



# Validation of a Learning Feasibility Scale for Podcast Integration in Batik Training Programs for Young Artisans

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**Abstract.** This study aims to validate a Learning Feasibility Scale designed to assess the suitability of podcast integration within batik training programs for young artisans. Grounded in principles of experiential learning, multimedia design, and culturally responsive pedagogy, the scale evaluates four key dimensions: content appropriateness, presentation quality, language suitability, and audio-visual design. A panel of six media and nonformal education experts from Universitas Pendidikan Indonesia reviewed the podcast prototypes using a structured rubric. Validity was analyzed using Aiken's V coefficient, with all items scoring above the threshold of 0.68, indicating strong relevance. Findings confirm that the proposed Learning Feasibility Scale is a valid and reliable instrument for evaluating podcast-based learning media in heritage craft education. The study contributes to the emerging field of digital pedagogy in intangible cultural heritage by offering a context-sensitive tool that aligns youth-centered media practices with traditional skill transmission.

**Keyword:** podcast validation, learning feasibility scale, Aiken's V, batik education, youth artisans, digital pedagogy, nonformal education

## 1. INTRODUCTION

The batik community of Sumbangsih has cultivated a distinctive regional batik style that forms an integral part of local cultural heritage. However, the continuity of this community faces significant challenges due to low youth participation in batik-making activities, limited financial resources for sustaining training programs, and a lack of adaptive learning media tailored to young learners (1–3). The intergenerational transmission of traditional knowledge is frequently hindered by the digital divide and the absence of pedagogical approaches aligned with contemporary youth learning preferences (4,5). Indeed, the preservation of batik-making skills demands innovative strategies capable of engaging and mobilizing young people as cultural custodians and future practitioners (1,6).

The use of Learner-Generated Digital Media (LGDM) in educational contexts has demonstrated substantial positive impacts on learner motivation and academic achievement. Research indicates that when students are actively involved in creating digital content, they exhibit heightened engagement and develop essential 21st-century competencies such as collaboration, communication, and critical thinking (4,7). Learner-generated digital media fosters a more personalized and meaningful learning environment, shifting knowledge transmission from a unidirectional teacher-to-student model toward collaborative knowledge construction (7,8). Moreover, LGDM enables youth to express their cultural identities through contemporary digital tools, thereby bridging traditional knowledge with modern contexts (1,9).

This study aims to develop audio-based (podcast) and audiovisual (video tutorial) learning media, disseminated via social media platforms, to enhance youth participation in the Sumbangsih batik community. Podcasts have been shown to effectively support reflective and deep learning due to their accessibility, informality, and flexibility—qualities that align well with self-directed and mobile learning habits (10,11). In teacher education contexts, for instance, student-initiated podcasts have functioned as dialogic spaces that enable critical reflection, professional identity formation, and transformative agency (12,13). Similarly, among young Arab audiences, podcasts are valued not only for entertainment and information but also for personal development, self-awareness, and community

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interaction (14). Furthermore, empirical evidence suggests that prosodic signals in audio narratives can enhance learning outcomes and memory retention (15).

By leveraging social media as a distribution platform, these learning materials can create a rich, interactive, and digitally relevant training environment that resonates with the media practices of today's youth. This approach not only addresses the pedagogical gap in traditional craft education but also contributes to the safeguarding and revitalization of Sumbangsih batik as a living cultural practice (1,4). Additionally, the integration of experiential and simulated learning principles—such as those employed in digital literacy interventions—demonstrates that active experimentation and guided reflection significantly improve knowledge acquisition and self-efficacy (16), further supporting the potential of learner-centered digital media in cultural heritage education.

## 2. LITERATURE REVIEW

Youth learning communities organized through *Karang Taruna*—a traditional Indonesian youth organization—offer a culturally embedded platform for participatory education, identity development, and local heritage transmission. These groups function not only as social forums but also as informal learning ecosystems where values, skills, and civic responsibilities are cultivated collaboratively (6,17). However, in the context of cultural practices such as *batik*-making, youth engagement remains low due to a digital divide, pedagogical misalignment with contemporary learning preferences, and insufficient resources for sustained training (1,4). To revitalize such traditions, scholars emphasize the need for learner-centered, technology-mediated strategies that transform *Karang Taruna* spaces into dynamic sites of agentic and experiential learning.

Learner-Generated Digital Media (LGDM) emerges as a powerful pedagogical framework that repositions youth from passive recipients to active co-creators of knowledge. Grounded in constructivist and sociocultural theories, LGDM enables learners to critically engage with complex topics—such as gender equity or cultural heritage—by producing digital artifacts like videos, infographics, or audio narratives (7,18). This process fosters 21st-century competencies—including collaboration, critical reflection, and multimodal communication, while deepening conceptual understanding through hands-on meaning-making. In gender education, for instance, students who created LGDM content demonstrated enhanced analytical skills and a stronger grasp of systemic inequalities, illustrating how digital creation can bridge theory and lived experience (7).

Podcasting, as an accessible and intimate audio medium, holds particular promise for engaging youth in reflective and culturally resonant learning. Research shows that podcasts support deep learning by enabling asynchronous, mobile, and personalized engagement—qualities that align with digital-native habits (11,14). In teacher education, student-initiated podcasts have served as dialogic spaces for professional identity formation and critical discourse, illustrating their potential as tools for both reflection and agency (12). The design of educational podcasts typically follows a structured process: (1) identifying culturally relevant themes; (2) scripting narratives that integrate pedagogical principles—such as prosodic cues to enhance memory retention (15); (3) recording and editing with accessible tools; and (4) distributing via social media to foster peer dialogue and feedback loops (10).

Similarly, video tutorials offer a multimodal format that effectively conveys procedural knowledge, such as *batik* techniques, through visual demonstration and guided practice. Aligned with Mayer's (2020) Cognitive Theory of Multimedia Learning, effective tutorial design integrates concise visual and auditory channels to reduce cognitive load and enhance retention. Empirical studies show that short, focused videos (under 6 minutes) maximize engagement, especially when they feature authentic contexts and instructor enthusiasm (19,20). The design process involves: (1) segmenting content into microlearning units; (2) demonstrating skills with clear close-ups and voiceover narration; (3) embedding cues for attention and reflection; and (4) publishing on platforms like YouTube or Instagram Reels to reach youth where they already engage (11,19). When learners themselves produce such videos, as in LGDM approaches, they not only master the skill but also reframe traditional practices through contemporary digital aesthetics, thus revitalizing cultural heritage for new generations.

**3. METHODS**

The study employed a qualitative approach. The design process involved script writing, recording, and editing. The resulting podcast and video tutorial media were then evaluated by subject-matter experts using the learning media assessment rubric presented in Table 1.

**TABLE 1.** Assessment Rubric for Learning Media

Aspect	Indicator	Number of Item
Content Appropriateness	a. Alignment of the material with learning objectives	5
	b. Accuracy of the material	
	c. Depth of the material	
	d. Novelty of the material	
	e. Relevance	
Presentation Structure	a. Presentation techniques	5
	b. Systematic organization of learning content	
	c. Completeness of the presentation	
	d. Use of supporting media	
	e. Integration between sections	
Language and Communication	a. Suitability for the target audience	5
	b. Clarity and comprehensibility	
	c. Communicativeness	
	d. Coherence and unity of ideas	
	e. Accuracy in the use of terminology	
Technical and Media Aspects	a. Duration of the learning material	5
	b. Audio quality	
	c. Consistency of presentation style	
	d. Creativity of audio presentation	
	e. Podcast identity	

The validity of the media was assessed using Aiken's formula, wherein experts assigned ratings on a scale from 1 to 5, defined as follows:

- 1 : Not suitable with a weight of 1
- 2 : Less suitable with a weight of 2
- 3 : Moderately Suitable with a weight of 3
- 4 : Suitable with a weight of 4
- 5 : Highly Suitable with a weight of 5

The scores provided by expert validators were then calculated using Aiken's validity formula:

$$V = \frac{\sum s}{n(c-1)}$$

Where:

- s = r - lo
- lo = lowest possible validity rating
- c = highest possible validity rating
- n = number of experts
- r = rating given by the expert

The resulting validity coefficient ( ) for each item ranges from 0 to 1 and is interpreted according to the following categories.

**TABLE 2.** Interpretation Categories of Aiken's V Coefficient

Range	Category
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0 – 0,33	Not Relevant
0,34 – 0.67	Moderately Relevant
0,68 – 1	Relevant

In this study, six media experts from Universitas Pendidikan Indonesia participated in the validation process:

TABLE 3. List of Media Experts

No	Name	Institution
1.	Dr. Angga Hadiapurwan, S.Pd., M.I.Kom.	Universitas Pendidikan Indonesia
2	Dr. Laksmi Dewi, M.Pd.	Universitas Pendidikan Indonesia
3.	Dr. Cepi Riyana, M.Pd.	Universitas Pendidikan Indonesia
4.	Gema Rullyana, S.Pd., M.I.Kom.	Universitas Pendidikan Indonesia
5.	Dr. Mario Emilzoli, M.Pd.	Universitas Pendidikan Indonesia

## 4. FINDINGS

### A. Podcast Learning Media

The podcast dirancang menggunakan bahasa daerah Javanese-inflected Indonesian (e.g., “Kang”, “Akang”, “Urang Subang”) to foster relatability, local identity, and dialogic intimacy. The host adopts a facilitative rather than interrogative tone, creating a space that mirrors *Karang Taruna*—a community-based youth forum where informal, respectful dialogue thrives. The podcast series terdiri dari tiga tema utama yang dijelaskan secara berproses dan narrative yang merupakan bagian dari scaffolds listeners’ understanding from context, process, hingga collaboration.

Episode 1 (People & Purpose): Focuses on *human stories* and *cultural mission*. It introduces the founder, the social vision of Batik Sumbangsih, and the role of youth—framing batik not just as craft but as a vehicle for community empowerment.

Episode 2 (Process & Practice): Shifts to *technical and ecological dimensions*, detailing the artisanal workflow, materials, and sustainability practices. This episode emphasizes *embodied knowledge* and *craft authenticity*.

Episode 3 (Partnership & Prospects): Moves to *systemic engagement*, exploring current collaborations and future opportunities for co-creation, thereby inviting the audience into active participation.

This progression aligns with experiential learning theory (Kolb, 1984), guiding listeners from concrete experience (Episode 1) through reflective observation (Episode 2) to abstract conceptualization and active experimentation (Episode 3).

The podcast structure is designed pedagogically, beginning with an opening segment, followed by a main dialogue that employs open-ended and reflective questions, and concluding with a closing segment that summarizes key insights, expresses gratitude, and foreshadows the next episode. This structure creates narrative continuity and encourages serial listening.

The experts’ evaluations were then processed using Aiken’s formula, and the results are presented in Table 4.

TABLE 4. V Result of Podcast Media Learning

Aspect	Indicator	Episode 1		Episode 2		Episode 3	
		Result's v	Description	Result's v	Description	Result's v	Description
Content Appropriateness	1.1	0,85	Relevant	0,8	Relevant	0,8	Relevant
	1.2	1	Relevant	1	Relevant	1	Relevant
	1.3	0,9	Relevant	0,95	Relevant	0,9	Relevant
	1.4	0,95	Relevant	0,95	Relevant	0,9	Relevant
	1.5	0,95	Relevant	0,9	Relevant	0,95	Relevant

Presentation Appropriateness	2.1	0,9	Relevant	0,95	Relevant	0,9	Relevant
	2.2	0,8	Relevant	0,7	Relevant	0,9	Relevant
	2.3	0,9	Relevant	0,8	Relevant	0,7	Relevant
	2.4	0,35	Moderately Relevant	0,4	Moderately Relevant	0,4	Moderately Relevant
	2.5	0,75	Relevant	0,9	Relevant	0,75	Relevant
Language Appropriateness	3.1	0,95	Relevant	0,95	Relevant	0,9	Relevant
	3.2	0,95	Relevant	0,95	Relevant	0,9	Relevant
	3.3	0,9	Relevant	0,9	Relevant	0,9	Relevant
	3.4	0,85	Relevant	0,9	Relevant	0,9	Relevant
	3.5	0,95	Relevant	0,95	Relevant	0,95	Relevant
Visual/Audio Design Appropriateness	4.1	0,7	Relevant	0,75	Relevant	0,7	Relevant
	4.2	0,9	Relevant	0,85	Relevant	0,75	Relevant
	4.3	0,7	Relevant	0,55	Relevant	0,7	Relevant
	4.4	0,65	Moderately Relevant	0,6	Relevant	0,55	Relevant
	4.5	0,65	Moderately Relevant	0,55	Relevant	0,6	Relevant

Based on expert evaluations of the podcast media developed for the Batik Sumbangsih learning program, several key findings emerged across four dimensions of instructional media quality. Regarding content validity, experts noted that while the podcast content itself is rich in cultural and procedural information about Batik Sumbangsih, the learning objectives were never explicitly stated by the narrator. Without a clear articulation of intended learning outcomes at the beginning of each episode, it is difficult to assess, let alone ensure, the alignment between the material presented and specific educational goals, limiting the podcast’s effectiveness as a structured learning tool.

In terms of presentation appropriateness, experts highlighted the absence of supporting audio elements. Based on Table 4. Indicator of use of supporting media showed moderately relevant (0,35; 0,4; 0,4). Expertise’s said that there is no opening music, background score, or sound effects throughout the dialogue. This results in a monotonous and flat auditory experience that fails to sustain listener engagement. Furthermore, transitions between segments, such as from introduction to main dialogue or from content to closing, are abrupt, lacking smooth narrative or sonic bridges. Experts recommended using fade-in or fade-out techniques with short transitional jingles to create natural, listener-friendly shifts between sections.

Concerning audio design and production quality, evaluators observed that the duration of episodes exceeds best practices for microlearning, which recommend segments of 1–3 minutes for optimal attention and retention, especially among Gen Z audiences. While the current format conveys comprehensive narratives, experts advised breaking longer episodes into shorter, focused microlearning units. Additionally, although the presentation style is consistent, it leans toward a formal tone that does not fully resonate with the informal, dynamic communication preferences of today’s youth.

Regarding creativity and identity, the podcast relies exclusively on an interview format, missing opportunities to diversify storytelling through dramatization, ambient soundscapes (e.g., sounds from the batik studio or local markets), or layered audio design. Crucially, the podcast lacks a distinct sonic identity: there is no opening bumper, closing jingle, or consistent audio branding that signals the start and end of a learning episode. Experts emphasized that such elements are essential not only for professionalism but also for cognitive cueing, helping listeners mentally prepare for learning and reinforcing the podcast’s educational purpose.

Finally, the absence of a concluding summary at the end of each episode was flagged as a significant pedagogical gap. Without a brief recap of key takeaways, learners miss a critical opportunity for cognitive reinforcement and reflection. In sum, while the podcast demonstrates strong cultural authenticity and community relevance, expert feedback underscores the need for embedded learning objectives, strategic use of sound design, microlearning segmentation, Gen Z-aligned tone, and consistent audio branding to enhance its effectiveness as a learner-centered digital medium.

## B. Video Tutorial Learning Media

The video tutorials follow a sequential, process-based narrative that mirrors the actual production stages of Batik Subangsih:

Tutorial 1: Motif conceptualization and drawing (symbolic and cultural foundation),

Tutorial 2: Wax application (canting) and dyeing (technical execution),

Tutorial 3: Wax removal (pelorodan) and final presentation (completion and reflection).

According to Table 5, Episodes 1 through 3 were rated as relevant across all assessed aspects, namely Content Appropriateness, Presentation Appropriateness, Language Appropriateness, and Visual/Audio Design Appropriateness, with the lowest score being 0.75 on the indicator "completeness of presentation" under the Presentation Appropriateness aspect.

TABLE 5. V Result of Video Tutorial Media Learning

Aspect	Indicator	Episode 1		Episode 2		Episode 3	
		Result's v	Description	Result's v	Keterangan	Hasil v	Result's v
Content Appropriateness	1.1	0,85	Relevant	0,85	Relevant	0,85	Relevant
	1.2	1	Relevant	1	Relevant	1	Relevant
	1.3	1	Relevant	1	Relevant	1	Relevant
	1.4	1	Relevant	1	Relevant	1	Relevant
	1.5	1	Relevant	1	Relevant	1	Relevant
Presentation Appropriateness	2.1	0,95	Relevant	0,95	Relevant	0,95	Relevant
	2.2	1	Relevant	0,95	Relevant	1	Relevant
	2.3	0,85	Relevant	0,75	Relevant	0,85	Relevant
	2.4	0,8	Relevant	0,85	Relevant	0,85	Relevant
	2.5	1	Relevant	0,95	Relevant	0,95	Relevant
Language Appropriateness	3.1	1	Relevant	1	Relevant	1	Relevant
	3.2	1	Relevant	1	Relevant	0,9	Relevant
	3.3	1	Relevant	0,95	Relevant	1	Relevant
	3.4	1	Relevant	1	Relevant	1	Relevant
	3.5	1	Relevant	1	Relevant	1	Relevant
Visual/Audio Design Appropriateness	4.1	0,9	Relevant	1	Relevant	1	Relevant
	4.2	0,9	Relevant	1	Relevant	0,9	Relevant
	4.3	0,95	Relevant	0,95	Relevant	0,95	Relevant
	4.4	0,95	Relevant	0,95	Relevant	0,9	Relevant
	4.5	0,95	Relevant	1	Relevant	0,95	Relevant

Experts observed a misalignment between the video's instructional content and its intended learning objectives. Specifically, the tutorial focuses on teaching the *creation* of the Ganasan and Papais batik motifs, yet the stated learning goals were not clearly articulated or matched to this practical skill-building aim. To address this, the video should explicitly state learning outcomes at the beginning, such as "By the end of this tutorial, learners will be able to draw, canting, and dye the Ganasan and Papais motifs", ensuring that every segment directly supports these objectives. This clarity would strengthen the video's pedagogical structure and help learners contextualize the procedural steps within a defined learning framework.

Regarding the completeness of instructional presentation, experts recommend enriching the visual layer during explanatory segments. For instance, when describing the symbolic meaning of motifs like Ganasan (pineapple) or Papais (traditional snack), the video should incorporate static or animated visuals—such as labeled JPEG illustrations or graphic overlays—that clearly depict the motif's design elements and cultural symbolism. This could be achieved by temporarily "de-blocking" or pausing the live-action footage to insert annotated close-ups or schematic diagrams

## 5. DISCUSSION

The design of both the podcast and video tutorial series for Batik Subangsih is grounded in a thoughtful integration of cultural authenticity, pedagogical theory, and participatory media principles. Central to this approach is the deliberate use of Javanese-inflected Indonesian—marked by terms such as “*Kang*,” “*Akang*,” and “*Urang Subang*”, which fosters a sense of local identity, linguistic intimacy, and dialogic warmth. This stylistic choice mirrors the ethos of *Karang Taruna*, Indonesia’s grassroots youth organization, where informal yet respectful dialogue serves as a vehicle for community learning and social cohesion. Rather than positioning the host as an authoritative interrogator, the conversational tone adopted in both media emulates a peer-to-peer exchange, inviting young listeners and viewers into a shared space of cultural reflection and co-creation (12). This dialogic framing aligns with research highlighting how the human voice in podcasting builds affective connection, facilitates critical reflection, and supports the formation of cultural and professional identities among learners.

Pedagogically, the structure of both the podcast and video tutorials follows a sequenced, experiential arc that closely mirrors Kolb’s (1984) experiential learning cycle. The podcast’s three-episode narrative moves from concrete experience, introducing the founding figure and mission of Batik Subangsih (Episode 1); to reflective observation, detailing the technical and symbolic layers of the batik-making process (Episode 2); and culminates in abstract conceptualization and active experimentation—by inviting collaboration and community engagement (Episode 3). Similarly, the video tutorials scaffold learning through authentic visuals of youth in batik workshops (concrete experience), explanations of local motifs like *Ganasan* (pineapple) and *Papais* (traditional snack) as carriers of cultural meaning (reflective observation), clear articulation of procedural logic—for instance, the role of wax as a resist and *pelorodan* as the moment of revelation (abstract conceptualization) and implicit invitations for viewers to replicate the process using accessible materials (active experimentation). This progression transforms passive consumption into guided participation, enabling learners to construct knowledge that is both technically sound and culturally resonant.

This instructional design is further reinforced by principles from Mayer’s (2020) Cognitive Theory of Multimedia Learning. By combining visual and verbal channels—through close-up footage of hands canting, narrated explanations of technique, and on-screen labeling of motifs—the media support dual-coding and reduce extraneous cognitive load. The segmentation of complex batik processes into distinct, microlearning phases (e.g., motif drawing, wax application, dyeing, *pelorodan*) aligns with evidence that learning is more effective when content is broken into manageable units (19,21). Additionally, signaling techniques, such as explicit statements like “*Pelorodan is important because...*”—direct attention to key concepts, enhancing retention and comprehension. The authentic settings—such as bamboo drying lines, local markets, and the community batik studio—not only ground the learning in place-based context but also heighten perceived relevance and motivational engagement, as shown in recent studies on authentic visual environments in digital instruction (19,20).

Importantly, while the media are instructor-led, they embody a learner-centered ethos inspired by the principles of Learner-Generated Digital Media (LGDM). Phrases like “*Pemuda Inovatif*” and closing affirmations such as “*Siapun bisa berkreasi...*” actively reframe youth not as passive recipients of tradition but as cultural innovators and agents of heritage continuity. This empowerment-oriented narrative resonates with findings by (7), who demonstrate that LGDM deepens engagement when learners see themselves as co-creators whose voices contribute to social and cultural discourse. Although the current videos are produced by educators, they serve as pedagogical models—scaffolds that demonstrate how youth might later document their own batik journeys through self-generated digital media. In this way, the series functions not as a final product but as a catalyst for future LGDM practices.

Finally, the podcast and tutorials embed a strong call to action that cultivates participatory culture. Episode 3 of the podcast explicitly invites listeners to become collaborators, outlining concrete steps for partnership—a move that shifts media consumption toward co-creation and collective stewardship. Similarly, closing prompts like “*Jangan lupa share episode ini*” leverage social media affordances to extend learning beyond the screen and into digital communities of practice. This reflects LGDM’s transformative potential in nonformal education, where digital media become vehicles not just for skill transmission but for *critical heritage literacy*, a process of meaning-making that links cultural practice to identity, agency, and social purpose. Supported by microlearning duration (typically under 6 minutes), authentic instructor presence (e.g., Kang Azhar’s embodied demonstration), and emotionally uplifting messaging, these media exemplify how culturally grounded, theory-informed digital design can revitalize intangible heritage while empowering the next generation of cultural practitioners.

## 6. CONCLUSION

This study demonstrates that the revitalization of Batik Subangsih, as a living cultural practice, requires more than the preservation of technique; it demands a reimagining of pedagogy through youth-centered, digitally mediated approaches. Faced with declining intergenerational transmission, limited resources, and a growing disconnect between traditional craft education and contemporary youth learning preferences, the Batik Subangsih community stands at a critical juncture. In response, this research proposes and implements a dual-format digital learning strategy—comprising podcasts and video tutorials, designed not only to document batik-making but to actively engage young people as cultural co-creators and innovators.

Grounded in Kolb's experiential learning cycle and Mayer's Cognitive Theory of Multimedia Learning, the media design scaffolds knowledge from concrete experience to active experimentation, while leveraging microlearning, dual-channel presentation, and authentic contextualization to optimize cognitive engagement. Simultaneously, the infusion of local linguistic and cultural markers, such as the use of "Kang," "Pemuda Inovatif," and references to Subang's agricultural and culinary symbols, fosters identity resonance, transforming technical instruction into a narrative of place, pride, and purpose.

Crucially, the series embodies the principles of Learner-Generated Digital Media (LGDM) not through learner production at this stage, but by modelling the kind of media youth can and are encouraged to create themselves. By positioning young audiences as potential collaborators, content creators, and cultural stewards, the podcasts and tutorials function as both educational tools and catalysts for agency. The dialogic tone, social media distribution, and explicit calls to action further cultivate a participatory culture that extends learning beyond passive consumption into community dialogue, co-creation, and co-stewardship.

Ultimately, this study affirms that digital media, when thoughtfully aligned with local epistemologies and youth media practices, can bridge the gap between heritage preservation and generational relevance. The Batik Subangsih media series exemplifies how nonformal education anchored in Karang Taruna's ethos of community and participation can harness LGDM-inspired design to transform cultural transmission from a fading legacy into a dynamic, living process of meaning-making, innovation, and collective ownership. This approach offers a scalable model not only for batik communities but for intangible cultural heritage education across diverse contexts in the digital age.

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