

Krebet Wood Craft as a Global Educational Media: The Interaction of Cultural Values and Community Empowerment

^{1*}Fery Setyaningrum, ²Eko Haryanto, ³Muh. Ibban Syarif, ⁴Ponimin, ⁵Sagaf Faozata Adzkia
Universitas Negeri Semarang, Jawa Tengah, Indonesia
Institut Seni Indonesia, Yogyakarta, Indonesia



DOI: <https://doi.org/10.46245/ijorer.v7i4.1090>

Sections Info

Article history:

Submitted: September 07, 2025

Final Revised: May 05, 2026

Accepted: May 25, 2026

Published: July 25, 2026

Keywords:

Wood Crafts; Global Education;
Cultural Values; Community
Empowerment



ABSTRACT

Objective: This study aims to analyze the role of Krebet Wood Craft as a global educational medium that not only functions as a local product, but also as a means of interaction between cultural values and community empowerment. **Method:** This research used a qualitative method with a case study approach in Krebet Tourism Village, Bantul. Data were collected through participant observation, in-depth interviews with artisans, tourists, students, and stakeholders, document analysis in the form of archives and media publications, and focus group discussions (FGDs). Data validity was obtained through triangulation of sources and techniques. **Results:** Krebet Wood Craft has entered the global flow through ethnoscape (mobility of tourists, students, and researchers), mediascape (media coverage and representation), technoscape (digitalization of marketing and production innovation), finanscape (global market access and creative economic opportunities), ideoscape (exchange of cultural values and ideas of sustainability). Wood craft becomes a means of participatory learning based on real experience, participants not only observe, but also directly involved in the creative process (Dewey). Wood batik skills function as cultural capital that strengthens the socio-economic position of craftsmen and makes Krebet a field of multi-party interaction. **Novelty:** The novelty of this study lies in the integration of three theoretical frameworks within a single case study global cultural flows, cultural capital, and experiential learning with a particular emphasis on the ethnoscape dimension. This study demonstrates that the mobility of cross-cultural actors, including tourists, students, and researchers, functions not merely as context but as a key mechanism shaping learning processes and cultural exchange within Krebet Wood Craft. This integration highlights that Krebet Wood Craft is not only an artistic product, but also a dynamic cross-cultural educational medium and a model for sustainable tourism villages rooted in local culture with a global orientation.

INTRODUCTION

In the midst of the rapid flow of globalization, local art and culture face a serious challenge: how to remain relevant without losing identity. Urban art, as described by, reflects the pragmatic, materialistic, and hedonistic dynamics of urban life that are increasingly dominated by capitalistic logic. Humanitarian values and local wisdom have the potential to be reduced to mere commodities, so a preservation strategy is needed that is able to integrate traditional values with educational and participatory approaches on a global scale. Craft art is one of the branches of fine art, which emphasizes technical skills, functionality, and aesthetics (Irfan., 2025).

Craft arts, especially wood crafts, have a strategic role in bridging tradition with the demands of the times. Wood crafts do not simply produce functional objects, but combine technical skills, aesthetic expression, and cultural values that are passed down from generation to generation (Rispu 2012). In Krebet Hamlet, Bantul, Yogyakarta, batik wood crafts have developed into a distinctive local identity. Technical innovations such as carving, cukit, sungging, and coloring not only enrich the visual of the product, but also

become an educational medium that is full of cultural meaning (Sudarma, et al, 2019) This creative process allows learners, tourists, and the international community to understand local values through hands-on experience. The integration of character education values is primarily related to domains that are based on local local culture (*Lokal Culture*), this phenomenon is interesting to follow up on (Kasyan, 2020).

The experiential education approach, as stated by (Dewey, 2025), emphasizes continuity and interaction between students and their social environment. Wooden batik activities in Krebet are in line with this principle because they present contextual, creative, and collaborative learning. Students not only hone technical skills, but also understand the cultural philosophy behind the work produced, as well as see its impact on the economic empowerment of the local community. Community-based and experiential education are two emancipatory approaches that reflect John Dewey's view of relevant and practical education. Dewey argued that education should be connected to the everyday lives of learners and encourage direct experience, thereby creating a broader and more relevant social context for learning. This aligns with research by (Dholakia & Hartman, 2023) which states that the critical service learning model is an effective approach to integrating learning with societal demands, particularly in the health sector. This model engages students in a social transformation process aimed at addressing injustice and inequality in society. This aligns with Dewey's view, which emphasizes the importance of student involvement in social issues to build awareness of social responsibility. In woodcraft practices, particularly wood batik crafts in Krebet, the learning process does not stop at mastering technical skills alone but extends to social experiences that connect students with the economic, cultural, and sustainable realities of the artisan community. The involvement of students, pupils, and tourists in wood batik activities, workshops, and production assistance reflects a form of service learning oriented towards empowering local communities. Sejalan dengan pandangan Dewey mengenai pentingnya keterlibatan peserta didik dalam isu-isu sosial, kriya kayu berfungsi sebagai medium pembelajaran berbasis pengalaman yang menumbuhkan kesadaran akan tanggung jawab sosial. Melalui interaksi langsung dengan perajin, peserta didik memahami ketimpangan akses pasar, tantangan regenerasi perajin, serta isu keberlanjutan sumber daya kayu dan lingkungan. Dalam kerangka critical service-learning, aktivitas kriya kayu tidak hanya berkontribusi pada peningkatan kompetensi kreatif peserta didik, tetapi juga mendukung upaya mengatasi ketidakadilan sosial dan ekonomi melalui penguatan ekonomi kreatif berbasis budaya lokal. Dengan demikian, kriya kayu dapat dipahami sebagai ruang pedagogis yang mengintegrasikan pembelajaran, pelayanan sosial, dan transformasi budaya secara simultan. The creative economy developed is part of its efforts to maintain local wisdom through the empowerment of existing local potential, both natural resources and human resources (Susanti, 2024).

The current discourse on global education increasingly emphasizes the integration of experiential learning, socio-cultural context, and community empowerment. From the perspective of experiential education, as proposed by Dewey, learning becomes more meaningful when learners are directly engaged in real-world practices relevant to their lives. In line with this view. Low (2023) adds the need for education that considers social and cultural realities, providing students with opportunities to develop critical skills through experience. By engaging students in real-world problems through experiential

education, they acquire not only knowledge but also the skills necessary to contribute positively to society.

Within this framework, culture-based craft practices can function as contextual and transformative learning media. Craft is not merely an artistic activity, but also a space where knowledge, cultural values, and socio-economic dynamics intersect. As such, it provides opportunities for learners to engage with real-world issues while developing both technical and critical skills.

Krebet wood craft represents a concrete example of this integration. Through activities such as wood batik production, workshops, and cross-cultural collaborations, it offers a learning experience that connects technical skills, aesthetic understanding, and local cultural values. Participants are not only involved in the making process, but also in understanding cultural philosophies, sustainability, and issues of community economic empowerment.

Furthermore, Krebet wood craft functions as a medium of cultural exchange that bridges local and global contexts. This interaction enriches the learning experience while simultaneously contributing to the strengthening of the socio-economic position of local artisans. Therefore, Krebet wood craft can be understood as a model of global education rooted in local culture, highlighting its role as a medium for transformative learning and community empowerment. Globalization demands the preservation of a culture that is not only conservative, but also participatory and educational. Kriya Kayu Krebet has become a cross-cultural educational medium that is of interest to local communities, academics, and international students. This activity creates dynamic interactions between artisans, students, the community, and the global market, thereby strengthening the position of crafts as part of a sustainable creative economy. Activities that create a dynamic between artisans, students, the community, and the global market, thus making ideas and creativity the main resources to create value-added products and increase competitiveness at the local and global levels (Amsari, et al. 2023). Facing the export market through a developed and systematic process, by developing a business network (Networking) and strategies that can penetrate the international export market. The market is full of competition between foreign businesses, therefore the operational strategy is applied in countries with export objectives (Fauziah, 2022).

Previous studies on Krebet wood crafts tend to focus on technical aspects of production (Sudarma et al., 2019), product marketing (Zuriyah, Eskak, and Salma 2022) or the role of the creative economy (Ponimin 2022). However, there is a research gap in examining the role of wood crafts as a global educational medium that simultaneously integrates local cultural values and community empowerment. In fact, the experiential education approach as formulated by Dewey offers a relevant framework for linking technical skills, cultural awareness, and the economic strengthening of communities. Learning through the experience of observing, creating, enjoying, knowing, understanding, sympathizing, empathizing, caring and tolerant of cultural diversity, processes and works (Fauziah, 2022).

In contrast to previous studies that generally separate the discussion between the technical aspects of crafts, cultural preservation, and economic empowerment, this study offers an integrated approach that positions Kriya Kayu Krebet as a living heritage as well as a cross-cultural educational platform. The novelty of this research lies in the experiential integrative model (*Experience-Based Integrative Model*) that connects technical

skills of crafts, internalization of local cultural values, and strengthening the economic capacity of communities in one global education framework. This approach not only expands the relevance of wood crafts in the realm of education and the creative economy, but also presents a theoretical contribution in the study of culture-based education, as well as a practical contribution to adaptive and sustainable cultural heritage preservation strategies in the era of globalization. Therefore, this study aims to analyze the role of Krebet Wood Crafts as a global educational medium that not only functions as a local product, but also as a means of interaction between cultural values and community empowerment.

RESEARCH METHOD

Research Design

This study employed a qualitative research design using a case study approach, focusing on the interaction between cultural values and community empowerment through Krebet woodcraft as a medium of global education. This approach was selected to enable an in-depth exploration of contextual learning activities occurring in Krebet Tourism Village, Bantul.

Participants

Research participants were purposively selected, including tourism village managers, woodcraft artisans, teachers and students, facilitators and trainees from the Department of Tourism and Creative Economy of Merauke, as well as lecturers and students from Afghanistan.

Instruments

Data were collected using several instruments, including semi-structured interview guides, observation protocols for non-participant observation, and documentation sheets for collecting archival data and social media content (e.g., Instagram). The interview guide consisted of open-ended questions focusing on learning experiences, cultural values, and community empowerment processes.

Procedures

The research was conducted in Krebet Hamlet, Pajangan District, Bantul Regency, Special Region of Yogyakarta, with data collected across several woodcraft studios. Data collection involved non-participant observation of learning activities, semi-structured interviews with key informants (lasting approximately 45-90 minutes), and documentation of relevant materials such as activity archives and media publications. Data analysis followed the interactive model of Miles and Huberman, which includes data reduction, data display, and conclusion drawing and verification. To enhance data validity, source and methodological triangulation were applied.

Data analysis was conducted using the Miles and Huberman model, which includes data reduction, data presentation, and drawing and verifying conclusions to ensure the validity of the findings. To minimize observer bias, this study employed a systematic reflexive approach. The researcher maintained a reflexive journal throughout the research process to document initial assumptions, personal perspectives, and potential interpretive tendencies during field observation. In addition, a positionality statement was developed to critically acknowledge the researcher's academic background in art education and its possible influence on data interpretation.

Reflexivity was further strengthened through peer debriefing with academic colleagues to examine the consistency of interpretations and reduce subjectivity in the analysis. An audit trail was also maintained to systematically document decisions made during data collection and analysis, ensuring transparency and traceability.

As a non-participant observer, the researcher did not directly engage in the learning activities but instead systematically observed interactions occurring in the field. To maintain analytical rigor, field notes were explicitly separated into descriptive accounts and analytical interpretations. Through these reflexive strategies, potential observer bias was continuously identified and minimized, thereby enhancing the credibility and trustworthiness of the research findings.

RESULTS AND DISCUSSION

Results

In Appadurai's perspective, Krebet wood crafts not only function as local products, but also enter the global flow through ethnoscape (mobility of tourists and researchers), technoscape (marketing digitization), mediascape (representation in the media), and ideoscape (exchange of cultural values). This global trend provides space for wood crafts to be recognized across countries. In line with that, Dewey emphasized that the learning process will be more meaningful through *learning by doing*. Krebet wood craft is a global educational medium that presents a hands-on practice-based learning experience, where tourists, students, and the global community not only observe, but also create. Thus, wood crafts became a meeting point between the currents of cultural globalization (Appadurai, 1996) and experiential participatory education (Dewey, 2025), which at the same time strengthens the sustainability of the Krebet tourism village as a space for cultural interaction and cross-national learning.

In Appadurai's perspective, Krebet wood crafts not only function as local products, but also operate within global cultural flows through ethnoscape (mobility of tourists and researchers), technoscape (marketing digitization), mediascape (media representation), and ideoscape (exchange of cultural values). This positioning enables Krebet woodcraft to gain transnational recognition while remaining rooted in local cultural practices.

In relation to learning processes, Dewey emphasizes that meaningful education emerges through learning by doing. This is further aligned with the concept of critical service learning, where participants engage not only in practical activities but also in reflective processes related to social and cultural contexts. In Krebet, woodcraft activities function as a global educational medium that provides hands-on, practice-based learning experiences in which participants actively engage in the production process.

Empirical findings from interviews indicate that this engagement generates tangible learning outcomes. For example, several students reported that direct involvement in wood batik activities enhanced their understanding of local cultural values and increased their awareness of the socio-economic challenges faced by artisans. One participant stated that "the experience of working directly with artisans helped me understand that craft is not only about making products, but also about sustaining cultural identity and community livelihoods." Others highlighted the development of practical skills alongside critical reflection on sustainability and cultural preservation.

These findings demonstrate that Krebet woodcraft not only facilitates experiential learning but also embodies elements of critical service learning, where participants

connect hands-on practice with social awareness and cultural reflection. Thus, woodcraft becomes a meeting point between global cultural flows (Appadurai) and participatory, reflective education (Dewey) while simultaneously strengthening the sustainability of Krebet Tourism Village as a space for cultural interaction and cross-national learning.

Table 1. Findings of Wood Crafts as Global Educational Media
 (Cultural Globalization and Learning through *Learning By Doing*)

Concept	Findings	Activities
Ethnoscape	The mobility of people (tourists, students, students, researchers) brings wooden crafts to the global space	Cultural exchange programs with foreign universities. The number of foreign students/researchers who did field studies in Krebet.
Mediascape	The media spreads the narrative of wood crafts as a global culture.	Local & international media coverage. Collaborations with films, documentaries, or influencers.
Technoscape	Digital technology expands the reach of wood crafts	website, and social media for marketing. Production of educational content (videos, e-books, collaboration and craft VR development). The use of digital platforms has improved efficiency by enabling wider market access beyond local visitors, reducing dependency on physical tourism. Additionally, digital learning materials such as videos and e-books allow repeated access without requiring continuous instructor presence, thereby increasing time efficiency in the learning process. The existence of a batik stove makes the batik making process faster
Financescape	access to cooperative and private capital, financial flows from tourism, new financial flows of digital payment systems, the existence of profit distribution	cooperative capital, payment via QRIS, export of Krebet crafts through e-commerce. The sales results are not only received by artisans, but also divided into collectors, art galleries, and marketing agents.
Ideoscape	The value of preserving local culture and creativity is exchanged for global ideas	Wooden craft workshop with the theme of sustainability and culture. Wood craft materials are included in the educational curriculum.
Learning by Doing	Experiential craft education strengthens cross-cultural learning.	Number of participants in the hands-on practical workshop. School/university collaboration with craftsmen.
Experiential Learning	Tourists & students learn culture through the practice of wood crafts, not just observation.	Experiential educational tour packages. Testimonials/works of workshop participants (craft products).
Social Interaction	Learning woodcraft fosters cultural dialogue between local and global communities.	International discussions, seminars, or exhibitions in Krebet. - Local-global arts and culture research collaboration.

Krebet Wood Craft functions as cultural capital, reflected in wood batik skills, recognition of distinctive motifs, and various awards obtained. The mobility of cultural capital is evident through participation in international workshops, global exhibitions, the involvement of foreign educational institutions, and cross-border sales. Habitus transformation occurs through the adaptation of traditions to a global context, including design collaborations with young designers and innovations in production techniques.

However, the process of regeneration reveals a significant tension within global cultural flows. The declining interest of younger generations in craft production is not merely a demographic issue, but is closely linked to the influence of global ideoscapes and financescapes that shape their aspirations. Many young people tend to associate success with modern, urban-oriented careers that are perceived as more prestigious and economically promising compared to traditional craft practices. In addition, the expansion of the global digital economy promotes forms of work that are more flexible and less labor-intensive, which contrasts with the time-consuming and skill-intensive nature of woodcraft production.

Nevertheless, youth engagement has not entirely disappeared. Some young people continue to contribute to the Krebet woodcraft ecosystem; however, their roles have shifted from artisans to managerial positions, such as digital marketing, tourism village management, social media administration, and the development of collaborative networks. This shift reflects an adaptive response to global flows, while simultaneously highlighting a gap between the regeneration of production skills and the increasing demand for market- and technology-oriented competencies.

This condition creates a mismatch between the values embedded in local craft traditions such as patience, manual skill, and intergenerational knowledge transfer and the expectations of younger generations shaped by global narratives of efficiency, innovation, and immediate economic return. As a result, while global cultural flows expand market opportunities for Krebet woodcraft, they simultaneously pose challenges to the sustainability of artisan regeneration at the local level.

Within the field, social interactions and collaborations with government institutions, MSMEs, universities, and artisan communities continue to strengthen the cultural ecosystem. These processes contribute to enhancing the socio-economic position of artisans through increased income, market diversification, access to capital, and participation in decision-making within the tourism village. However, without deliberate efforts to bridge the gap between global aspirations and local cultural practices particularly in re-engaging youth in craft production the long-term sustainability of this cultural capital remains at risk.

Table 2. Findings and activities of Krebet wood crafts in the context of the interaction of cultural values in the Bordue Theory

Findings	Activities in Krebet
Krebet Wood Craft as <i>cultural capital</i>	The number of craftsmen who master wood batik skills; the existence of a recognized special motif; certificates/awards owned.
Cultural capital mobility (local → global)	Number of international workshops; participation in global exhibitions; involvement of foreign schools/colleges; cross-border online sales.
Habitus transformation (adaptation of tradition to globalization)	New design variations in collaboration with young/foreign designers; the challenge of regeneration because the interest of the younger generation is starting to decline; Efforts to innovate production techniques as a new attraction.
Field (Social Arena: Interaction & Collaboration)	The amount of cooperation with the government, MSMEs, pokdarwis, universities; cultural discussion forums; the existence of a community or artisan association.
Strengthening the socio-economic position of artisans	Increasing the income of artisans, diversifying the market, access to capital assistance/mentoring, and involvement of artisans in tourism village decision-making.

Furthermore, the use of ABCD concept analysis in Krebet wood crafts obtained the results of a community development approach based on local assets/strengths (not on shortcomings or problems). What the community already has, and how those assets can be developed together for the collective welfare (Kretzmann and McKnight in Salim. A, et al, 2023). The following are the findings of the ABCD chart at the Krebet wood craft center.

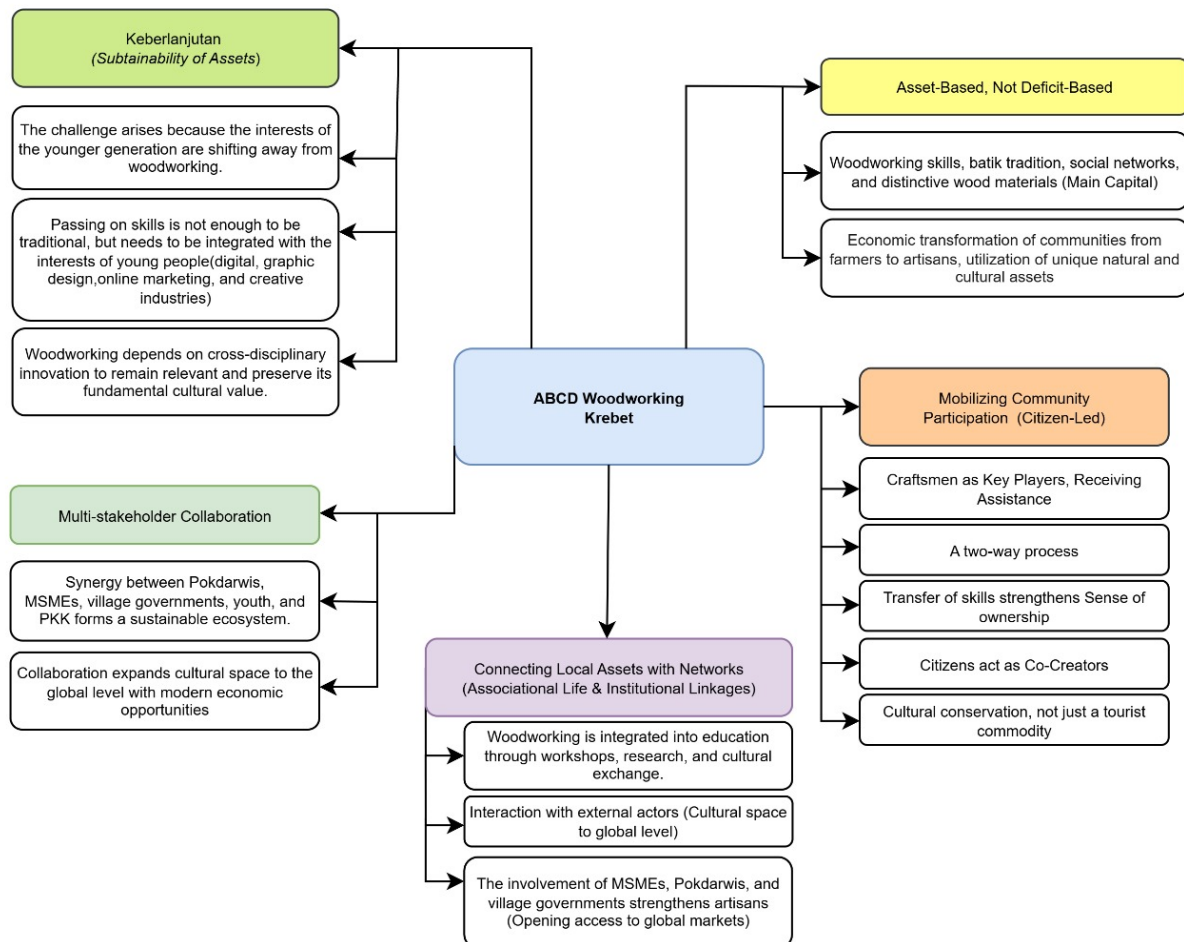


Figure 1. Diagram of the Findings of ABCD Kriya Kayu krebet

Discussion

Theory of Craft It is understood as an object made by humans that has a practical function and aesthetic value. In a socio-cultural context *Craft* seen as a representation of the identity, traditions, and cultural development of the community. This is evident in the Wood Craft in Krebet Village, which is not only a handicraft product, but also a global educational medium. The wooden craft functions as a means of inheriting local cultural values, strengthening the identity of the village community, as well as opening up a space for interaction with the international community through educational tourism activities. Thus, in the socio-cultural context of Krebet Village, wood crafts not only support economic sustainability and community empowerment, but also become a bridge between local traditions and global discourse, in line with Risatti's theory that craft is a tangible manifestation of human values that transcend the boundaries of space and time in Risatti, (2007).

The results of the study show that the kabet wood craft can be used as a global educational medium, because it is able to present a learning process rooted in real experience. Through direct involvement in wooden batik making activities, students not only develop technical skills, but also understand the cultural values contained in them. The process of wood crafts involving students, craftsmen, and the community reflects productive social interaction, productive activities that are realized in the practice of wood batik not only emphasizes the art aspect, but integrates life skills, cultural values, and social awareness.

The research findings indicate that wood craft activities in Kabet Tourism Village are organized through a series of learning-oriented practices involving various parties. Based on participant observation, wood batik activities are conducted in several craft studios, where participants are directly involved in the production process, from material preparation, carving, motif application, coloring, and the final stage of product completion. These activities are carried out in the form of structured workshops and informal learning sessions integrated with the artisans' daily production activities. Interview data indicates that artisans play a central role as facilitators in the learning activities, directly guiding participants throughout the work process and explaining techniques and stages of the process. Participants come from various backgrounds, including school students, teachers, domestic and international tourists, training participants from the Merauke Tourism and Creative Economy Office, and lecturers and students from Afghanistan. The duration of participant involvement varies, from short activities to training lasting several days, depending on the program objectives. The results of the document analysis indicate that woodcraft activities in Kabet are actively promoted through digital media, particularly social media platforms such as Instagram, which are used to document learning activities, showcase production processes, and reach a broader audience. Visual documentation reveals patterns of collaborative participant engagement, as well as the consistent use of distinctive local techniques and motifs. In addition, the data show that woodcraft activities contribute to artisans' household income and create additional economic opportunities related to tourism activities, such as guiding, training, and product sales. However, several artisans reported challenges in sustaining these practices, particularly regarding youth involvement and the consistency of participation in short-term learning programs.

Short-term, temporary learning programs, such as workshops or educational tours, tend to result in temporary participation. Participants gain initial experience and a basic understanding of woodworking, but do not always continue their involvement in the ongoing learning process. This inconsistency suggests that while experiential learning models can generate initial interest, long-term mentoring strategies are needed to ensure the learning leads to deeper skill acquisition and sustained commitment.

In the context of education and community empowerment, this situation indicates the need to strengthen the design of learning programs that are more systematic, tiered, and integrated with formal education pathways and real economic opportunities. Without mechanisms that encourage sustainable participation, woodcraft risks being positioned merely as a tourist activity or a fleeting experience, rather than a cultural and economic practice passed down across generations. Therefore, these findings emphasize the importance of strategies that specifically target the younger generation and link woodcraft learning to clear future prospects, whether in education, entrepreneurship, or

the creative economy. The following photo documentation is attached to support the research findings.



Figure 2. International Collaboration of Afghan student exchange programs

Understanding the dynamics of the development of Kreet Tourism Village as a center for wooden batik, the framework *global cultural flows* from Arjun Appadurai can be used as an analysis knife. Appadurai identifies five main dimensions that he mentions *Scapes*: *ethnoscape*, *mediascape*, *technoscape*, *financescape* and *ideoscape*. Each depicts the flow of people, media, technology, capital, and ideas that cross geographical and cultural boundaries, forming complex interactions between the local and the global. The following is a description of the field that relates the condition of Kreet to each element *Scapes* aforementioned (Appadurai, 1996).

1. Ethnoscape (Tourist flow and mobility of people to Kreet)

Based on field observations, Kreet is an important destination for domestic and foreign tourists who are interested in wooden batik and craft arts. This flow of tourists creates a space of cross-cultural interaction, where artisans not only market products, but also absorb aesthetic inspiration and market preferences from visitors. The mobility of people, including relationships with art students, researchers, and international internship programs, expands the global horizons of the Kreet people without eliminating local identity. This phenomenon is in line with the concept of *ethnoscape* above, where temporary migration and cultural encounters enrich the artisan's perspective.

This phenomenon can be understood through the concept of *ethnoscape*, which emphasizes the role of temporary migration and cultural encounters in shaping social networks and community identities in the global era. In the context of Kreet Wood Craft, the mobility of tourists and international educational actors creates a flow of knowledge and experience that enriches the artisans' perspectives. This interaction encourages creative adaptations in product design, techniques, and narratives, while strengthening the artisans' position as active cultural actors in global flows. Thus, Kreet Wood Craft is not only an economic object, but also a social space where *ethnoscapes* operate in real life, connecting locality with global dynamics through culture-based craft practices. This aligns with research findings (Kashif & Al-Kuwari, 2023) that migration not only brings people from one place to another but also creates new social networks and blends different cultures. For example, interactions with returning migrant workers often create social and economic changes in local communities.

Tengo discuss the relationship between citizen science and local knowledge and how this can contribute to sustainable ecosystem management (Tengo, 2021). In this context, ethnoscapes are crucial for understanding how collective identities and local experiences are integrated into collective actions. This research demonstrates that demonstrations based on local knowledge can generate synergies between communities and scientific institutions, providing a framework for sustainable development that respects local ways of life. This is relevant to Appadurai's concept of ethnoscapes, which describes the movement of people and how they develop identities and social relationships through shared experiences.



Figure 3. Students from Afghanistan with a student exchange program from Gadjah Mada University

2. Mediascape (Social media and the internet popularize Krebet's craft)

Field findings show that platforms such as instagram, tiktok, and digital marketplaces are the main channels for promoting Krebet wood batik products. The visualization of works through photos and short videos expands the market outside Yogyakarta and even abroad. In the context of the mediascape, this flow of information not only markets works but also forms a new narrative about Krebet as a creative tourism village. Digital media allows artisans to project collective aspirations and build a more modern self-image.

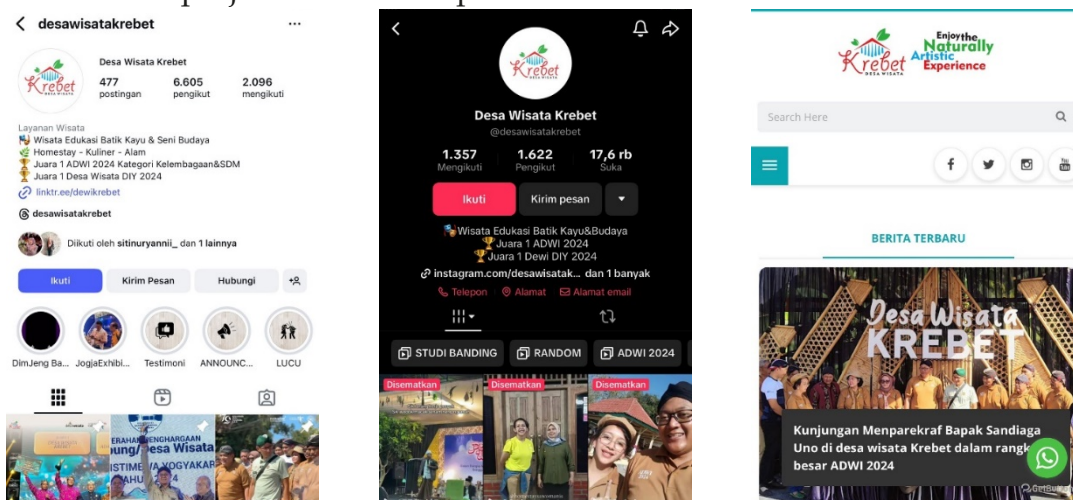


Figure 4. The existence of Social Media in Krebet Village in the form of Instagram, Tiktok and website

3. Technoscape (A simple production technology that is starting to evolve)

Although the majority of craft processes are still manual, data shows the adoption of simple technologies such as the use of mini drilling machines, electric sandpaper tools,

and small-scale laser cutting techniques. These developments changed the way we worked: efficiency increased, design innovations increased, without eliminating the touch of the hand. This reflects the technoscape, which is a global flow of technology that is adapted locally according to capital capabilities and market needs.



Figure 5. Electric Stove as a simple production technology which began to develop in Krebet

The use of e-commerce such as Shopee and Tokopedia in Krebet is an important strategy to expand the batik wood craft market from a local to a national and even global scope. If previously marketing only relied on tourism village galleries and exhibitions, now artisans can reach a wider range of consumers through digital platforms. Shopee provides easy access for the younger generation who are used to shopping online through flash sale features, free shipping vouchers, and live shopping, while Tokopedia allows artisans to highlight the cultural narrative of the product through descriptions that explain the meaning of the motif, the manufacturing process, and its educational value. In addition to functioning as a transaction medium, e-commerce is also a digital storefront that builds the image of Krebet as a cultural tourism village that is adaptive to technology. The available sales data provides insight into market trends and consumer preferences, so that the use of e-commerce not only increases sales turnover, but also strengthens the position of Krebet wood crafts in the culture-based creative economy ecosystem in the digital era.

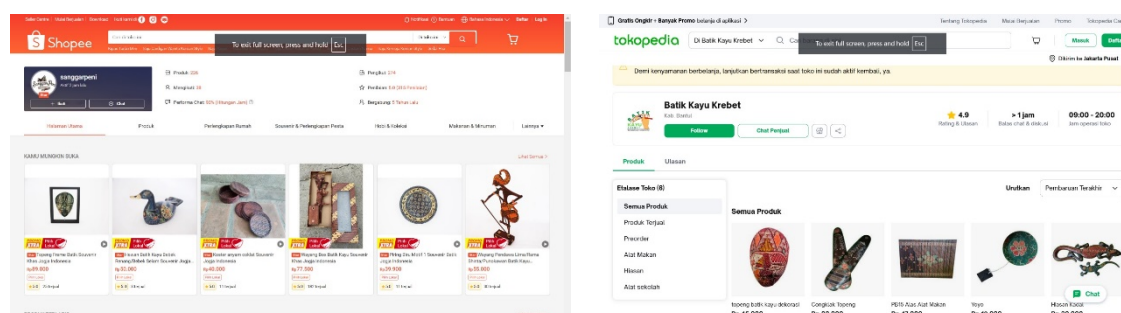


Figure 6. E-Commerce Craft Kayu Krebet Shopee and Tokopedia become an Art Product Marketing Strategy

4. Financescape (Global market opportunities and creative capital)

Based on interviews with business actors, there is an awareness that the craft market is no longer limited to tourists who come directly. Orders from international exhibitions, small exports, and support for CSR programs or government assistance are starting to boost the economic capacity of artisans. However, access to capital is still limited and

relies on local networks. This shows that financescape comes in the form of market opportunities and new sources of funds that have not been fully maximized. Assistance from cooperatives. The financial landscape, on the other hand, refers to the flow of capital and finance related to the local and global economy. With the growing presence of the digital economy, many local businesses are now able to access global markets and attract international investment. This not only creates new economic opportunities but also forces local entrepreneurs to adapt to international standards and practices (Reverberi, 2022). On the one hand, this presents challenges, but on the other, it offers opportunities for growth that were previously out of reach.

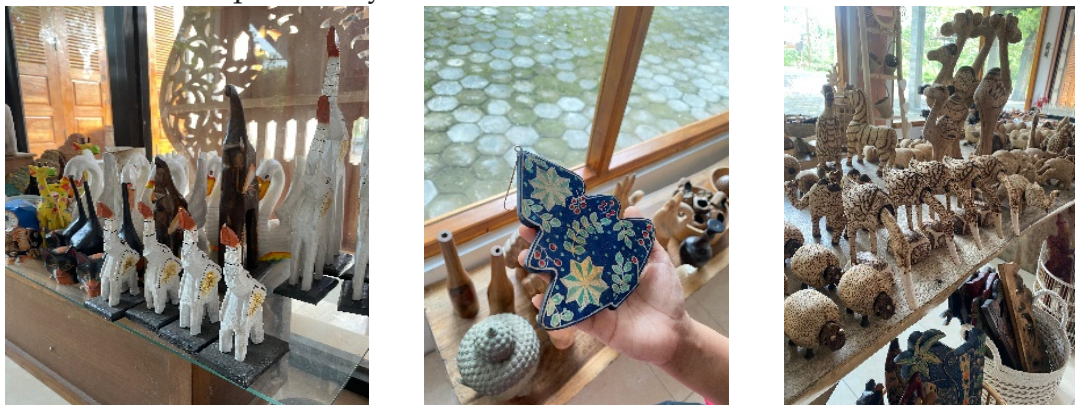


Figure 7. Global market opportunities in the form of exporting handicrafts abroad

5. Ideoscape (Ideas about creativity, creative cities, and empowerment)

Dialogue with the community shows the development of collective awareness of the importance of creativity as a village identity. The values that are often expressed are independence, local pride, and art-based economic empowerment. The inspiration for these creative ideas is largely derived from the festivals, trainings, and cross-cultural interactions they experience. Within the framework of the ideoscape, this flow of ideas strengthens Kreet's position as part of Yogyakarta's network of "creative cities" and enters into community empowerment.



Figure 8. The group of the tourism and creative economy office training program from Marauke collaborated with Kreet Tourism Village in the development of wooden crafts

The artisan community in Kreet now has a broader framework of aspirations. Artisans not only work to meet economic needs, but also pursue creative reputations and global market access. Collective aspirations grow through exposure to tourists, technology, digital media, and empowerment programs. Visionary mindset is starting to

develop, although in some studios there are still constraints on capital, education, and access to technology. The advantage of the Krebet tourist village being one of the best tourist villages in 2024 makes tourists more often and interested in studying in Krebet. One of them is from the Marauke tourism and creative economy office collaborating in the development of Javanese and Papuan motif wood. The creativity that emerged is from the development of wood that can be made into batik in Java and replaced with native Papuan wood, as well as the development of indigenous Papuan motif innovations that can be developed to make a creative city.

The integration of Appadurai's five scapes shows that Krebet is a clear example of localization in global flows: tourist interaction (*ethnoscape*), digital media (*Mediascape*), technological adaptation (*Technoscape*), market opportunities (*Financescape*), and the flow of empowerment ideas (*Ideoscape*) form a dynamic craft ecosystem. All of them encourage the capacity to aspire more progressively in the artisan community, making Krebet not only survive, but also transform as a center of local culture-based crafts with a global orientation.

Traditional education that is authoritarian and progressive education that is too free, and emphasizes the importance of the principle of continuity and interaction in the learning experience. Thus, the center of authority, but rather as a facilitator who creates learning conditions that support the intellectual, moral, and social development of students. This concept of experience-based education aims to develop individuals who are able to think critically, independently, and responsibly in democratic life. Wooden batik activities reflect the culture and social life of the local community, so that students get a contextual and meaningful learning experience. Direct involvement in the creative process, students not only hone technical and artistic skills, but also produce works of economic value that support community empowerment. In addition, the integration of local cultural values in education strengthens the school's role as an agent of social renewal, while opening up global insights into Indonesia's cultural richness (Dewey, 2025).

Wood craft activities create interaction between students, artisans, local communities, and the global market. Kriya Kayu Krebet as a global educational medium has strong relevance in the aspects of experience, continuity, and interaction. Directly involved in the process of making wooden batik, students not only acquire technical skills, but also understand the cultural values contained in it to form a sustainable cultural identity. Meanwhile, the interaction aspect can be seen from the dynamic relationship between students, local artisans, and the community, which not only enriches the learning process, but also encourages the economic and social empowerment of the Krebet community. Thus, Kriya Kayu Krebet is a progressive educational tool that integrates the preservation of local culture with a global perspective (Dewey, 2025).

Based on several studies, experiential learning has been proven to improve students' achievements, attitudes, knowledge, and skills through hands-on experience. The Creative Products and Entrepreneurship subject aims to form the character, skills, and understanding of students as entrepreneurs, as well as being able to produce quality young entrepreneurs. Creative Product and Entrepreneurship Learning supports the Entrepreneurship School Program as the government's effort to achieve the Vocational Revitalization target. Therefore, experiential learning is an alternative solution in the learning process of Creative Products and Entrepreneurship. The experiential learning

model emphasizes the role of experience and active involvement of students. Through an authentic practice-based learning experience, students feel more confident in facing jobs in the real world of work. The application of Kolb's learning model can improve understanding of concepts, so that students can build their knowledge and skills through hands-on experience. Learning through this model can improve student learning outcomes and students can develop their skills. The implementation of this learning model can facilitate students in learning so that learning outcomes and student experiences can be significantly improved. Through experiential learning in the learning of Creative Products and Entrepreneurship, it is hoped that students' entrepreneurial skills can develop (Pamungkas, Widiastuti, and Suharno 2019). A person who experiences aesthetic experiences for a certain period of time when his soul unites in enjoying, imagining, or expressing beauty (or whatever the term is that makes someone's feelings touched) (Salam, 2023).

According to (Bourdieu, 1990) discusses the relationship between culture, power, and social structure. He wanted to show that culture is not just a matter of aesthetics or tradition, but is a tool of social reproduction that deals with inequality and the distribution of power. In this perspective, capital can be distinguished into cultural/cultural capital, social capital, and symbolic capital. Cultural capital in Bourdieu's perspective is a type of capital that focuses on the abilities or skills possessed by an individual. These abilities or skills will later determine the social position of the individual (Bourdieu, 2010). Cultural Capital occurs because wood craft skills are cultural capital. Habitus occurs because it shapes people's way of life and practices). Field occurs because there is a multi-stakeholder interaction in the form of craftsmen, government, tourists, academics (Dewojati and Nadhilah Nurtalia 2023).

Based on Bourdieu's perspective, Krebet Wood Craft can be seen as a form of *cultural capital* (cultural capital) which is not only a form of technical skills in making wooden batik, but also a symbol of prestige, taste, and local cultural identity. When wood crafts are positioned as *Global Educational Media*, so this cultural capital experiences cross-spatial mobility from local assets to global knowledge that can increase the social legitimacy of craftsmen and Krebet tourism villages. Kriya Kayu Krebet as a cultural capital is not only a technical skill, but a symbol of identity and prestige. Cultural capital mobility occurs from local assets to global knowledge through education, tourism, and digital markets.

Furthermore, through the concept of habitus, wooden batik skills inherited from generation to generation form the mindset, values, and life practices of the Krebet community. However, when this local habitus interacts with global educational networks, tourists, and digital markets, a transformation of cultural values occurs. Old habits are not disappearing, but are adapting to remain relevant in the context of globalization. Habitus transformation occurs with wooden batik skills inherited from generation to generation to adapt to be relevant to the context of globalization.

In terms of field, the Krebet tourism village is a social arena where various actors (craftsmen, village governments, MSMEs, tourists, academics) compete and collaborate in fighting for recognition, legitimacy, and economic opportunities. The position of craftsmen will be stronger if they are able to capitalize on wood crafts as *cultural capital* recognized not only locally, but also globally. The field (social arena) found in the Krebet Tourism Village is a space for interaction, competition, and collaboration between local

and global actors. Strengthening the socio-economic position of artisans and village communities can increase legitimacy and competitiveness by capitalizing on wood crafts as global cultural capital.

Thus, within the framework of Bourdieu, Kreet Wood Crafts are not only a product of traditional art, but also an instrument to strengthen the socio-economic position of the community through the accumulation of globally recognized cultural capital (Agusta, Sartika, and Rasmawan 2024).

ABCD is a community development approach based on local assets/strengths (not on shortcomings or problems). What the community already has, and how those assets can be developed together for the collective welfare (Kretzmann and McKnight in Salim. A, et al, 2023). The following is a description of the ABCD at the Kreet wood craft center.

1. Asset-based, not Deficit

The kreet community focuses on skills, traditions, social networks, nature, culture, MSMEs in Kreet, from the livelihood of farmers to kriyawan using wood materials in kreet, pule wood and teak are the most iconic materials for Kreet wood batik crafts, but senger, jabon, and mahogany are also used depending on the needs of the product.

2. Mobilizing Community Participation (*Citizen-led*)

a. Residents as the main actors, not the beneficiaries

In the context of Kriya Kayu Kreet, local artisans are not only "objects" of research or "recipients of assistance", but the main subjects who hold control of production, design, and marketing. The community is involved in wooden batik workshops for tourists/students, so that the learning process is two-way: residents teach and learn from global interactions.

b. Empowerment through craft skills

Artisans and village youth actively transfer wooden batik skills to the younger generation and tourists, so that they have a sense of ownership (*sense of ownership*) to local culture. This participation strengthens cultural capital in accordance with Bourdieu's view above.

c. Society as a *co-creator* of global education

Wood craft activities not only produce products, but also become a global educational medium that brings together local cultural values with an international perspective. Residents participate in determining the form of interaction: for example, choosing the batik motif used, the cultural story told, to how the product is marketed (*offline* or digital).

d. Local asset-based sustainability

With active participation, the community ensures that wood crafts are not only a tourist commodity, but also a tool for the conservation of cultural values that are inherited across generations.

3. Connecting Local Assets with Networks (*Associational Life & Institutional Linkages*)

Kriya Kayu Kreet has great potential as a global educational medium. Local assets in the form of wooden batik skills are not only preserved within the village, but can also be integrated into educational networks such as schools, colleges, and research institutions. Through workshops, joint research, and cultural exchange programs, wood crafts function as a bridge of education across nations that expand learning spaces while introducing local cultural values to the international realm.

In the context of the interaction of cultural values, the involvement of external networks such as governments, global markets, and universities makes local cultural values not only exhibited, but also revived in the global space. Krebet's typical wooden batik motifs, for example, can be studied by international art students so that cultural dialogue is created that enriches cross-national understanding.

In addition, wood crafts are also an important means of community empowerment. Networking with pokdarwis, MSMEs, and village governments strengthens the position of artisans as the main actors, not just providers of goods. Access to digital and global markets opens up wider creative economy opportunities, enabling citizens to be economically independent while being empowered to maintain and develop their cultural identity.

4. Multi-stakeholder collaboration

Asset-Based Community Development (ABCD) Approach emphasizing that local power will be more optimal if it is connected with various actors who have complementary roles. In Krebet, this collaboration can be seen through the involvement of Pokdarwis as a tourism driver, MSMEs as a creative economy motor, village governments as policy providers and regulatory support, as well as youth groups and PKK as preservation agents as well as cultural innovators. This synergy not only strengthens the position of artisans as key actors, but also creates a sustainable ecosystem where local cultural values can be continuously revived, expanded into global educational spaces, and linked to modern economic opportunities. Thus, multi-stakeholder collaboration is an important strategy in bridging the interaction of local cultural values with the global world while realizing participatory and competitive community empowerment.

5. Sustainability of Assets

In the context of the sustainability of Krebet Wood Crafts, new challenges have arisen related to the interests of the younger generation who are starting to shift to other fields outside of wood crafts. This condition shows that the inheritance of wooden batik skills cannot only rely on traditional knowledge transfer, but needs to be linked to the interests and orientations of today's young people. For example, the integration of crafts with digital technology, graphic design, online marketing, or collaborations with other creative industries can be strategies to keep crafts relevant in the eyes of the younger generation. In this way, wood crafts are not just inherited rigidly, but transform according to the needs and creativity of the next generation. These findings confirm that the sustainability of cultural assets is not enough to simply be "nurtured" and "inherited", but must also be strengthened through cross-disciplinary innovations that open up space for the diverse interests of young people without losing their basic cultural value (Chamidi & Kurniawan, 2023)

CONCLUSION

Fundamental Finding: This study demonstrates that Krebet Wood Craft functions not only as a traditional art product but also as a global educational medium operating within global cultural flows as conceptualized by Appadurai. Krebet wood crafts engage with ethnoscape through the mobility of tourists, students, and researchers; mediascape through digital and mass media representation; technoscape through technological adaptation in production and marketing; financescape through access to creative

economy markets; and ideoscape through the exchange of cultural values and sustainability-oriented ideas. Direct participation in wood batik practices provides experiential learning while positioning craft skills as cultural capital that strengthens artisans' socio-economic status and local cultural identity. **Implication:** These findings imply that wood crafts should be understood as dynamic cultural practices rather than static traditions. Within Appadurai's framework, craft-based tourism villages function as spaces where local culture interacts with global processes, supporting cross-cultural education and sustainable community empowerment. **Limitation:** This research is limited to a single case study, which restricts broader generalization. In addition, the declining interest of younger generations indicates tensions within global cultural flows, where global ideoscapes and financescapes do not fully align with local regeneration needs. **Future Research:** Future research should conduct comparative studies across different craft-based tourism villages to examine variations in the interaction of Appadurai's cultural scapes. Longitudinal studies are also needed to explore how global cultural flows influence generational regeneration and long-term cultural sustainability.

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***Fery Setyaningrum (Corresponding Author)**

Faculty of Languages and Arts, Universitas Negeri Semarang,
Jalan Raya Sekaran, Kecamatan Gunungpati, Kota Semarang, Jawa Tengah 50229, Indonesia
Email: ferysetyaningrum@students.unnes.ac.id

Eko Haryanto

Faculty of Languages and Arts, Universitas Negeri Semarang,
Jalan Raya Sekaran, Kecamatan Gunungpati, Kota Semarang, Jawa Tengah 50229, Indonesia
Email: ekoharyanto@mail.unnes.ac.id

Muh. Ibban Syarif

Faculty of Languages and Arts, Universitas Negeri Semarang,
Jalan Raya Sekaran, Kecamatan Gunungpati, Kota Semarang, Jawa Tengah 50229, Indonesia
Email: ibnans@mail.unnes.ac.id

Ponimin

Faculty of Languages and Arts, Universitas Negeri Semarang,
Jalan Raya Sekaran, Kecamatan Gunungpati, Kota Semarang, Jawa Tengah 50229, Indonesia
Email: ponimin.fs@um.ac.id

Sagaf Faozata Adzkia

Faculty of Performing Arts, Institut Seni Indonesia,
Jl. Parangtritis Km. 6,5, Kabupaten Bantul, Daerah Istimewa Yogyakarta 55188, Indonesia
Email: adzkaa_sagaf@isi.ac.id
