

BLUEPRINTING CHANGE: A KOTTER-BASED TRANSFORMATION MODEL FOR DEVELOPING BATIK PRINGMAS AS AN INTEGRATED TOURISM DESTINATION

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Abstrak

Studi ini menyajikan cetak biru manajemen perubahan strategis untuk mentransformasikan Batik PRINGMAS—sebuah usaha budaya lokal di Banyumas, Indonesia—menjadi destinasi wisata terpadu. Dengan mengacu pada Model Perubahan 8 Langkah Kotter, penelitian ini menawarkan peta jalan terstruktur untuk menavigasi transformasi organisasi di sektor tradisional. Cetak biru ini membahas tahapan-tahapan penting seperti membangun urgensi, membentuk koalisi pengarah, mengembangkan visi yang menarik, dan menghasilkan kemenangan jangka pendek. Intervensi praktis diusulkan, termasuk pengembangan tiga pengalaman wisata baru: lokakarya batik interaktif, petualangan sungai, dan pengalaman kostum batik. Sebagai desain konseptual, studi ini belum melibatkan implementasi penuh tetapi berfungsi sebagai dasar untuk Pelaksanaan bertahap. Kerangka perubahan yang diusulkan menekankan tidak hanya keselarasan organisasi tetapi juga revitalisasi budaya dan pemberdayaan ekonomi lokal. Kasus ini menggarisbawahi penerapan teori manajemen perubahan modern dalam industri berbasis warisan budaya, di mana resistensi terhadap perubahan dan kekakuan struktural seringkali terjadi. Dengan mengintegrasikan nilai-nilai tradisional dengan inovasi strategis, Batik PRINGMAS bertujuan untuk menjadi destinasi wisata budaya berkelanjutan yang selaras dengan tujuan pembangunan regional. Penelitian lebih lanjut direkomendasikan untuk menguji secara empiris hasil implementasi dan respons pemangku kepentingan terhadap cetak biru yang diusulkan.

Kata Kunci: Manajemen Perubahan, Cetak Biru Strategis, Model 8 Langkah Kotter, Pariwisata Budaya, Batik PRINGMAS.

Abstract

This study presents a strategic change management blueprint for transforming Batik PRINGMAS—a local cultural enterprise in Banyumas, Indonesia—into an integrated tourism destination. Drawing on Kotter’s 8-Step Change Model, the research offers a structured roadmap for navigating organizational transformation in traditional sectors. The blueprint addresses critical stages such as building urgency, forming a guiding coalition, developing a compelling vision, and generating short-term wins. Practical interventions are proposed, including the development of three new tourism experiences: an interactive batik workshop, a river adventure, and a batik costume experience. As a conceptual design, this study does not yet involve full implementation but serves as a foundation for phased execution. The proposed change framework emphasizes not only organizational alignment but also cultural revitalization and local economic empowerment. This case underscores the applicability of

modern change management theories in heritage-based industries, where resistance to change and structural rigidity often prevail. By integrating traditional values with strategic innovation, Batik PRINGMAS aims to become a sustainable cultural tourism destination that aligns with regional development goals. Future research is recommended to empirically test the implementation outcomes and stakeholder responses to the proposed blueprint.

Keywords: Change Management, Strategic Blueprint, Kotter's 8-Step Model, Cultural Tourism, Batik PRINGMAS.

PENDAHULUAN

Batik is an Indonesian cultural heritage that not only has high aesthetic value, but also contains a rich local philosophy. As a living cultural expression, batik plays an important role in the formation of cultural identity and economic empowerment of local communities (Su, 2023). One of the growing batik production centers in the Banyumas region of Central Java is Batik PRINGMAS. So far, Batik PRINGMAS has been known as a traditional batik producer as well as part of Bank Indonesia's coaching program. However, its main activities are still limited to textile production and have not been integrated with the potential of cultural tourism and ecotourism that is developing around it.

Amidst the rising trend of culture- and nature-based tourism, integration between cultural production and the tourism sector is a strategic necessity. The concept of cultural and creative tourism

encourages the development of tourism narratives that combine educational, aesthetic, and ecological experiences (Richards, 2018). Batik PRINGMAS actually has a great opportunity to transform into an integrated tourism destination that combines an interactive batik workshop, a visual experience of batik costumes, and a river adventure tour managed by the village government. Unfortunately, until now, these three potentials have not been assembled into an integrated tourism experience. The absence of narrative and institutional integration has resulted in the visitor experience being partial, less sustainable, and has not created a strong place attachment.

This condition indicates a strategic gap between local potential and the direction of sustainable tourism-based development. In this context, a change approach that is not ad hoc, but systematic, participatory, and contextual is needed. One relevant approach is Kotter's 8-Step

Change Model (Kotter, 1996), which has been proven effective in driving organizational transformation, including in the context of micro-enterprises and cultural communities (Appelbaum, 2012). The model emphasizes the importance of building a sense of urgency, forming a coalition of local leaders, developing a long-term vision, and institutionalizing change into daily practice.

The Batik PRINGMAS transformation designed in this program is not a direct implementation, but a strategic conceptual design based on field observations, context analysis, and stakeholder engagement. This design aims to be a blueprint for change that can be implemented gradually by the local community and partners driving the change. Thus, the development of this paper also contributes to the international discourse on how corporate organizational change models can be adapted to encourage the empowerment of cultural communities in the sustainable tourism sector (Nguyen, 2022); (Asiedu, 2021).

TINJAUAN PUSTAKA

Strategic Transformation in the Context of Cultural Community Empowerment

Strategic transformation in the context of cultural communities demands an approach that not only considers economic aspects, but also social, cultural and ecological dimensions. In recent decades, cultural communities in various parts of the world have faced pressure to adapt to changes in consumption patterns, digitalization, and the dynamics of the tourism sector (Richards, 2018). Such adaptation cannot be done spontaneously, but requires structured and local value-based interventions. Therefore, strategic transformation is a crucial element in strengthening the resilience and sustainability of cultural communities, including in the realm of the traditional batik industry in Indonesia.

Batik as a cultural product not only holds aesthetic and historical values, but also has great potential as a medium for economic empowerment of local communities. However, this potential will not be fully realized without a clear and planned strategy for change. A number of studies show that culture-based communities that successfully carry out strategic transformation tend to have similarities in terms of strong local leadership, active community involvement, and the ability to create added value

through product diversification and cross-sector integration (Asiedu, 2021); (Su, 2023).

In the context of community service, the role of strategic transformation lies not only in the technical aspects of product or service development, but also in the collective process of building a shared vision, formulating steps of change, and preparing social structures to support the sustainability of these initiatives. As stated by (Boyer, 1996) in his idea of scholarship of engagement, scientific activities should not stop at the level of observation, but contribute to designing solutions that are relevant, contextual, and applicable to the target community.

In an effort to empower cultural communities such as Batik PRINGMAS, strategic transformation needs to be directed towards creating synergies between local culture, natural potential, and creative economic models that are oriented towards sustainability. Such a transformation requires the involvement of various stakeholders, including the local government, creative industry players, and academics as facilitators of change. This research responds to this need by offering a change framework based on Kotter's 8-Step model, which has been proven to be

adaptive and flexible in the context of small and medium enterprises and local communities (Appelbaum, 2012); (Galli, 2018).

Batik as Cultural Expression and Educational Tourism Potential

Batik is not just a textile product, but a symbolic representation of the identity, values, and local wisdom of the Indonesian people. As a form of cultural expression, batik contains historical, social, and philosophical narratives that are passed down across generations (Su, 2023). Its patterns, colors and manufacturing techniques reflect not only creativity, but also the social structure and cosmology embraced by the community of its makers (Asiedu, 2021). Therefore, batik preservation cannot be separated from cultural preservation efforts and public education on the meaning and creative process behind it.

In the last decade, there has been an increasing interest in cultural-based educational tourism, which integrates learning, direct participation and immersive experiences in local cultural practices (Richards, 2018). Educational tourism not only adds economic value to cultural actors, but also strengthens cross-

generational awareness of the importance of preserving cultural heritage. In the context of batik, this concept is translated into activities such as batik workshops, visits to production houses, and cultural performances that involve tourists as active participants (Astuti, 2022).

Batik PRINGMAS in Banyumas is an example of a batik community that has the potential to develop culture-based educational tourism. However, this development needs to be strategically designed so that it is not merely exhibitionist, but able to create transformative experiences for tourists and sustainable economic impacts for local communities (Utama, 2021). One relevant approach is to integrate educational elements into a holistic tour package, including the narrative of batik history, batik making practices, and social and natural experiences.

Furthermore, the success of batik educational tourism development depends on the community's ability to manage and package local knowledge into interesting and authentic tourism experiences (Pribudi, 2022). This requires support in the form of integrated planning, human resource training, and inclusive institutional models. Thus, batik is not only preserved as a

cultural heritage, but also as an instrument for cross-cultural learning and strengthening the creative economy.

Integration of Cultural Tourism and Ecotourism: An Integrated Tourism Narrative Strategy

The integration of cultural tourism and ecotourism is an increasingly relevant strategic approach to sustainable destination development. Bringing together different elements of tourism into one cohesive narrative is key to creating tourism experiences that are not only attractive but also strengthen local identity and values (Nguyen, 2022). This integrated narrative aims to build storytelling that connects cultural richness with natural beauty in harmony, so that tourists can enjoy a comprehensive and immersive experience.

The storytelling approach in community-based tourism places local communities as the main actors in bringing the narrative to life. Through authentic cultural interpretation, communities are not only tourism service providers, but also storytellers and custodians of cultural heritage and the environment (Hwang, 2017). This strategy supports community empowerment while ensuring that cultural

and ecological values are preserved in the long term. Effective storytelling combines elements of history, myths, traditional practices, and environmental uniqueness, forming a narrative that inspires and provides more meaning for visitors.

Good practices in the Southeast Asian region, particularly in Indonesia and Vietnam, demonstrate the successful integration of tourism narratives that bring together cultural and natural elements. (Nguyen, 2022) highlighted the development of heritage tourism in Vietnam that combines the preservation of cultural heritage with sustainable nature tourism experiences. In Indonesia, (Mertens, 2014) argues that the integration of nature and cultural tourism through a narrative approach can increase the added value of destinations, especially when packaged in integrated tour packages that link cultural activities with ecotourism. For example, the development of integrated tourism destinations in Bali and Yogyakarta that combine traditional cultural experiences with visits to national parks or conservation areas has shown positive impacts on the local economy and environmental conservation.

Thus, building an integrated tourism narrative that integrates cultural and

ecotourism elements is not just about bringing together tourism activities, but also about creating collective meanings that local communities can accept and be proud of while attracting tourists who are increasingly looking for authentic and responsible experiences.

Kotter's 8-Step Model: A Change Framework for Cultural Communities

The 8-step change model developed by (Kotter, 1996) has become one of the most influential frameworks in the change management literature, especially in the context of corporate organizations. However, the application of this model in the context of cultural communities and the non-profit sector requires adaptation to be relevant to the unique characteristics of complex social and cultural environments. Each step in the model provides a systematic framework to guide the transformation process, from creating a sense of urgency to institutionalizing change (Kotter, 1996)

The first step, creating a sense of urgency, serves as the initial driver that stimulates the active participation of all stakeholders. In the context of cultural communities such as Batik PRINGMAS, this urgency often stems from the need to

maintain cultural sustainability while increasing local economic competitiveness. Furthermore, the formation of a strong guiding coalition (step two) is crucial to ensure the sustainability and legitimacy of the change, especially when it involves various parties such as artisans, local government, and tourism actors (Appelbaum, 2012).

Vision and strategy development (step three) should accommodate local cultural values and articulate the desired future in a clear and inspiring way. In the community sector, the vision is not only a direction for change but also a tool to unite community members in a common narrative (Galli, 2018). Furthermore, effectively communicating the vision (step four) requires a participatory and sustained approach to build collective commitment.

The subsequent steps involving empowering members (step five), achieving quick wins (step six), consolidating results and expanding change (step seven), and integrating change into the community culture (step eight) are challenging. Adapting this model in cultural communities must take into account social dynamics, limited resources, and the need to maintain both tradition and

innovation (Appelbaum, 2012); (Galli, 2018).

Several empirical studies support the effectiveness of Kotter's model in the context of SMEs and cultural communities, albeit with certain adjustments. For example, (Galli, 2018) found that the use of Kotter's model in cultural SMEs in Europe showed that coalition building and vision communication were key to successful transformation. However, critics of the model highlight that Kotter's linear and top-down approach may be less appropriate in the context of more democratic and heterogeneous communities (Appelbaum, 2012).

Overall, Kotter's 8-step model provides a structured and comprehensive framework to guide change, but must be translated with flexibility and sensitivity to the socio-cultural context in order to drive sustainable transformation that is accepted by the community.

The Role of Research and Collaboration in Designing Community Intervention Models

In the context of cultural community transformation such as Batik PRINGMAS, the role of research and collaboration between academics, researchers, and local

communities is crucial. Rather than simply running interventions, academics are required to be active in designing change models that are evidence-based and context-specific (Boyer, 1996). This approach is known as scholarship of engagement, which emphasizes the integration of scientific research and social engagement to produce relevant and impactful solutions.

Designing a solid, research-informed intervention model not only provides a clear direction for implementing change, but also lays the foundation for long-term sustainability. (Mertens, 2014) asserts that participatory and collaborative transformative research can build community capacity while producing intervention models that are adaptive to local dynamics.

In addition, university-community partnerships are an important mechanism to bridge the gap between theory and practice. (Ismail, 2020) highlighted how this mutually beneficial collaboration can strengthen community capacity and provide opportunities for academics to gain deep contextual understanding. Through such partnerships, the proposed change design will be more responsive to the needs and aspirations of the community, while

opening up space for continuous evaluation and revision of the model.

Thus, this study confirms that the proposed Batik PRINGMAS transformation model is not merely a theoretical product, but a strategic design rooted in research collaboration and community engagement. This is an important basis for the planned transformation to be implemented effectively and have a sustainable impact

METODE PENELITIAN

This research adopts a qualitative approach with a descriptive case study design, which allows researchers to deeply explore the context, processes, and actors involved in the strategic transformation of Batik PRINGMAS into an integrated tourist destination. The research location is Batik PRINGMAS, Banyumas, Central Java, with research subjects including the owner, manager, and local tourism actors. The subject selection used purposive sampling technique to obtain relevant and comprehensive data.

Data collection techniques consisted of in-depth interviews to understand the current conditions, challenges, and aspirations for transformation; direct observation of batik production activities and management of tourism potential; and

documentation studies related to activity reports, work plans, and other supporting documents. Data analysis was conducted using thematic analysis techniques, which were linked to the eight steps in Kotter's change management model as a conceptual framework. Thus, each step in the model was analyzed to formulate a change strategy that is appropriate to the local context and transformation objectives.

To ensure the validity, this study used source triangulation by comparing information from various informants and documents. Furthermore, member checking was conducted to confirm the provisional findings with the main informants so that the interpretation of the data remains accurate and trustworthy. The ethical aspect was also a major concern, where official permission was obtained from Batik PRINGMAS and the local government. All informants received an explanation of the purpose of the research as well as a guarantee of confidentiality and anonymity of the data provided

HASIL DAN PEMBAHASAN

This research produced a strategic design for the transformation of Batik PRINGMAS into an integrated cultural tourism destination using Kotter's 8 Steps to Change framework. It should be

emphasized that these results do not yet represent the actual implementation stages in the field, but rather a systematic design formulated based on analysis of existing conditions, exploratory interviews, and interpretation of opportunities for organizational change.

The following is a description of the results based on each step of change:

1. **Establishing a Sense of Urgency**
There is an urgent need for transformation, given the stagnation of batik sales, the low attractiveness of the younger generation to local cultural heritage, and the untapped potential of Batik PRINGMAS as a community-based tourism magnet.
2. **Forming a Guiding Coalition**
A change coalition was designed involving Batik PRINGMAS owners, batik artisans, village government representatives, academics, and local art community leaders. This coalition has a dual function: internal mobilizer and external facilitator.
3. **Developing a Vision and Strategy**
The vision was formulated as "PRINGMAS as a sustainable and competitive Banyumas batik-based cultural tourism icon." The strategy includes diversification of activities,

digitalization of promotion, and integration of the local tourism ecosystem.

4. Communicating the Change Vision

The communication plan included internal training, social media and community-based approaches. The use of local language (Ngapak) was used as a cultural communication strategy to make the change understood and emotionally accepted by the actors.

5. Empowering Broad-Based Action

Structural and psychological barriers were identified, such as monotonous work patterns and dependence on old patterns. The design includes creative entrepreneurship training, idea exploration space for young artisans, and restructuring of batik production workflow.

6. Generating Short-Term Wins

As part of the short-term win strategy, three flagship tourism packages were designed that could be immediately tested, promoted and evaluated for impact. These three packages are focused on creating an educational, interactive, and culturally nuanced tourism experience:

A. Interactive Batik Workshop

Visitors are invited to be directly involved in the batik process with local artisans, from drawing patterns, dyeing, to coloring. This approach encourages personalized interaction and reinforces the educational value of batik as a cultural heritage.

B. River Adventure

Utilizing the geographical potential around the village, tourists are offered an experience down a local river by small boat or tubing, accompanied by a narration of batik history and local ecology by the guide. This activity adds an element of adventure and broadens the scope of the tourism experience.

C. Batik Costume Experience

Travelers can try wearing Banyumas batik costumes in various styles, as well as take part in photo shoots in iconic village locations. This package is designed to strengthen the Batik PRINGMAS brand through visitors' visual participation, especially on social media.

The following tour packages and itinerary:

PACKAGE 1: "A DAY AS A BATIK ARTIST & NATURE EXPLORER"	
TIME	ACTIVITIES
08:00 – 09:00	Arrival & Welcome Drink at Batik <u>Pringmas</u> , introduction to the history of Batik <u>Banyumas</u> .
09:00 – 12:00	Interactive Batik Workshop: Participants learn batik techniques (typical <u>Banyumas</u> motifs), from <u>dicanting</u> to coloring. The work can be taken home.
12:00 – 13:00	Lunch with <u>Banyumas</u> specialty menu.
13:00 – 15:00	River Adventure: River cruise around <u>Banyumas</u> using traditional boat or tubing (depends on weather condition).
15:00 – 16:00	Rest & coffee break.
16:00 – 17:30	Batik Costume Experience: Batik costume photoshoot session at the iconic Batik <u>Pringmas</u> spot and the surrounding environment.
17:30 – 18:00	Closing, certificate and souvenir distribution.

PACKAGE 2: "EXPLORING THE CULTURE AND NATURE OF BANYUMAS"	
TIME	ACTIVITIES
07:30 – 08:30	Arrival at Batik <u>Pringmas</u> , welcome drink, and activity briefing.
08:30 – 11:00	River Adventure: River cruise by boat, enjoying the natural beauty of <u>Banyumas</u> .
11:00 – 12:30	Lunch and rest at a local restaurant.
12:30 – 15:30	Interactive Batik Workshop: Learn traditional batik techniques and create <u>Banyumas</u> -style motifs.
15:30 – 16:00	Coffee break with traditional snacks.
16:00 – 17:30	Batik Costume Experience: Photo session with exclusive batik costumes in the Batik <u>Pringmas</u> environment.
17:30 – 18:00	Closing ceremony, distribution of certificates and souvenirs.

PACKAGE 3: "BATIK & HERITAGE TOUR"	
TIME	ACTIVITIES
08:00 – 09:30	Exploring the History of <u>Pringmas</u> Batik: Tour of the <u>Pringmas</u> Batik gallery, viewing the collection of <u>Banyumas</u> batik motifs, and learning about its history.
09:30 – 12:30	Interactive Batik Workshop: Participants create batik from start to finish.
12:30 – 14:00	Lunch featuring local specialties.
14:00 – 15:30	Batik Costume Experience: Photo session with a selection of batik outfits at heritage sites around <u>Banyumas</u> .
15:30 – 17:00	River Adventure: A leisurely river cruise with sunset views.
17:00 – 17:30	Coffee break and sharing session.
17:30 – 18:00	Closing ceremony, distribution of certificates, and Batik <u>Pringmas</u> -themed souvenirs.

These three packages have a dual function: as a concrete form of change that can be directly felt, as well as an organic marketing tool to attract new tourists and strengthen PRINGMAS' existence as an integrated cultural destination.

7. Consolidating Gains and Producing More Change The success of the initial tourism package was designed to pave the way for the development of a creative incubator, the annual Batik PRINGMAS festival, and collaboration with the private sector and academia for sustainable innovation.
8. Anchoring New Approaches in the Culture The strategy for preserving

the value of change includes establishing an organizational identity based on local values, strengthening the PRINGMAS brand as “Innovative Ngapak Batik,” and integrating change into village institutional policies and community training curricula.

The strategic transformation of Batik PRINGMAS into an integrated cultural tourism destination reflects a proactive response to the limitations of conventional batik production models amid declining market competitiveness. By adopting Kotter's 8-Step Change Model as a guiding framework, this case study highlights how structured change management can revitalize traditional micro-enterprises through innovation, stakeholder mobilization, and the creation of experiential value. The proposed short-term steps, particularly the introduction of three thematic tourism packages—Interactive Batik Workshop, River Adventure, and Batik Clothing Experience—represent low-cost yet high-impact interventions that generate visibility and engagement while remaining rooted in local identity.

Additionally, the transformation plan emphasizes cultural authenticity, economic

empowerment, and destination branding as interconnected pillars of sustainable innovation. By involving local artisans, young communities, and cross-generational leadership, Batik PRINGMAS positions itself not only as a producer of cultural heritage goods but also as a curator of immersive cultural experiences. This aligns with previous research on community-based tourism, which emphasizes the importance of participatory models in enhancing visitor satisfaction and community resilience (Goodwin, 2011); (George, 2009). The role of strategic communication, emotional support, and symbolic victories in the early stages of change further supports Kotter's thesis that organizational transformation must begin with behavioral momentum before large-scale structural changes can be institutionalized.

However, it is important to emphasize that the results described in this paper are still at the planning and design stage. Implementing Kotter's subsequent steps—reinforcing change in organizational culture and sustaining momentum—requires long-term commitment, adaptive leadership, and iterative refinement. Future assessments should include empirical evaluations of

tourist satisfaction, local economic impact, and the resilience of the change process under fluctuating external conditions (e.g., post-pandemic travel behavior or climate disruptions). This study serves as a conceptual framework that, if implemented with integrity and flexibility, has the potential to transform Batik PRINGMAS into a model of innovation rooted in culture within the rural creative economy

KESIMPULAN DAN SARAN

This study presents a strategic transformation blueprint for Batik PRINGMAS using Kotter's 8-Step Change Model to reposition the enterprise from a conventional batik producer into an integrated cultural tourism destination. By emphasizing cultural authenticity, stakeholder engagement, and experiential innovation—such as the introduction of the Interactive Batik Workshop, River Adventure, and Batik Costume Experience—the proposed change initiative offers a structured pathway for sustainable growth. Although the current analysis remains at the planning and design phase, it underscores the importance of early wins, vision alignment, and community-based participation in driving change. The findings suggest that with consistent implementation and adaptive

leadership, Batik PRINGMAS holds significant potential to become a regional exemplar of creative economy transformation rooted in local heritage

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