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Cultivating Character Through Batik

An Ethnopedagogical Model in Student Development Management

[1]Mokhamad Nizar Maulana*, [1]Nuphanudin, [2]Samsuari
Corresponding Author: * mokhamad.23151@mhs.unesa.ac.id
[1] State University of Surabaya, Surabaya, Indonesia
[2] Gondang State High School No.1, Mojokerto, Indonesia

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Abstract

This study examines how batik extracurricular activities at SMAN 1 Gondang, Mojokerto, are managed as a culturally grounded form of student development. The study uses a qualitative single-case design and combines the POCCC management functions planning, organizing, commanding, coordinating, and controlling with ethnopedagogy and experiential learning as complementary analytical lenses. Evidence was drawn from semi-structured interviews with school leaders, the batik instructor, and active student participants, supported by observations of batik activities and analysis of program documents. Data were condensed, displayed, compared across sources, and verified through iterative qualitative analysis. The findings show that program planning links student development goals with schedules, facilitators, materials, and local cultural content; organizing differentiates institutional, pedagogical, and student roles; commanding combines technical demonstration, guidance, feedback, and differentiated support; coordination connects the program with school schedules, facilities, competitions, and the use of the Sekar Mojo motif as a school identity; and controlling emphasizes participation, resource use, product quality, and corrective action. The program has operated since 2019, involves approximately 28 student participants, has produced the Sekar Mojo motif used on school uniforms, and achieved external recognition in a 2025 secondary-education skills competition. Observed practices provide opportunities for students to enact discipline, responsibility, cooperation, patience, creativity, and cultural appreciation, but they do not establish long-term character change or causal effects. The study proposes an ethnopedagogical student-development management model in which POCCC structures governance, ethnopedagogy provides cultural meaning, experiential learning links practice with reflection, and institutionalization supports continuity.

Keywords: *batik extracurricular; character education; ethnopedagogy; experiential learning; student development management; POCCC.*

Introduction

Character education is not produced only through classroom instruction. Student-development programs, clubs, arts activities, and other extracurricular settings can become important spaces where students repeatedly practice responsibility, cooperation, self-regulation, and participation. Yet these benefits do not emerge simply because an activity exists; they depend on how programs are designed, resourced, guided, coordinated, and reviewed. Student management therefore has a pedagogical dimension as well as an administrative one, particularly when extracurricular activities are expected to support broader educational and character goals [1].

Cultural context adds another layer to student development. Ethnopedagogy positions local knowledge, values, practices, and community experience as meaningful educational resources rather

than decorative additions to the curriculum. Recent evidence from Indonesia shows that local-wisdom-based learning can strengthen cultural awareness and create contexts in which character-related values are discussed and enacted, especially when community knowledge and reflection are integrated into the learning process [2], [3]. The educational significance of culture, however, depends on how schools interpret and organize it; local tradition should not be romanticized as automatically educative.

Batik offers a particularly rich cultural practice because it combines artistic expression, technical discipline, symbolism, material knowledge, patience, precision, and collective identity. Studies of batik in educational settings have linked the practice to cultural preservation, local identity, and opportunities to develop responsibility, cooperation, and other character-related behaviors [4]-[5]. These studies are valuable, but many focus on batik as content, craft, or cultural heritage rather than on the management conditions that enable a school-based program to sustain learning over time. As a result, the organizational mechanisms connecting cultural practice with student-development goals remain underexplored.

Experiential learning provides a useful explanation for why batik-making can become educationally meaningful. Learning from experience requires more than participation: students need opportunities to act, review what happened, make sense of errors and outcomes, and apply their understanding to subsequent activity [6], [7]. In batik-making, this cycle can be visible when students design motifs, apply wax with a canting tool, dye and finish fabrics, examine imperfections, revise techniques, and interpret the cultural meaning of their work. Practical activity therefore becomes pedagogically significant when it is accompanied by guidance and reflection rather than assessed only through the final product.

SMAN 1 Gondang provides a relevant case for examining these relationships. School records and preliminary school accounts indicate that its batik extracurricular program has operated since 2019, currently involves about 28 students, has produced the Sekar Mojo motif used on school uniforms, and received first-place recognition in a 2025 secondary-education skills competition in the Mojokerto area. These achievements demonstrate continuity and institutional visibility, but they do not by themselves explain how the program is managed or whether students experience character development. A rigorous analysis therefore needs to separate program outputs, cultural meaning, student participation, and claims about character change.

This study addresses that problem by integrating three analytical layers. First, Fayol's classical POCCC functions provide a management lens for examining planning, organizing, commanding, coordinating, and controlling [8]. Second, ethnopedagogy provides a cultural lens for assessing how local motifs, meanings, and community knowledge are positioned in the program [2], [3]. Third, experiential learning provides a process lens for examining how direct participation and reflection can transform technical activity into learning [6], [7]. The novelty lies not in combining theories for their own sake, but in explaining how school management creates or constrains the conditions through which cultural experience becomes an educational process.

Accordingly, the study asks how the batik extracurricular program is planned and organized, how students are guided and stakeholders coordinated, how local cultural meanings are integrated into experience, and how implementation is monitored and evaluated. The study also examines what forms

of student participation and character-related practice can be observed without assuming a causal transformation of personality. Its intended contribution is an empirically grounded management model that distinguishes governance conditions, cultural content, learning processes, observable practices, and institutional outcomes.

Material and Methods

A. Research Design and Setting

The study employed a qualitative single-case study design because the research problem concerns how managerial processes, cultural meanings, stakeholder interactions, and student experiences operate together within one bounded school program. Case study research is appropriate when a contemporary phenomenon must be understood in relation to its real-life context and when multiple sources of evidence are needed to explain how and why processes occur [8]. The unit of analysis was the management and educational implementation of the batik extracurricular program at SMAN 1 Gondang, Mojokerto, East Java, Indonesia.

The case was selected purposively because the program had continued for several years, involved dedicated batik facilities and an instructor with practical batik experience, produced an identifiable school motif, and achieved public recognition. These characteristics made the site information-rich for examining how extracurricular management, local culture, and experiential learning interact. The study does not seek statistical generalization; instead, it aims for analytic insight into a bounded case whose processes may inform comparable school contexts.

B. Participants and Evidence Sources

Participants were selected purposively according to their direct involvement, responsibility, and knowledge of the program. The participant categories comprised the principal, the vice principal for student affairs, the batik instructor/advisor, and active student participants. These roles were chosen to capture institutional policy, program coordination, technical-pedagogical implementation, and students' lived experience of the activity. Student participation was treated as voluntary and was not connected to academic assessment or school standing.

Table 1. Evidence sources and their analytical contribution.

Evidence source	Role in the case	Analytical relevance
Principal	Policy and institutional leadership	Program direction, support, supervision, sustainability
Vice principal for student affairs	Student-development management	Planning, coordination, scheduling, resources, extracurricular governance
Batik instructor/advisor	Technical and pedagogical implementation	Batik processes, guidance, cultural content, feedback, evaluation
Active student participants	Direct participants	Participation, learning experience, challenges, cultural meaning, perceived character-related practices
Program documents and observations	Corroborating evidence	Schedules, assignments, attendance, equipment, products, motif documentation, observable practice

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C. Data Collection

Data collection combined semi-structured interviews, open observation, and document analysis. Interview guides were differentiated by participant role but covered the same core domains: program planning, role and resource allocation, implementation and guidance, stakeholder coordination, monitoring and evaluation, cultural meaning, and student experience. Interviews were recorded with permission, supported by field notes, transcribed, and prepared for analysis with participant identifiers removed from reporting.

Open observations focused on naturally occurring batik activities. The observation guide covered preparation of tools and materials, instructor-student interaction, motif design, wax application using the canting tool, dyeing and finishing, division of work, punctuality, responsibility for materials, guidance and feedback, reference to local cultural meaning, and monitoring practices. Observations were used to examine what participants actually did during the activity and to avoid relying exclusively on retrospective interview accounts.

Document analysis covered activity plans and schedules, appointment or assignment documents, attendance records, evaluation records, inventory and budget-related materials when available, batik products, documentation of the Sekar Mojo motif, its use on school uniforms, and competition-related records. Documentary evidence was classified by type, date, source, and relevance to the research questions. Claims that could not be corroborated through available records were retained as reported information rather than treated as independently confirmed facts.

D. Data Analysis

Analysis followed the interactive logic of data condensation, data display, and conclusion drawing/verification [9]. During condensation, interview transcripts, observation notes, and documents were coded according to managerial functions, cultural meaning, experiential-learning processes, student participation, character-related practices, supporting conditions, and constraints. Codes were then compared across sources to distinguish convergent evidence, complementary evidence, and unresolved claims.

Data displays included thematic narratives, source-comparison matrices, and a cross-theme model. The POCCC functions were used as sensitizing categories rather than as conclusions imposed in advance. Ethnopedagogy and experiential learning were similarly used to guide interpretation while allowing empirical evidence to show where cultural meaning and reflection were strong, weak, or absent. Negative cases and evidence that complicated a positive interpretation were retained rather than removed.

E. Trustworthiness, Positionality, and Ethics

Credibility was strengthened by comparing interviews with observations and documents, by retaining contradictory evidence, and by separating reported perceptions from direct observation. Thick description of the program context supports transferability, while an audit trail of coding decisions, source comparisons, and analytical revisions supports dependability and confirmability. These procedures are consistent with contemporary criteria for rigorous qualitative inquiry and transparent qualitative analysis [10], [11].

One coauthor is the principal of the research site. This positionality provides important institutional knowledge but also creates a potential power imbalance and risk of confirmation bias. For that reason, school-leader claims are treated as one source among several and are not accepted as sufficient evidence when they concern student experience, character development, or program effectiveness. The manuscript therefore emphasizes cross-source corroboration and cautious claim language.

The study protocol specified voluntary participation, confidentiality, permission for recordings or identifiable visual materials, and protection of students as participants in a hierarchical school setting. Student data are reported at group level and no student names are used in this manuscript. Before journal submission, the authors must insert the final ethics/permission details, including any institutional approval number and the procedures used for parent/guardian consent and student assent where applicable.

Results

A. Context: A Batik Program with Institutional Continuity and Cultural Visibility

The batik extracurricular program at SMAN 1 Gondang has operated since 2019 and involves approximately 28 students. Unlike short-term cultural events, the program requires repeated engagement with sequential and technically demanding stages of batik production. Students participate in motif development, wax application, coloring, drying, and finishing under instructor guidance. This continuity provides an organizational basis for sustained cultural learning, although continuity alone does not demonstrate educational effectiveness.

The case is supported by material resources that include batik equipment, wax, dyes, fabrics, and practical workspaces. School accounts also identify the instructor's practical experience in batik entrepreneurship as an important resource because it connects school activity with authentic production knowledge. These conditions distinguish the program from purely symbolic cultural activities and create opportunities for students to learn through real tasks. At the same time, the adequacy, maintenance, accessibility, and safety of facilities remain management concerns rather than automatic strengths.

A visible outcome of the program is the Sekar Mojo motif, which is used on school uniforms and has become part of the school's institutional identity. School accounts interpret the name and visual elements as references to Mojokerto/Majapahit, local cultural memory, and values the school wishes to communicate. The present study treats these meanings as locally reported institutional interpretations; it does not present them as independently verified historical facts. The motif is analytically important because it shows how an extracurricular cultural product can move beyond the activity room and enter everyday school life.

B. Planning: Connecting Student Development, Cultural Content, and Program Resources

School-leader interviews and program documents indicate that planning covers program objectives, schedules, supervisors, material and equipment requirements, and participant targets. The activity is positioned within student development rather than as a stand-alone art project, while local batik motifs

provide cultural content for practice. This planning structure connects administrative preparation with pedagogical intention.

Planning also involves a sequence of learning experiences: recognizing motifs, developing designs, using the canting tool, dyeing, finishing, and presenting products. The sequence allows students to encounter batik as a process rather than as a finished cultural object. Where reflection and interpretation are added, the sequence can support ethnopedagogical learning because cultural meaning is linked to concrete experience rather than detached explanation.

The planning evidence nevertheless reveals an important limitation. The available data explain schedules, resources, and broad learning stages more clearly than they explain explicit indicators of cultural understanding or character-related practice. In other words, operational planning is visible, while outcome criteria are less fully documented. This distinction matters because a well-organized activity cannot be assumed to produce a specific character outcome unless the intended behaviors and forms of evidence are defined.

C. Organizing: Differentiating Institutional, Pedagogical, and Student Roles

The organization of the program follows a layered division of roles. The principal provides institutional direction and support, the vice principal for student affairs links the activity to the school's student-development system, and the instructor manages batik demonstrations, technical guidance, feedback, and production stages. Students participate individually and in groups, including preparation, production, sharing equipment, and restoring the workspace after activities.

Observation-based descriptions indicate that materials are prepared according to activity needs and that students share practical responsibilities during production. These routines create opportunities to practice responsibility and cooperation because the work depends on care for tools, orderly use of shared materials, and completion of interconnected tasks. Such opportunities should be interpreted as character-related practices, not as proof of stable character traits.

The organizational evidence is stronger for task differentiation than for decision-making authority. The supplied records do not fully establish the degree to which students influence program planning, motif interpretation, budgeting, or evaluation. This is a meaningful finding rather than a minor omission: an ethnopedagogical program becomes more educationally participatory when students are not only producers but also interpreters and contributors to decisions about cultural meaning.

D. Commanding: Technical Demonstration, Differentiated Guidance, and Feedback

Program direction is expressed less as command and more as instruction, modelling, motivation, feedback, and graduated support. The instructor demonstrates batik techniques, explains work stages, corrects mistakes, and helps students respond to production difficulties. This educational use of the commanding function is more appropriate than a literal interpretation of Fayol's classical "commanding" function because the purpose is to support learning and responsible participation.

Student accounts in the supplied manuscript indicate that beginners receive more detailed instructions while more experienced students are allowed greater independence in developing designs and completing tasks. This differentiation is important because it connects management with pedagogy: direction is adjusted to participant readiness rather than applied identically to everyone. The practice

also creates space for creativity, but only when students are allowed to make design choices rather than merely reproduce predetermined patterns.

Observed routines such as following procedures, caring for tools, repeating difficult steps, correcting errors, and completing products can be associated with discipline, responsibility, patience, and perseverance. Yet the evidence does not establish that these behaviors persist outside the activity or represent long-term personality change. The strongest claim supported by the data is that batik-making creates structured opportunities for students to enact and reflect on these values.

E. Coordinating: Linking School Systems, Cultural Meaning, and External Recognition

Coordination connects the program with school schedules, facilities, student-affairs policies, competitions, exhibitions, and institutional decisions. Internally, the vice principal for student affairs acts as an important bridge between extracurricular implementation and broader school management. Coordination is also necessary to prevent clashes with academic activities and to ensure that equipment, space, and participant needs are available when required.

The use of the Sekar Mojo motif on school uniforms illustrates a form of coordination between cultural production and institutional identity. The motif required communication between those involved in motif development and the school authorities who approved its use. As a result, the product moved from an extracurricular output to a visible symbol of school life. Its educational value, however, depends on whether students understand and can communicate the cultural narrative behind the motif rather than simply wearing it.

External recognition through the 2025 skills competition provides evidence of technical achievement and public visibility, but it should not dominate evaluation of the program. Competition success is one output alongside participation, cultural understanding, process quality, and program sustainability. A mature management system therefore treats awards as external recognition rather than as a substitute for evidence about learning.

F. Controlling and Evaluation: From Output Monitoring to Organizational Learning

Control is visible through monitoring attendance, participation, use of materials and equipment, completion of production stages, product quality, and instructor correction during the batik-making process. These practices help ensure that activities follow agreed procedures and that technical problems are addressed while students are working. The evidence therefore supports control as a formative process, not merely an end-of-program inspection.

Character-related evaluation requires a different standard of evidence. Discipline can be observed through punctuality and consistency in following agreed stages; responsibility through care for tools and completion of tasks; cooperation through sharing resources and helping peers; creativity through motif development and design choices; and patience through sustained effort and correction of errors. These indicators make character-related practices more observable, but repeated evidence across time and contexts would be required before claiming stable character development.

The most important managerial implication is that evaluation should feed subsequent planning. When participation declines, materials are inadequate, schedules conflict, or students struggle with techniques, corrective action should alter priorities, schedules, resource allocation, or instructional

strategies. In this sense, controlling becomes an organizational learning mechanism. The current case shows elements of this feedback logic, but stronger documentation linking evaluation findings to later planning would make the management cycle more demonstrably systematic.

G. Cross-Theme Synthesis: An Ethnopedagogical Student-Development Management Model

Across the five management functions, the data support a five-component model. Cultural context provides the content and local meaning of the program; POCCC structures the managerial cycle; experiential learning explains how students engage with batik through action and reflection; character-related practices are interpreted through observable behavior rather than assumed traits; and institutionalization links the program to school policy, identity, resources, and sustainability. The model therefore separates conditions, processes, practices, and outcomes instead of treating them as a single causal chain.

1. Cultural context	→	2. POCCC cycle	→	3. Experience & reflection	→	4. Character practice	→	5. Institutionalization
Local motifs; batik heritage; school-community meaning		Plan; organize; direct; coordinate; control		Practice; feedback; reflection; revision		Discipline; responsibility; cooperation; patience; creativity		Identity; continuity; recognition; improvement

Fig. 1. Ethnopedagogical student-development management model derived from the case analysis.

The arrows in Fig. 1 represent an analytical sequence, not a proven causal pathway. The model proposes that management creates conditions for culturally grounded experience, while reflection and repeated practice provide opportunities for character-related enactment. Long-term character change would require longitudinal evidence beyond the scope of this case study.

Discussion

A. From Cultural Product to Managed Educational Experience

The strongest contribution of the case is the repositioning of batik from a cultural product to a managed educational experience. Previous Indonesian studies have shown that ethnopedagogy and batik-based learning can support cultural awareness and character-oriented education [2]-[5], [12], [13]. The present case extends that literature by showing that cultural content requires organizational conditions: schedules, resources, role allocation, guidance, coordination, and evaluation. Culture becomes educational not merely because it is local, but because the school creates a structured process through which students can encounter, practice, interpret, and revisit it.

This finding also clarifies the role of POCCC. Fayol's framework is useful here not as a claim that a classical management model is sufficient for contemporary schooling, but as a way to organize the program-management cycle [8]. Planning and organizing create conditions; commanding and coordinating connect people and activity; controlling creates opportunities for correction and learning. In educational settings, however, the classical "commanding" function must be reinterpreted as commanding, guiding, and supporting rather than authoritarian instruction. This adaptation aligns the management lens with the pedagogical character of extracurricular work.

The case further suggests that institutionalization matters. The use of the Sekar Mojo motif on school uniforms and participation in external competitions give the program visibility beyond weekly extracurricular meetings. Comparable research on batik learning has also emphasized the role of school-community links and culturally meaningful products in sustaining local knowledge [4], [5], [13]. Institutional visibility can strengthen continuity, but it also creates a risk that cultural products become branding devices without deep student understanding. For that reason, cultural institutionalization must remain connected to interpretation and student voice.

B. Experiential Learning as a Linking Process

The batik process fits experiential-learning logic because students encounter a concrete task, observe the consequences of technique, reflect on mistakes, develop a revised understanding, and try again [6], [7]. The activity's educational potential lies in this iterative process rather than in manual production alone. Similar studies have used experiential learning to explain how outdoor, skills-based, and practice-oriented activities can support learning and character-related development [14]. The current case adds a cultural dimension by embedding the experiential cycle within locally meaningful motifs and school identity.

Experience, however, does not automatically become learning. A student may complete a technically correct product without interpreting the cultural meaning of the motif or reflecting on what patience, responsibility, or cooperation meant during the process. This distinction is crucial because much character-education discourse risks inferring internal development directly from participation. The data support a more cautious formulation: batik-making provides repeated situations in which particular values can be enacted, noticed, discussed, and refined.

This interpretation is consistent with recent ethnopedagogical work that emphasizes contextualized cultural meaning rather than symbolic exposure alone [2], [3], [15]. It also addresses a limitation identified in batik-education studies, where technical activity can dominate cultural interpretation [5]. The management implication is clear: instructors need explicit reflection prompts, opportunities for student explanation, and evaluation of process as well as product. Without these elements, experiential learning can collapse into repetitive skill training.

C. Character-Related Practices: Evidence Without Overclaim

The findings support an important distinction between character-related practice and character transformation. Students were observed or reported to follow sequences, maintain equipment, share tools, help peers, revise mistakes, and develop designs. These behaviors are relevant to discipline, responsibility, cooperation, patience, and creativity, and they are consistent with character-oriented findings in batik and extracurricular studies [4], [13], [16], [17]. Yet they remain situated behaviors within a specific program.

Character formation is influenced by family, classroom experience, peers, community, prior dispositions, and many other contexts. A single-case study of one extracurricular program cannot isolate batik management as the cause of long-term character change. The manuscript therefore avoids claims such as "batik forms character" unless they are explicitly framed as participant perceptions or

theoretical possibilities. This caution improves, rather than weakens, the contribution because it distinguishes what the evidence shows from what the program aspires to achieve.

For future evaluation, schools can strengthen evidence by defining observable indicators, collecting repeated process notes, inviting student reflection, and comparing patterns across time. Such an approach would allow management evaluation to move beyond attendance and competition results. Character-related evidence would then be treated as a developmental trajectory rather than a one-time impression.

D. Conceptual and Practical Contribution

The conceptual contribution of this study is modest but useful: it links management, cultural meaning, and experience in one case-based model. The model does not claim a new universal theory. Instead, it shows how POCCC can structure the governance layer, ethnopedagogy can provide the cultural layer, and experiential learning can explain the pedagogical process that connects activity with reflection. Character-related practice and institutional outcomes are then treated as analytically distinct results rather than merged into a single success claim.

Practically, school leaders can use the model as a design checklist. Program plans should specify cultural goals alongside schedules and budgets; organizing should clarify institutional and pedagogical roles; commanding should combine demonstration with reflection; coordination should connect school systems with cultural knowledge holders; and control should assess process, cultural understanding, student participation, and corrective action. This approach can help cultural extracurricular programs avoid two extremes: technically impressive activity with little cultural meaning, or symbolic cultural celebration with weak program management.

The case also reveals a sustainability issue. A program that depends heavily on one experienced instructor may be vulnerable to personnel change even when facilities and school support are strong. Documentation, peer mentoring, broader teacher capacity, community partnerships, and student leadership can reduce this dependence. Competition success and uniform adoption should therefore be treated as platforms for deeper institutional learning rather than endpoints.

Conclusion

The batik extracurricular program at SMAN 1 Gondang illustrates how local culture can become an educational process when it is supported by systematic management. Planning links student-development goals with schedules, materials, facilitators, and cultural content; organizing differentiates institutional, pedagogical, and participant roles; commanding combines demonstration, guidance, feedback, and graduated autonomy; coordinating connects the activity with school systems and cultural identity; and controlling supports monitoring and corrective action.

The program's continuity since 2019, approximately 28 student participants, adoption of the Sekar Mojo motif on school uniforms, and 2025 competition recognition demonstrate institutional and technical achievements. They do not, however, constitute proof of character transformation. The strongest evidence is that batik activities provide structured opportunities for students to practice

discipline, responsibility, cooperation, patience, creativity, and cultural appreciation through repeated participation.

The proposed model positions POCCC as the governance structure, ethnopedagogy as the cultural foundation, experiential learning as the linking process between experience and reflection, character-related practices as observable educational enactments, and institutionalization as the basis for continuity. Its contribution is therefore explanatory rather than causal: it clarifies how management can create conditions under which culturally grounded learning becomes possible. Further research should test the model through longer observation, richer participant evidence, and comparison across schools.

Limitation and Suggestions

This study is bounded to one school and one extracurricular program, so its findings are analytically transferable rather than statistically generalizable. The available evidence supports claims about program management, cultural integration, observable practice, and institutional outcomes, but it does not establish long-term character change. The study also relies on evidence produced within a school where one coauthor holds a leadership position, making reflexivity and cross-source verification especially important. Future studies should use longitudinal observation, richer student reflection, parent or alumni perspectives, and comparative cases to test the durability and transferability of the proposed model.

Conflict of Interest

The authors declare no commercial or financial conflict of interest.

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Authors



Mokhamad Nizar Maulana was born in Mojokerto on October 07, 2004, the author is currently pursuing a degree in the Educational Management Program at State University of Surabaya. The author has an interest in student management and enjoys socializing and interacting with others; he possesses a strong sense of curiosity and excellent leadership skills. He is known as a friendly, adaptable, and responsible person. He always strives to maintain a positive attitude, respect others, and complete every task with full dedication. He is accustomed to working systematically and takes responsibility for completing his tasks. He is committed to continuing to learn and develop himself in the field of education. (email: mokhamad.23151@mhs.unesa.ac.id).



Nuphanudin serves as a lecturer in the Educational Management Study Program at State University of Surabaya. His academic role supports the development of research, scientific writing, and educational management studies, particularly in strengthening students' ability to produce scholarly work. In this article, his contribution is reflected in guiding the conceptual direction, ensuring the coherence of arguments, and supporting the academic quality of the manuscript. His experience in academic publication and educational management provides an important foundation for maintaining the relevance and rigor of the study. (email: nuphanudinnuphanudin@unesa.ac.id).



Samsuari is the principal of Gondang State High School No. 1, located in Mojokerto Regency, East Java Province. In carrying out his duties, he leads and coordinates various aspects of educational administration at the school, including resource management, guidance for the school community, and the development of an orderly, safe, and conducive learning environment. He plays a role in promoting the improvement of educational quality and supporting the implementation of school programs. His experience and involvement in educational management at the school level provide a relevant perspective for this study. His contributions are expected to enrich the information and understanding regarding the topic under study. (email: samsuari@gmail.com).