younger generation (Feliu-Torruella et al., 2021; Tzima et al., 2020). Furthermore, the positive feedback from educational facilitators and parents highlights broad-based support for cultural education that actively involves children in meaningful learning experiences.

The findings from this study align with existing research that underscores the importance of hands-on cultural activities in building a robust sense of identity and community among children (Bergan et al., 2021; Moreno-Vera et al., 2020). This study diverges from approaches like those of Rahmawati et al. (2023), which prioritize culturally responsive teaching but may lack a tangible, hands-on component. Our research demonstrates that direct participation in cultural crafts like batik tulis results in a more profound engagement and emotional connection, which are crucial for the authentic transmission of cultural values. This finding challenges the notion presented by Flynn (2024) that narrative and linguistic methods alone are sufficient for cultural education, suggesting instead that physical interaction with cultural artifacts provides essential benefits in cultural education.

Further reinforcing the findings, our study contributes to the literature by demonstrating how integrating tangible cultural elements like batik tulis into educational curricula can enhance learning outcomes (D. et al., 2023; López-Fernández et al., 2021). This integration facilitates a more holistic and engaging educational experience, aligning with the findings of Assumpção et al. (2024), who advocate for incorporating cultural heritage into educational frameworks to foster equity and inclusivity. The hands-on experience with batik tulis not only enriches children's learning but also serves as a bridge connecting them with their cultural heritage, thus supporting the development of a well-rounded cultural identity.

The effectiveness of batik tulis in the educational context is likely due to its engaging, interactive nature, which corresponds well with the developmental stages of early childhood learners (Cahyati & Wulandary, 2022; Imamah & Muqowim, 2020). This pedagogical approach supports multiple facets of development, including cognitive, motor, and socio-emotional growth, highlighting the multifunctional benefits of cultural education through traditional crafts. While these findings underscore the value of integrating batik tulis into educational settings, they also call for a cautious approach to interpretation. Factors such as cultural context, individual learning styles, and the specific educational environment may significantly affect the generalizability and impact of these findings. More extensive and diverse studies are necessary to validate these initial observations and explore the potential variations across different cultural and educational contexts.

The observed enthusiasm and creativity exhibited by the children can be attributed to the novelty and immersive nature of the batik tulis activities, which differ markedly from traditional classroom settings (Ningsih & Mayar, 2019; Robi'in et al., 2021). Such engagement is a critical indicator of the method's effective ability to impart cultural values and practical skills. It suggests that traditional arts can play a vital role in contemporary education by providing meaningful, enjoyable learning experiences that foster personal and cultural growth. However, it is essential to maintain a critical perspective regarding the long-term effects of these educational interventions on children's cultural engagement and identity formation, as further longitudinal studies are needed to assess these impacts fully.

This study's implications extend beyond the immediate educational context, suggesting broader applications for cultural heritage preservation through education. Educators who actively involve young learners in culturally significant crafts like batik tulis lay a foundation for lifelong cultural appreciation and identity formation (Mahardika, 2017; Trixie, 2020). These findings advocate for policy changes and educational reforms recognizing and utilizing cultural heritage as an integral component of holistic education. Such an approach not only aids in preserving cultural practices but also enriches the educational landscape, fostering a well-versed generation that appreciates its cultural roots. This proactive involvement in cultural education can lead to a more culturally aware and sensitive society.

Conclusion

The primary aim of this study was to identify effective strategies for overcoming the challenges associated with introducing batik *tulis* (written) to preserve local cultural heritage among young children while also examining the processes and obstacles encountered. The findings reveal that introducing local culture through batik involves familiarizing children with the craft and engaging them in creating batik *tulis* (written), fostering a deep love for local culture. Structured learning stages were implemented at TK Batik PPBI Yogyakarta, encompassing visits to batik factories, exposure to the philosophical and varied types of batik through videos, and hands-on batik-making activities, including drawing, canting, and dyeing. This structured approach facilitated a comprehensive understanding and appreciation of batik among the children, who were not passive recipients but active participants in every phase of the batik-making process. The implications of these findings are significant, suggesting that such educational practices should be recognized in educational reforms for cultural heritage preservation, which could foster a generation that appreciates its cultural roots. However, the study's focus on a single institution may limit the generalizability of the results, and further research should explore the introduction of culturally significant crafts in various educational contexts to understand better the effectiveness and challenges of cultural education in early childhood.

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