

**Batik Marketing Communication as Community-Based
Islamic Education:
Digital Storytelling and Intercultural Aesthetics in Indonesian
MSMEs**

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Abstrak

This study explores how batik marketing communication can serve as a form of community-based Islamic education within Indonesian micro, small, and medium enterprises (MSMEs). Employing a qualitative approach, the research was conducted in Bogor, Madura, and Yogyakarta through in-depth interviews, observations, and documentation. The findings reveal that batik production operates as non-formal learning through mentoring systems that integrate technical skills with Islamic moral values such as sincerity (*ikhlas*), patience (*sabr*), and trustworthiness (*amanah*). Furthermore, intercultural aesthetics in batik motifs promote multicultural awareness, while digital storytelling practices transform marketing communication into a medium of cultural literacy and digital da'wah. This study concludes that batik marketing communication represents a holistic model of community-based Islamic education that integrates cultural preservation, digital literacy, and moral formation, offering a sustainable framework for strengthening Islamic education in contemporary society.

Keywords: Batik Marketing; Islamic Education; Cultural Literacy; Digital Storytelling; Intercultural Aesthetics; Community-Based Learning.

A. INTRODUCTION

Batik represents an important form of Indonesia's intangible cultural heritage that embodies not only aesthetic and economic values but also educational, religious, and cultural meanings. From the perspective of Islamic education, batik functions as a medium for transmitting moral values such as patience, gratitude, discipline, and devotion, which are embedded in its motifs and production processes. The symbolic meanings expressed through batik motifs reflect a worldview that connects humans, nature, and the Divine.

Following UNESCO's recognition of batik as intangible cultural heritage, it has increasingly been integrated into cultural preservation programs, community empowerment initiatives, and educational activities. Government institutions, universities, and civil society organizations have promoted batik through training, mentoring, and community-based programs. These initiatives indicate that batik is positioned not only as a creative industry product but also as a medium of non-formal education and cultural learning.

Batik has deep historical roots in the cultural landscape of the Indonesian

archipelago, particularly in Java, where it developed not merely as a decorative art form but as a symbolic language that conveys moral teachings, social values, and spiritual reflections. Each batik motif is created through a meticulous process that requires patience, discipline, and sincerity, reflecting the ethical foundations of Nusantara culture that emphasize humility, perseverance, and respect for tradition.

Historically, batik has functioned as a medium of intergenerational knowledge transmission. Through the repetitive and contemplative process of wax drawing and coloring, artisans internalize values such as diligence, responsibility, and harmony with nature. These practices illustrate that batik is not only a cultural artifact but also a moral heritage that embodies exemplary attitudes (sikap teladan) cultivated within Indonesian society.

In the Javanese cultural context, batik motifs are embedded with philosophical meanings related to life cycles, leadership, social harmony, and spiritual balance. This symbolic richness positions batik as a cultural text that can be interpreted pedagogically, making it relevant to contemporary discourses on character education and Islamic pedagogy. Therefore, understanding batik as part of Indonesia's moral and cultural legacy provides a strong foundation for positioning batik marketing communication as a form of community-based Islamic education in the digital era.

Previous studies on batik have largely focused on creative economy development, artistic expression, and marketing performance. However, limited attention has been given to the role of batik marketing as a form of cultural and Islamic education. In fact, marketing practices involving storytelling, mentoring, and digital communication include significant educational elements that contribute to cultural literacy and the internalization of values among artisans and consumers.

In the context of globalization and digital transformation, batik faces challenges related to market competition, cultural commodification, and the preservation of identity. Therefore, batik marketing strategies should not merely emphasize commercial objectives but should also incorporate educational approaches that highlight cultural meanings and Islamic values. This study aims to analyze how batik marketing strategies among MSMEs in Bogor, Madura, and Yogyakarta function as media of cultural and Islamic education in the digital era.

This study is positioned within the field of Islamic communication and education, particularly in the context of the Islamic Broadcasting Communication (KPI) discipline. It views batik marketing communication not only as an economic practice but also as a form of *da'wah* and community-based Islamic education mediated through digital platforms. By integrating perspectives from marketing communication, cultural studies, and Islamic education, this research seeks to bridge the gap between professional communication practices and Islamic pedagogical values in the digital era.

In the contemporary textile industry, batik can be reproduced anywhere through industrial printing technologies and digital mass production. However, handcrafted batik, which involves manual waxing, lengthy production time, precision, and patience, remains a unique cultural practice rooted in the heritage of the Indonesian archipelago.

This traditional production process embodies not only technical skill but also moral values such as perseverance, sincerity, and discipline transmitted across generations. Despite this cultural depth, handcrafted batik faces significant challenges in global competition, particularly in terms of branding and market positioning. While many global fashion brands have successfully established strong international reputations despite the availability of mass-produced imitations, traditional batik marketing has not yet achieved comparable global recognition. This condition highlights the need to strengthen Batik's marketing communication strategies, grounded in cultural authenticity and educational values, to enhance its competitiveness in the global market.

B. METHOD

This study employs a qualitative research approach with a comparative design involving three batik MSME centers in Indonesia: Bogor, Madura, and Yogyakarta. The qualitative approach allows for an in-depth exploration of educational processes, cultural meanings, and marketing practices within their social contexts. The research conceptualizes batik marketing activities as forms of non-formal and community-based education.

Data were collected through in-depth interviews with batik artisans and MSME managers, direct observations of production and marketing activities, and documentation of training and mentoring programs. Informants were selected purposively based on their active involvement in batik production, digital marketing, and community empowerment initiatives.

Data analysis was conducted using Dalgic's hybrid marketing strategy framework, comprising the antecedent, planning, and execution phases. This framework was applied to identify how educational elements such as mentoring, intercultural aesthetics, and digital literacy are embedded in batik marketing strategies. From an Islamic education perspective, this methodological approach enables batik marketing practices to be examined as processes of value transmission, character formation, and non-formal learning rooted in local wisdom and religious ethics. Data validity was ensured through source and method triangulation.

The analysis was guided by an interdisciplinary framework combining marketing communication theory, cultural studies, and Islamic education perspectives. This approach enables the interpretation of batik marketing practices as both communicative actions and educational processes in community-based learning environments.

C. RESULT AND DISCUSSIONS

1. Batik Production as Non-Formal Cultural and Islamic Education

Batik production in Bogor, Madura, and Yogyakarta operates as a form of informal cultural and Islamic education embedded in everyday social practices. Learning in batik communities is not structured through formal curricula but emerges organically through apprenticeship, observation, and mentoring relationships between senior and junior artisans. This model of learning reflects the Islamic educational principle of *ta'lim wa tarbiyah*, in which knowledge transmission is inseparable from character formation.

In Bogor, batik production is often organized through community workshops that involve women and youth. Participants are introduced not only to technical competencies such as waxing, dyeing, and pattern composition but also to ethical values that guide the production process. Artisans frequently emphasize the importance of honesty in pricing, patience in completing detailed motifs, and gratitude toward God for the skills they possess. These values are communicated through daily interactions rather than explicit religious instruction, illustrating how Islamic education is embedded within cultural practices.

The situation in Madura reveals a more intimate connection between batik production and spiritual expression. Many artisans perceive batik as a medium for articulating personal experiences, prayers, and emotional resilience. Motifs are often inspired by natural elements, maritime life, and symbolic representations of hope and protection. Through the act of designing and producing batik, artisans internalize spiritual values such as *tawakkul* (reliance on God), *sabr* (patience), and *ikhlas* (sincerity). This process demonstrates how non-formal education in batik communities supports spiritual development alongside technical skill acquisition.

In Yogyakarta, where batik traditions are deeply rooted in both royal and coastal cultures, production practices combine discipline, aesthetics, and moral education. Artisans are taught to respect traditional motifs while also adapting designs to contemporary tastes. This balancing act requires critical reflection and ethical judgment, reinforcing the concept of *adab* as articulated by Al-Attas (1980). Batik production thus becomes a holistic educational experience that integrates cognitive, affective, and spiritual dimensions.

From a theoretical standpoint, this model of learning aligns with Coombs and Ahmed's (1974) framework of non-formal education, which emphasizes flexibility, community relevance, and experiential learning. Batik production exemplifies how education can occur outside institutional boundaries while remaining effective in shaping skills, values, and identities. Consequently, batik MSMEs function not merely as economic units but as educational communities that nurture Islamic character and cultural consciousness.

2. Philosophical Meanings of Batik Motifs and Their Integration with Islamic Values:

In Islamic aesthetics, the depiction of living beings is generally avoided in order to prevent tendencies toward *tashbih* (anthropomorphism) and *tashwîr* (figurative imitation of God's creation). Consequently, batik traditions in Bogor, Yogyakarta, and Madura demonstrate a strong tendency toward stylization, abstraction, and symbolic representation, allowing artisans to express cultural identity while remaining aligned with Islamic ethical principles.

In Bogor batik, motifs are dominated by natural elements such as leaves, rain patterns, mountain contours, and the kujang silhouette. These motifs are rendered in abstract forms rather than literal depictions of animals or humans. Philosophically, Bogor batik reflects values of humility, harmony with nature, and gratitude (*shukr*), symbolizing the Qur'anic teaching that humans are stewards (*khalifah*) of the earth rather

than its masters.

Yogyakarta batik is characterized by classical geometric and philosophical patterns such as parang, kawung, and ceplok. The parang motif symbolizes perseverance and moral struggle, aligning with the Islamic concept of *jihad al-nafs* (self-discipline). The *kawung* motif, derived from palm fruit geometry, represents purity of intention and self-control, while *ceplok* conveys balance and justice ('adl). These motifs embody the principle of tauhid, emphasizing order, discipline, and spiritual balance.

Madura batik is known for its expressive colors and maritime-inspired abstractions. Although inspired by sea life and flora, Madurese artisans stylize these elements into repetitive patterns that avoid explicit figurative imagery. The philosophical foundation of Madura batik emphasizes resilience, courage, and sincerity (*ikhlas*), reflecting the strong spiritual character of Madurese Islamic culture.

Overall, the philosophical meanings embedded in these batik traditions demonstrate how Islamic values can be articulated through non-figurative aesthetics. By avoiding literal depictions of living beings, batik artisans uphold the ethical spirit of Islamic art while transmitting moral teachings through abstract visual language. This approach strengthens batik's role as a medium of Islamic cultural education grounded in the principles of *tauhid*, *amanah*, and *adab*.

3. Intercultural Aesthetics as Multicultural Education

Intercultural aesthetics in batik production represent a form of multicultural education grounded in artistic creativity and cultural dialogue. In the three research sites, batik motifs are not confined to local traditions but are continuously reinterpreted through interaction with global cultural symbols. This phenomenon reflects Banks's (2015) view that multicultural education should encourage learners to engage with cultural diversity while maintaining their own cultural identities.



Figure 1: illustrates the distinctive visual characteristics of batik motifs from Bogor, Yogyakarta, and Madura. Bogor batik emphasizes natural and environmental symbols rendered in abstract forms, Yogyakarta batik represents classical geometric patterns such as parang and kawung that symbolize moral discipline and spiritual balance, while Madura batik demonstrates vibrant coastal aesthetics characterized by expressive colors and stylized organic elements. These non-figurative motifs reflect Islamic aesthetic principles that avoid literal depictions of living beings while

transmitting ethical and cultural values through symbolic visual language. Representative batik motifs from Bogor, Yogyakarta, and Madura. (Source: authors' compilation based on field documentation and publicly available batik pattern references).

In Bogor, batik artisans integrate local symbols such as the kujang monument and tropical flora with elements derived from Chinese and Middle Eastern cultures. These hybrid motifs symbolize openness to cultural exchange while preserving Islamic ethical values. Through this creative process, artisans learn to negotiate cultural boundaries and develop sensitivity toward other traditions, a core objective of multicultural education.

Madura batik illustrates intercultural aesthetics through its bold colors and expressive patterns, often incorporating foreign floral motifs. Although these elements originate outside local culture, artisans reinterpret them in accordance with Madurese cultural philosophy and Islamic values. This reinterpretation process teaches artisans to appreciate cultural diversity without losing their sense of identity. The resulting motifs become visual representations of cultural tolerance and adaptability.

In Yogyakarta, intercultural aesthetics are particularly evident in coastal batik styles, which historically emerged from trade interactions with Arab, Indian, and European communities. Contemporary artisans continue this tradition by combining classical Javanese motifs with modern graphic elements and global visual trends. This dynamic process transforms batik into a living curriculum of multicultural education, exposing learners to historical narratives of cultural exchange.

From an educational perspective, intercultural aesthetics function as a pedagogical tool that promotes critical cultural awareness. Artisans and consumers alike are encouraged to reflect on the origins, meanings, and ethical implications of cultural symbols. Tilaar (2015) emphasizes that education must empower individuals to critically interpret their cultural environment, and batik intercultural aesthetics provide such opportunities. Therefore, batik marketing practices grounded in intercultural aesthetics contribute significantly to the development of multicultural competencies and Islamic ethical awareness in a pluralistic society.

4. Philosophical Meanings of Batik Motifs and Their Integration with Islamic Educational Values

The batik motifs of Bogor, Yogyakarta, and Madura represent not only regional identities but also serve as visual pedagogical instruments that transmit Islamic values through non-figurative aesthetics. In Islamic art tradition, the avoidance of realistic depictions of living beings encourages the use of stylization, geometry, and abstraction as symbolic language. This principle is reflected consistently in the three batik traditions examined in this study.

Batik Bogor is characterized by motifs inspired by natural elements such as leaves, rain patterns, and the symbolic form of the kujang. These elements are rendered in abstract, repetitive patterns rather than in literal forms. Philosophically, Bogor batik emphasizes harmony between humans and nature, reflecting the Qur'anic concept of

humans as *khalifah fi al-ardh* (stewards of the earth). This motif functions as a medium of Islamic environmental education, promoting values of *amanah* (responsibility) and *shukr* (gratitude).

Yogyakarta batik is dominated by classical geometric patterns such as parang, *kawung*, and *ceplok*. The parang motif symbolizes perseverance and moral struggle, aligning with the Islamic concept of jihad *al-nafs* or the inner struggle for self-discipline. Meanwhile, the *kawung* motif reflects purity of intention and self-control, while *ceplok* signifies balance and justice ('*adl*). The symmetry and orderliness of these patterns embody the principle of *tauhid*, emphasizing unity, discipline, and spiritual harmony.

Madura batik is widely known for its vibrant colors and expressive coastal aesthetics. Although inspired by flora and maritime life, Madurese motifs are stylized in abstract forms that avoid literal figurative representation. These motifs convey philosophical meanings of resilience, courage, and sincerity (*ikhlas*), reflecting the spiritual character of Madurese society that values perseverance and trust in divine providence (*tawakkal*).

Overall, the philosophical meanings embedded in these batik motifs demonstrate how cultural artifacts can function as instruments of Islamic education. Through visual symbolism, batik becomes a medium for teaching ethical principles such as *tauhid*, *amanah*, *ikhlas*, and *sabr* in non-formal learning environments. This confirms that batik marketing communication is not merely an economic activity but also a form of community-based Islamic pedagogy that integrates cultural preservation with moral formation.

5. Digital Storytelling and Cultural Literacy

Digital storytelling has emerged as a crucial strategy in transforming batik marketing into an educational communication process. Through social media platforms such as Instagram, Facebook, and WhatsApp Business, batik MSMEs in Bogor, Madura, and Yogyakarta do not merely display product catalogs but also narrate stories about the philosophy of batik motifs, production processes, and the moral values embedded in each design. This narrative-based communication creates a learning environment that allows consumers to acquire cultural knowledge while engaging in commercial interactions.

Cultural literacy refers to the ability to understand, interpret, and appreciate cultural symbols and meanings in social contexts (Banks, 2015). In batik marketing, cultural literacy develops when artisans explain the historical background of motifs, their symbolic relationships to nature, and their spiritual meanings. For example, several batik MSMEs in Yogyakarta actively share stories about royal batik patterns that symbolize humility, social harmony, and devotion to God. These narratives function as micro-lessons in cultural and Islamic education delivered through digital media.

However, the research findings indicate that not all MSMEs have maximized the educational potential of digital platforms. In Bogor and Madura, many batik MSMEs still rely on transactional communication that prioritizes price, discounts, and logistics. Cultural narratives are often absent or marginal, leading to limited engagement and a

superficial consumer understanding. This condition shows that digital technology alone does not guarantee cultural literacy; it must be accompanied by purposeful storytelling strategies.

In contrast, MSMEs such as Hamzah Batik in Yogyakarta demonstrate how digital storytelling can be systematically designed as an educational practice. Their social media content integrates visual aesthetics, short documentaries, and cultural captions that explain the meaning of motifs, the ethical principles of production, and the local wisdom of batik communities. This approach transforms social media into a virtual classroom where consumers become learners who internalize cultural and moral values.

From the perspective of Islamic education, digital storytelling is a form of *da'wah bil-ḥāl*, conveying values through actions, narratives, and exemplary practices rather than doctrinal preaching. By presenting stories of patience, sincerity, and honesty in batik production, artisans serve an educational role, shaping moral awareness and cultural sensitivity among digital audiences. This model of storytelling-based marketing thus contributes to the development of cultural literacy, digital literacy, and Islamic character education simultaneously.

6. Batik Marketing as a Model of Community-Based Islamic Education

The findings of this study indicate that batik marketing practices among MSMEs in Bogor, Madura, and Yogyakarta can be conceptualized as a model of community-based Islamic education. Unlike formal classroom-based learning, batik education takes place in natural social settings where artisans, families, and consumers interact continuously. Through this interaction, values such as honesty, patience, perseverance, mutual respect, and gratitude are transmitted implicitly.

Community-based Islamic education emphasizes learning through experience (*experiential learning*) and social participation. In batik communities, learning occurs when senior artisans mentor younger generations, explain the philosophical meanings of motifs, and demonstrate ethical business practices rooted in Islamic teachings. This process reflects the principle of *ta'lim wa tarbiyah*, in which education is not only the transmission of knowledge but also the cultivation of character (*akhlaq*).

Furthermore, digital platforms have expanded the scope of community-based learning beyond geographical boundaries. Social media allows batik MSMEs to engage in intercultural communication with consumers from different cultural and religious backgrounds. When artisans share stories about the spiritual meanings of batik motifs, production processes, and local wisdom, they perform an educational role that fosters cultural appreciation and religious awareness in the digital public sphere.

This phenomenon aligns with the concept of lifelong learning in Islamic education, which views education as a continuous process that unfolds throughout life and across various social spaces. Batik marketing thus becomes a form of informal pedagogy that integrates cultural preservation, economic empowerment, and the transmission of religious values.

The integration of marketing, education, and community empowerment demonstrates that batik MSMEs are not merely business entities but also educational

agents within society. This perspective strengthens the argument that cultural industries, when managed with ethical and educational orientations, can contribute significantly to the development of Islamic education in contemporary contexts.

7. Educational Implications for Islamic Communication and Da'wah

This study has significant implications for the development of Islamic communication and da'wah in contemporary society. Batik marketing practices that integrate cultural narratives, ethical business values, and digital media literacy illustrate how da'wah can be conducted through creative cultural industries. Instead of relying solely on verbal religious messages, batik MSMEs disseminate Islamic values through visual symbols, storytelling, and ethical interactions with consumers.

From the perspective of Islamic communication, this approach reflects the principle of *da'wah bil-hāl*, namely, preaching through exemplary behavior. Artisans who demonstrate honesty in transactions, patience in production, and humility in communication become living examples of Islamic teachings. This form of da'wah is particularly effective in pluralistic societies where direct religious preaching may face cultural barriers.

Moreover, digital storytelling employed by batik MSMEs expands the reach of da'wah beyond local communities. Social media platforms enable artisans to implicitly communicate Islamic values through culturally accessible, appealing content that appeals to younger generations. This strategy contributes to the development of digital da'wah models that are adaptive to technological change while remaining grounded in Islamic ethics.

These findings suggest that Islamic communication programs in higher education should incorporate cultural industry studies into their curricula. By understanding how cultural products function as educational and da'wah media, students of Islamic communication can develop innovative strategies that combine creativity, technology, and religious values.

8. Theoretical Framework of Islamic Education in Cultural Industries

Islamic education is not limited to formal instructional settings but encompasses all processes of value transmission that shape human character (*tarbiyah al-akhlaq*). Al-Attas (1980) conceptualizes Islamic education as the instillation of adab, which refers to the recognition and acknowledgement of the proper place of all things in the order of creation. In this perspective, cultural practices such as batik production and marketing are educational when they cultivate ethical awareness, discipline, humility, and spiritual consciousness.

Furthermore, Islamic education is closely related to the concept of *insan kamil* (the holistic human being), which integrates intellectual, spiritual, and social dimensions (Nasr, 1996). The process of learning in batik communities reflects this holistic approach. Artisans are not merely trained to master technical skills but are also guided to internalize moral values such as sincerity (*ikhlas*), patience (*sabr*), trustworthiness (*amanah*), and gratitude (*shukr*). These values are transmitted through daily practices and mentoring, which align with the principles of Islamic pedagogy.

Zubaedi (2011) emphasizes that community-based education is an effective model for moral development because it situates learning within real-life contexts. In batik MSMEs, learning occurs through participation, observation, and shared cultural experiences, which corresponds to the concept of *ta'lim wa tarbiyah* in Islamic education. This model strengthens character formation through social interaction rather than abstract instruction.

From the perspective of critical Islamic pedagogy, Tilaar (2015) argues that education should empower learners to engage critically and constructively with their cultural environment. Batik marketing practices that integrate intercultural aesthetics and digital storytelling offer learners opportunities to interpret cultural symbols, negotiate meanings, and communicate Islamic values creatively in the digital sphere.

Thus, batik marketing strategies function as a pedagogical space in which Islamic education is enacted through cultural production, ethical communication, and community empowerment. This framework demonstrates that cultural industries can serve as alternative learning environments that support the objectives of Islamic education in the era of globalization.

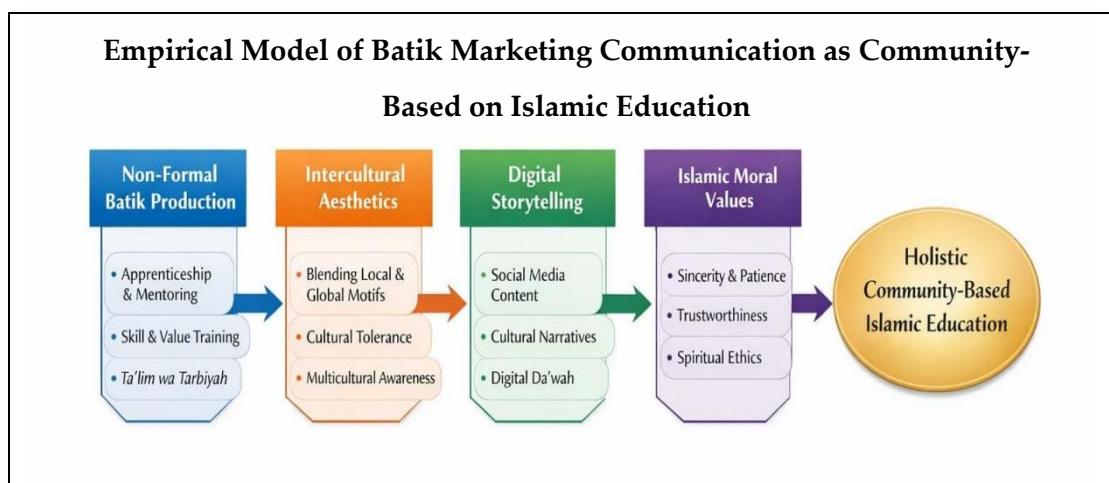


Figure 2: presents an empirical model derived from field findings in Bogor, Madura, and Yogyakarta. The model shows that batik marketing communication operates through four interconnected dimensions: non-formal batik production, intercultural aesthetics, digital storytelling, and Islamic moral values. Each dimension emerged from qualitative data obtained through interviews, observations, and documentation. Together, these dimensions form a holistic system in which marketing practices function as processes of community-based Islamic education.

This model was developed through data reduction, categorization, and thematic analysis. The four dimensions represent dominant patterns identified across the three research sites. For example, apprenticeship practices and value transmission were consistently observed in batik production, while digital storytelling on social media

played a significant role in communicating cultural and Islamic values. These empirical patterns support the argument that batik marketing communication constitutes an educational practice embedded in everyday economic activities.

Figure 2 illustrates a conceptual model that explains how batik marketing practices among MSMEs in Bogor, Madura, and Yogyakarta operate as a form of community-based Islamic education. The model consists of four interconnected pillars that collectively shape holistic learning processes within batik communities.

The first pillar, *Non-Formal Batik Production*, emphasizes the apprenticeship system in which knowledge is transmitted through mentoring relationships between senior and junior artisans. Learning occurs through observation, imitation, and continuous practice, reflecting the Islamic educational principles of *ta'lim* (knowledge transmission) and *tarbiyah* (character formation). This stage functions as the foundational layer where technical skills and moral values are simultaneously cultivated.

The second pillar, *Intercultural Aesthetics*, represents the integration of local and global cultural elements in batik motifs. Through this process, artisans are encouraged to reinterpret traditional patterns while engaging with multicultural influences. This creative interaction fosters cultural tolerance, multicultural awareness, and critical cultural reflection, aligning batik production with the objectives of multicultural education.

The third pillar, *Digital Storytelling*, highlights the transformation of batik marketing into a digital educational space. By using social media platforms to narrate the philosophical meanings of motifs, production processes, and cultural histories, artisans serve an educational role in the digital public sphere. This practice strengthens cultural literacy and serves as a form of digital da'wah, disseminating Islamic values in contemporary contexts.

The fourth pillar, *Islamic Moral Values*, underlines the ethical foundation of the entire model. Values such as sincerity (*ikhlas*), patience (*sabr*), trustworthiness (*amanah*), and spiritual responsibility are embedded in every stage of batik production and marketing. These values ensure that economic activities remain aligned with Islamic ethical principles.

The arrows in the model indicate a dynamic and integrative process in which each pillar contributes to the central outcome: *Holistic Community-Based Islamic Education*. The figure demonstrates that batik marketing is not merely an economic activity but a multidimensional educational system that integrates cultural preservation, digital literacy, and Islamic moral formation within community-based learning environments.

8. Practical Implications For Islamic Education And Msme Development

This study provides practical implications for Islamic education and community empowerment. First, batik MSMEs can be positioned as alternative learning centers that support character education through non-formal mentoring systems. Educational institutions may collaborate with batik communities to develop experiential learning programs that integrate cultural heritage with Islamic values.

Second, training programs for MSME actors should incorporate digital storytelling skills into Islamic communication strategies. This will enable artisans to function not only as producers but also as cultural educators in the digital sphere.

Third, policymakers and educational practitioners are encouraged to recognize cultural industries as strategic partners in strengthening community-based Islamic education, especially in rural and semi-urban areas.

9. LIMITATIONS AND FUTURE RESEARCH

This research is limited to qualitative data from three regions and does not measure the long-term educational impact of batik marketing on learners. Future studies may employ mixed-methods or experimental designs to examine how culturally grounded marketing strategies influence the development of Islamic character among youth and community learners.

D. CONCLUSION

This study concludes that batik marketing strategies implemented by MSMEs in Bogor, Madura, and Yogyakarta function not merely as commercial activities but as integrated processes of cultural and Islamic education. Batik production serves as a form of non-formal learning in which technical skills are developed alongside moral values such as sincerity (*ikhlas*), patience (*sabr*), trustworthiness (*amanah*), and gratitude (*shukr*). These values are transmitted through mentoring relationships, daily work ethics, and community interactions that reflect the Islamic principles of *ta'lim* and *tarbiyah*.

Furthermore, the development of intercultural aesthetics in batik motifs represents a practical model of multicultural education. Through the creative integration of local and global cultural symbols, batik artisans cultivate cultural openness, tolerance, and critical awareness while maintaining Islamic ethical foundations. This process enables batik communities to engage with cultural diversity without losing their identity.

The study also demonstrates that digital storytelling transforms batik marketing into a medium of cultural literacy and digital da'wah. By narrating the philosophical and spiritual meanings of batik motifs on social media, artisans serve an educational role, enhancing cultural understanding and moral awareness among consumers in the digital public sphere.

Overall, this research highlights that batik MSMEs act as community-based educational agents that integrate cultural preservation, economic empowerment, and Islamic education. Therefore, batik marketing strategies grounded in cultural values and Islamic pedagogical principles offer a sustainable model of community-based education and da'wah that is relevant to the challenges of globalization and digital transformation.

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