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Systematic Literature Review: Batik Tourism as a Strategy to Strengthen Sustainable Business Tourism

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ABSTRACT

Batik is one of Indonesia's cultural heritage that has high aesthetic, social, and economic value. Margacinta and Kondangjajar villages in Cijulang District, Pangandaran Regency, have the potential of Kodja batik that can be developed not only as a cultural attraction but also as a creative economy product that supports sustainable business tourism. This research aims to formulate batik tourism planning that is able to strengthen the sustainable business-based tourism sector. This research method uses the Systematic Literature Review (SLR) approach by examining various relevant previous studies related to the development of batik tourism, sustainable business tourism, and creative economy in local and national contexts. The findings of this literature review are presented further in the Results and Discussion section to identify patterns, opportunities, and challenges in the development of batik tourism as part of sustainable business tourism. The design of a sustainable batik tourism business model is directed at the development of batik tourism clusters that are integrated with Pangandaran natural destinations, so as to provide added value to the local economy, preserve batik culture, and create valuable tourism experiences for visitors.

Keywords: *batik tourism, business tourism, sustainability, creative economy, pentahelix*

INTRODUCTION

Sustainable business tourism is one of the destination development strategies that combines economic, social, and cultural values in an integrated manner (Yoeti, 2016). In the era of the creative economy, cultural tourism such as batik not only functions as a tourist attraction, but also as a business commodity that is able to improve the welfare of the local community. Batik, as an Indonesian cultural heritage recognized by UNESCO since October 2, 2009, has historical, philosophical, and economic value through the creative industry (Ministry of Tourism and Creative Economy, 2020).

Pangandaran Regency is known as a natural tourist destination, but it has cultural richness that has not been fully optimized, one of which is Batik Kodja which developed in Margacinta and Kondangjajar Villages, Cililang District. Kodja batik has more than ten distinctive motifs inspired by the natural potential of the

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sea, such as tiger shrimp motifs, ocean marlin, and marlin stars (Putra et al., 2024). These motifs not only represent local identity, but also have unique market potential as a product of the creative economy.

In the context of business tourism, batik tourism can be developed as cultural business tourism that not only highlights educational and cultural values, but also opens up business opportunities through the sale of batik products, batik workshops, thematic festivals, and thematic tour packages that are integrated with other destinations. Thus, batik tourism can create sustainable economic added value for artisans, the community, and tourism stakeholders (Kinari & Yudhiasta, 2024). However, the development of batik tourism in Pangandaran still faces challenges. Accessibility infrastructure and amenities are not optimal, digital promotion is still limited, and collaboration between stakeholders has not been maximized (Nuraini et al., 2024). Structured batik tourism planning is needed to make it a part of sustainable business tourism.

Based on this background, this research is focused on one main problem formulation related to How can the potential of batik tourism in Margacinta and Kondangjajar Villages be developed as sustainable business tourism? This research aims to identify the potential of batik tourism business and formulate a strategic plan for its development as part of a sustainable business tourism model based on local culture.

LITERATURE REVIEW

a. Batik Tourism as a Cultural Product and Creative Economy

Batik is one of the intangible cultural heritage that has been recognized by UNESCO and has high cultural and economic value (UNESCO, 2009; Ministry of Tourism and Creative Economy, 2020). As part of the creative economy, batik is not only a symbol of national cultural identity but also opens up opportunities for local economic development, especially in traditional batik-producing areas.

In the context of tourism, batik has great potential to be developed as the main attraction in cultural tourism packages. The tourist experiences offered can be in the form of visits to batik galleries, batik workshops, and batik festivals that are able to attract domestic and foreign tourists (Putra et al., 2024). Leonard and Siwi (2022) emphasized that the development of batik tourism areas with an ecological architecture approach is able to create spaces that are not only functional and aesthetic but also support social interaction and environmental conservation.

A study by Vachhani (2024) also shows that handicraft-based tourism activities such as batik can have a significant economic impact, especially in women's empowerment, job creation, and strengthening local communities. On the other hand, Kinari and Yudhiasta (2024) show that the synergy between the creative industry and the development of cultural tourism such as batik also increases the added value of products through branding and storytelling.

The development of batik tourism has been implemented in various regions such as Lasem, Pekalongan, and Yogyakarta with an integrative strategy between production, education, and tourism promotion (Nafidah et al., 2021; Leonard & Siwi, 2022). This approach strengthens local cultural identity while expanding the traditional batik market network in a global context.

b. The Concept of Sustainable Business Tourism

Sustainable business tourism is a form of tourism development that relies on the principle of balance between economic, social, and environmental aspects (Wijijayanti et al., 2023). This concept not only aims to increase economic profits, but also pays attention to cultural preservation, empowerment of local communities, and protection of natural resources used as tourist attractions (Cahyaningsih et al., 2023).

In the context of cultural tourism such as batik, a sustainable approach is important so that tourism management is not only oriented towards commercialization, but also prioritizes the value of education, conservation, and sustainability of local batik production. Vachhani (2024) stated that tourism that is integrated with environmentally friendly and community-based practices is able to provide long-term benefits for local communities, including in improving the quality of infrastructure and economic regeneration.

According to Putra et al. (2024), the principle of sustainability in cultural tourism includes three main aspects: (1) production sustainability by maintaining the quality and continuity of local batik motifs, (2) economic sustainability by opening market access and job opportunities, and (3) social sustainability—through batik education for the younger generation. These three aspects must be carried out in an integrated manner so that batik tourism is not only a momentary trend, but also a creative economy system that is resilient and adaptive to the changing times. Another study by Nafidah et al. (2021) also emphasized that *the community-based tourism* (CBT) approach plays an important role in ensuring social and cultural sustainability in rural tourism. By involving local communities as the main actors in planning, implementing, and supervising tourism activities, the sustainability of tourism businesses can be maintained in an inclusive manner.

Thus, batik tourism as part of business tourism must be framed in a sustainable strategy that considers socio-cultural, economic, and environmental aspects in order to have a positive long-term impact on the local community and destination ecosystem.

c. Pentahelix Collaboration Model in Tourism

The pentahelix collaboration model is a strategic approach to sustainable tourism development that involves five main elements: government, academia, business people, communities, and the media (Nuraini et al., 2024). This collaboration is believed to be able to create synergy between actors in the management of complex and dynamic tourism destinations, including in the development of cultural-based tourism such as batik.

The government plays a role in creating regulations, funding, and facilitation of basic infrastructure to support tourism activities. Academics contribute through research and mentoring of data-driven programs. Business people are responsible for designing and running business activities, both in batik production and marketing of tourism products and services. Local communities are the main actors and owners of cultural values that are at the core of tourist attractions, while the media plays a role in promoting and shaping the image of destinations (Wijijayanti et al., 2023; Sukanti et al., 2023).

In the development of batik tourism, the pentahelix approach is very important so that there is no domination of one party, especially business people, who can risk exploiting local cultural values without providing commensurate benefits to the community. Leonard and Siwi (2022) emphasized that the success of the development of batik tourism areas is highly dependent on active community involvement and cross-sector policy support.

Putra et al. (2024) show that the assistance of green industries and the construction of tourist facilities in Malon Batik Village was successfully carried out thanks to strong cross-sector synergy between universities, local governments, micro business actors, and the batik community. This shows that the pentahelix model can be an effective framework in realizing sustainable batik tourism and oriented towards local empowerment.

The application of the pentahelix model also provides an opportunity to strengthen destination branding through communication strategies involving digital media and inter-community networks (Nafidah et al., 2021). With balanced collaboration, batik tourism not only develops as an economic activity, but also as a participatory and inclusive cultural preservation movement.

d. Studies Related to Cultural Tourism and Tourism Villages

Cultural tourism and the development of tourism villages are the main strategies in preserving cultural heritage and improving the welfare of local communities. In the context of batik tourism, this approach provides space for the community to maintain the practice of batik while receiving economic benefits from the tourism sector. Prandodo and Mustikarani (2024) emphasized that the development of tourism villages based on local wisdom provides added value through the preservation of traditions, cultural promotion, and the improvement of authentic tourism experiences.

A study by Kinari and Yudhiasta (2024) on the development of cultural tourism based on the Batik Samin creative industry in Bojonegoro shows that the success of the initiative is determined by the existence of training, active community involvement, and the use of technology for marketing. This supports the findings of Sukanti et al. (2023) who state that successful development of tourism villages requires a holistic approach that includes cultural potential, infrastructure readiness, and collaboration between stakeholders.

Furthermore, research by Wijijayanti et al. (2023) used a *systematic literature review* (SLR) approach to examine the role of rural tourism in sustainable development. They found that the involvement of local communities as the main actors and the existence of a *community-based tourism* (CBT) approach are the keys to success. Cultural tourism such as batik is very suitable to be integrated in the CBT model because it has educational content, historical value, and strong visual appeal. The development of village-based cultural tourism has also proven to be effective in increasing the attractiveness of destinations and extending the length of stay of tourists (Leonard & Siwi, 2022). With interactive tourist attractions such as learning batik, tourists are not only passive observers, but also active participants in cultural activities, thus creating a meaningful tourist experience (Nafidah et al., 2021).

From these studies, it can be concluded that batik tourism has great potential to be developed within the framework of sustainable tourism villages, especially in areas such as Margacinta and Kondangjajar which have cultural richness and an active local batik community. A community-centered approach, supported by technology and cross-sector collaboration, is a key factor in ensuring.

METHOD

This study uses *the Systematic Literature Review* (SLR) approach to review the literature related to the development of batik tourism in the context of sustainable business tourism. SLRs were chosen because they are able to identify patterns, themes, and gaps in relevant research in a systematic and structured manner (Snyder, 2019). Data was collected from national and international indexed scientific journal articles, with inclusion criteria in the form of: (1) published in 2021–2024, (2) relevant to the theme of batik tourism, tourism villages, sustainability, and creative economy. Articles were obtained through searches with keywords such as "batik tourism", "*sustainable tourism*", and "tourist village" in databases such as Google Scholar, DOAJ, and SINTA. A total of 10 articles that met the criteria were analyzed using a thematic content approach to identify strategies, challenges, and opportunities in the development of sustainable batik tourism at the local level.

RESULTS AND DISCUSSION

Results

The results of this literature review were obtained through the analysis of 10 selected scientific articles relevant to the topic of batik tourism and sustainable business tourism. The analysis process yielded three main thematic themes, namely:

1. **The potential of batik tourism as a cultural attraction and a sustainable economy**
   Several studies have underlined that batik tourism can increase people's income, strengthen local cultural identity, and expand the market for batik products through tourist visits (Putra et al., 2024; Leonard & Siwi, 2022).
2. **The importance of multi-stakeholder collaboration (pentahelix)**

The results of the study show that successful development of batik tourism is always supported by the collaboration of the government, academics, business actors, the community, and the media in planning and implementation (Nuraini et al., 2024; Wijijayanti et al., 2023).

3. **Tourism village-based strategy and community empowerment**
   Batik tourism is most effective when developed within the framework of tourism villages, with a community-based tourism approach that encourages active community participation (Prandodo & Mustikarani, 2024; Nafidah et al., 2021).

Table 1. Synthesis of Findings of Articles Related to Batik Tourism and Sustainability

YES	AUTHOR & YEAR	STUDY FOCUS	RELEVANCE TO SUSTAINABLE BATIK TOURISM
1	Putra et al. (2024)	Green industry and tourism facilities of Batik Village	Improving the quality of batik and local income
2	Leonard & Siwi (2022)	Ecological architecture of batik village	Integration of education and environment-based batik tourism
3	Wijijayanti et al. (2023)	Rural tourism and sustainable development	Community-based strategy
4	Sukanti et al. (2023)	The Cultural Potential of Sukowilangun Village	Local participation and cultural preservation
5	Prandodo & Mustikarani (2024)	Tourism village and local wisdom	The power of culture in creative tourism
6	Nuraini et al. (2024)	Pentahelix collaboration in the development of tourism villages	Stakeholder synergy for sustainability
7	Kinari & Yudhiasta (2024)	Samin Batik Tour	Digital empowerment & promotion

8	Vachhani (2024)	Sustainable tourism practices	Women's empowerment & environmental sustainability
9	Saputra (2024)	Environmental and economic balance	Integration of social-environmental dimensions
10	Nafidah et al. (2021)	The role of CBT in tourism villages	Local social & economic strengthening

Discussion

The results of the literature review show that the development of batik tourism in Margacinta and Kondangjajar Villages has a strong theoretical and empirical foundation to be directed to a sustainable business tourism model. First, the potential of Kodja batik as a local product is very promising to be used as a tourist attraction, especially if packaged in an educational and creative tourism concept. This is also supported by the trend of tourists looking for authentic cultural experiences (Leonard & Siwi, 2022; Vachhani, 2024).

Second, the success of batik tourism development is highly dependent on the pentahelix collaboration model. The role of local governments, local business actors (batik MSMEs), academics, creative communities, and the media must be designed in an integrated planning and promotion system. Nuraini et al. (2024) and Kinari & Yudhiasta (2024) emphasized that this kind of collaboration not only increases the effectiveness of the program, but also ensures social and economic sustainability.

Third, community-based approaches such as community-based tourism are a solution to increase the sense of ownership and active participation of residents in the development of batik tourism. A well-managed tourism village can encourage the emergence of new business actors, skills training, and even the regeneration of batik artisans. This strategy is in line with the findings of Nafidah et al. (2021) that community empowerment promotes social regeneration and cultural preservation.

Thus, the batik tourism approach is not only an object of cultural preservation, but also as a strategic tool for sustainable local economic development, especially in rural areas such as Margacinta and Kondangjajar.

CONCLUSION

The results of this systematic study show that batik tourism has great potential to be developed as part of sustainable business tourism, especially in Margacinta and Kondangjajar Villages. Batik Kodja as a local cultural heritage not only contains aesthetic values and regional identity, but also opens up economic opportunities through creative industries, educational tourism, and strengthening tourist villages. The success of sustainable batik tourism development relies on three main pillars: (1) optimizing the potential of local culture as a tourist attraction, (2) implementing pentahelix collaboration that actively involves all

stakeholders, and (3) Strengthening community empowerment through tourism village–based initiatives. These three strategies need to be designed in an integrated manner to create an inclusive, competitive, and sustainable tourism ecosystem.

Thus, batik tourism can be an important instrument in the transformation of the local economy based on culture, as well as make a real contribution to realizing the sustainable development goals (SDGs) in the tourism sector.

Research Implications

This research has both theoretical and practical implications. Theoretically, this study reinforces the understanding that batik tourism can be an integral part of sustainable business tourism through a collaborative and community-based approach. This study also confirms the relevance of the *Systematic Literature Review* (SLR) approach in formulating a tourism planning model based on local culture. Practically, the results of the research can be used by local governments, MSME actors, and tourism village managers in developing an integrated batik tourism development strategy, especially through strengthening pentahelix collaboration, providing educational infrastructure, digital promotion, and creating thematic tour packages that support the local creative economy.

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