



From Classroom to Community: Batik-Making Education as a Model of Cultural Preservation and Social Engagement for Students

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ABSTRACT

Purpose – Despite Indonesia's *Projek Penguatan Profil Pelajar Pancasila (P5)*, empirical evidence remains limited on how local-wisdom projects in secondary madrasahs operationalize *equal* school-community partnerships and through what mechanisms these partnerships shape students' cultural identity and social engagement. This study examines a teacher-artisan co-teaching model and its outcomes for cultural identity and school-community engagement.

Methodology – A qualitative case study was conducted at MA Ma'arif 20 Tarbiyatul Huda, Sendangduwur Village. The subjects were 73 students and 23 teachers. Data from participant observation, in-depth interviews, and documentation were analyzed thematically (reduction-appearance-conclusion) using CTL, collaborative learning, and cultural socialization as lenses. Triangulation and member checking supported data reliability.

Findings – Thematic analysis revealed a six-phase project architecture culminating in a public exhibition, enabled by a distributed-expertise configuration: teachers coordinated learning objectives, reflection, and assessment; artisans taught core craft techniques and motif meanings; and alums mediated logistics and mentoring. Batik co-production fostered students' cultural identity pride, aesthetic literacy, and creative agency, while strengthening cooperation, responsibility, and empathy through task division, peer support, and public-facing accountability. The partnership also mitigated constraints such as limited specialist teacher capacity and the absence of formal batik teaching modules.

Contribution – This study offers a replicable P5-oriented batik pedagogy model that formalizes artisans as co-educators and articulates design principles for curriculum support and sustainable school-community networks, particularly for madrasahs with constrained arts-teaching expertise and instructional infrastructure.

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INTRODUCTION

Education ideally should not be limited to classrooms but should encompass learning processes that take place within society as a social space rich in values and meaning. However, the educational paradigm in Indonesia is still often understood narrowly as knowledge transmission within schools, with teachers positioned as the primary source of information (Armiyati et al., 2025; Assalihee et al., 2024). Such a model may widen the distance between schools and communities, limiting students' opportunities to engage with the social and cultural contexts in which knowledge, norms, and identity are practiced and negotiated (Middleton et al., 2022; Sato et al., 2020). Classroom-bound instruction can also reduce opportunities for collaboration, social empathy, and cultural sensitivity to develop through authentic interaction and shared practice (Henriksen et al., 2025; Pham, 2024). In response, the Indonesian government introduced the *Projek Penguatan Profil Pelajar Pancasila* (P5) as a co-curricular initiative intended to strengthen competencies and character through contextual and collaborative learning connected to real issues, including local wisdom as a pathway for identity reinforcement and social empowerment (Nurmala et al., 2025; Syaharani & Fathoni, 2023).

Within P5, schools are encouraged to work with community partners to anchor learning in local realities. However, in many formal secondary settings, P5-based cultural projects risk being enacted as short-term, product-oriented activities rather than as a coherent instructional system that intentionally cultivates cultural identity and sustained civic engagement, especially where specialist arts-teacher capacity and formal teaching modules are limited. This creates a practical and scholarly problem: although batik projects are widely promoted as local-wisdom learning, it remains unclear how school-community collaboration can be governed (with respect to role division, coordination, assessment, and continuity) to produce outcomes beyond craftsmanship reliably. Existing studies indicate that P5 partnerships can foster creativity, empathy, and social responsibility (Putri et al., 2025; Rasidah et al., 2024). However, two gaps remain under-specified in the P5 and batik-education literature. First, prior work often emphasizes cultural preservation and technical skills. However, it rarely explicates collaboration as an instructional architecture, who does what, under what coordination routines, with what assessment logic, and how continuity is maintained, particularly in formal secondary madrasah contexts. Second, evidence is limited on the mechanisms through which batik projects generate outcomes beyond craft competence, namely students' cultural-identity formation and sustained school-community social engagement under constraints of limited specialist capacity and modular planning.

Batik, particularly coastal batik, offers a relevant local-wisdom domain for P5 because it represents both an applied art and a living cultural practice through which values, identity markers, and intergenerational knowledge are transmitted. Its community-based home-industry character also sustains social solidarity through family and neighborhood involvement. At the same time, modernization pressures and labor-market dynamics have generated a regeneration challenge. Field interviews indicate that many younger people are reluctant to become batik artisans due to the high demands for patience and precision, coupled with wages perceived as less attractive than those in factory employment. Prior studies have shown that batik education can support cultural preservation and learner development through P5-based local wisdom learning (Darmaji et al., 2025; Holilah et al., 2024) and character education grounded in local batik wisdom (Wahyudi et al., 2025). However, batik learning is still commonly framed in terms of technical competence and identity affirmation. At the same time, fewer studies explain how batik education develops cultural consciousness and sustains school-community social engagement as explicit outcomes, particularly when learning is shaped by production-management and technical-instrumental orientations (Sugiarto et al., 2025b). Addressing this gap, the present study positions batik education praxis as a socio-cultural ecosystem integrating economic, social, cultural, and educational dimensions, and examines artisans as authentic bearers of cultural knowledge rather than occasional guest speakers (Fitriyah et al., 2025; Mustofa & Syihabuddin, 2025).

Empirically, the study is situated at MA Ma'arif 20 Tarbiyatul Huda, which, based on field observations, implements batik-making within the P5 local-wisdom theme through collaboration among teachers, students, alums, and local batik artisans. This practice enables context-based learning and provides a model of artistic,

cultural, and socially enriched learning in a formal secondary setting. However, an in-depth account remains lacking regarding how school–community collaboration is designed and enacted as a project cycle across school and community spaces, how roles are distributed, and how assessment is organized, and how these arrangements shape students' aesthetic expression, cultural identity awareness, and social participation.

Accordingly, this study aims to explain how batik learning is implemented across intracurricular Arts and Culture and a P5 local-wisdom project, and to identify the partnership mechanisms linking teacher–artisan co-teaching to student outcomes. The study addresses three questions: (1) How is batik learning designed and enacted as a project cycle across school and community spaces? (2) How are roles distributed among teachers, artisans, alums, and students, and how is assessment organized? (3) What cultural-identity and social-engagement outcomes are evidenced in students' experiences and artifacts? This inquiry aligns with research arguing that education can safeguard intangible cultural heritage through participatory and ethnopedagogical approaches (Sugiarto et al., 2025a; Sukadari & Huda, 2021; Yan & Chiou, 2021). It shares with Yan & Chiou (2021) an emphasis on cultural continuity and identity reconstruction through traditional knowledge learning, with Sukadari & Huda (2021) an emphasis on integrating local wisdom with character values such as discipline and responsibility, and with Sugiarto et al. (2025) an understanding of batik as a medium for transmitting cultural meanings rooted in local contexts. However, the present study differs in its focus on formal secondary education within a qualitative case study situated in P5, and in its analytical attention to teacher–artisan co-teaching and partnership governance as a transformative model of art education.

This research contributes a P5-embedded school–community batik pedagogy model that specifies a bounded project-cycle structure culminating in public-facing cultural production, a distributed-expertise configuration that supports learning quality in contexts with limited specialist teacher capacity, and empirically grounded design principles for sustaining school–community networks beyond one-off events. Theoretically, the study extends debates on arts and cultural education in Indonesia by treating batik as a learning medium that integrates aesthetic, moral, and social dimensions. Practically, the findings offer implications for educational policy and school practice, strengthening school–community collaboration and operationalizing local wisdom in more transformative, inclusive, and sustainable forms of learning.

METHODOLOGY

Research Design

This study employed a qualitative method with an exploratory single-case study design and an embedded case structure to describe and interpret the implementation of batik education within school–community collaboration through the Pancasila Student Profile Strengthening Project (P5) on a local-wisdom theme in a madrasah aliyah context. The exploration focused on both process (planning–implementation–reflection) and the social relations formed throughout the activities. The embedded units of analysis included batik learning practices at school, teachers' roles, the involvement of batik artisans/instructors, and students' learning experiences.

Participants

The research site was MA Ma'arif 20 Tarbiyatul Huda, Sendangduwur Village, Paciran Subdistrict, Lamongan Regency, East Java, selected because the school is located in the culturally strong coastal batik area of "Sendang" and has a tangible community-based arts education ecosystem. Site selection was based on: (1) the distinct coastal trading economy that supports the growth of batik practices; (2) the presence of community-based arts education (batik embedded in families, community life, pesantren networks, educational tourism, and local events); and (3) the theoretical relevance of examining the relationship between educational practices, social structures, and local cultural values. In addition, at the madrasah aliyah level, batik education is not merely incidental but integrated into intra-curricular and co-curricular programming, including P5. Activity participants included all parties involved in batik education at the school (as an

institutional context, the school has a total of 73 students and 23 teachers, including one Arts and Culture teacher). Research informants were selected purposively (based on relevance to the study aims/topic) and, when necessary, expanded through snowball sampling to enrich the dataset. In this article, informant characteristics are specified as: (a) Arts and Culture teachers or staff assisting batik-related activities; (b) batik instructors/artisans involved as learning partners (including in the *melorod* / finishing process); and (c) madrasah aliyah students (Grades 10–11) who participated in the P5 batik project as sources of perspectives on learning experiences. To ensure confidentiality and analytic traceability, interview excerpts are anonymised using an actor-based coding system: I.T (teacher/school staff), I.PB (batik artisan/instructor), I.A (alums/mentoring coordinator), and I.S (student), followed by a participant number and the year of data collection (e.g., I.T1.2024, I.PB2.2024, I.A1.2024, I.S4.2024).

Data Collection

Data were collected through participatory observation, in-depth interviews, and documentation, applied in a structured and complementary manner. Observation was conducted to capture the batik learning process and surrounding social relations (teacher–student–artisan interactions, collaborative work dynamics, and the implementation context). The observation procedures were anchored to the P5 batik project conducted over three days (8–10 October 2024), beginning with an introduction to batik by an instructor from the Sendangduwur batik association, followed by design development, transferring designs onto fabric, wax application (*mencanting*), dyeing, *melorod* (wax removal/finishing), and preparation for an exhibition/bazaar.

In-depth interviews were conducted to explore informants' experiences, viewpoints, and pedagogical and cultural considerations. The interview process included developing the interview guide, identifying and contacting informants, conducting the interviews, and following up with additional questions when new and relevant information emerged. Documentation served as visual and administrative evidence (batik products, activity processes, the learning environment, and managerial records) to strengthen description and analysis.

Instruments

Data collection instruments were operationally defined as follows: (1) an observation guide (focus sheet covering the sequence of P5 batik activities, interaction patterns, forms of school–artisan collaboration, and students' responses); (2) a semi-structured interview guide (core themes: P5 planning, forms of collaboration, local values/wisdom transmitted, implementation supports and constraints, and sustainability evaluation); and (3) a documentation guide (a checklist of documents and visual evidence). In practice, interviews used a notebook and a smartphone audio recorder, while documentation used a digital camera.

Data Analysis

Data analysis was conducted interactively, thematically, and interpretively. The stages were specified as: (1) preparing and organizing data (documents, interview transcripts, photos, and field notes); (2) reading the entire dataset to develop an overall understanding; (3) coding to group information; (4) developing themes (e.g., patterns of school–artisan collaboration, the P5 batik learning sequence, internalization of cultural values, and the dynamics of learning experiences); and (5) interpreting the findings by linking them to the conceptual frameworks employed (e.g., Contextual Teaching and Learning/CTL, collaborative learning, and cultural socialization). In addition, written/observational data and interview data were analyzed using content and interpretive analysis to derive meaning and strengthen conclusions. Trustworthiness was not only stated but operationalized through source triangulation (comparing accounts from teachers, artisans/partners, and students), method triangulation (cross-checking observation, interview, and documentation data), and time triangulation (observations across more than one period/stage of the activities). Member checking was conducted after data collection and summarization, with informants asked to review, correct, and add information considered incomplete in the observation and interview records. Research ethics were ensured through school permission, informed consent, and confidentiality of participant/informant identities.

FINDINGS

MA Ma'arif 20 Tarbiyatul Huda is an Islamic senior high school (madrasah aliyah) under the auspices of Nahdlatul Ulama. The school has one Grade X class group, two Grade XI class groups, and two Grade XII class groups, totaling 73 students and 23 teachers. Arts and Culture instruction is handled by a single teacher with an educational background in Islamic Communication and Da'wah rather than arts education. In terms of curriculum policy, the school applies a dual curriculum during the transition period: Grade XII continues to follow the 2013 Curriculum, while Grades X and XI have adopted the Merdeka Curriculum. Batik learning is implemented through both intracurricular and co-curricular activities and serves as a practice to support the completion of assignments and the achievement of students' learning outcomes.

Structural Conditions and Challenges in Arts and Culture Education

Based on field observations and interview accounts, two recurring constraints were identified in Arts and Culture learning. First, lesson planning and instructional documents have not been recorded consistently. In practice, preparation relies largely on textbooks and situational ideas, and the Arts and Culture teacher explicitly noted that instruction is often conducted:

"Without using a formal lesson plan, but rather with an ad hoc 'plan in mind' linked to the material in the handbook being used" (I.T1.2024).

This condition disrupts learning continuity because the sequence of competencies, learning targets, and assessment procedures is not consistently reflected in teaching documents. Second, the objectives of Arts and Culture learning have not been formulated consistently as operational classroom targets; the teacher also acknowledged:

"I do not comprehensively understand the objectives of arts learning in schools" (I.T1.2024).

In classroom practice, this is reflected in instruction that prioritizes completing activity procedures; even when motif work is introduced, the focus can remain on technical and procedural elements—for example, the teacher explained.

"I try to teach batik aspects (patterns) using examples of Lamongan coastal batik. Students can take the colors and motifs, then reshape leaves and flowers into decorative motifs" (I.T1.2024).

Consequently, more profound exploration of motif meanings, cultural contexts, and reflective learning tends to emerge when it is actively prompted and facilitated as one student reflected,

"At first, I thought batik was just drawing on fabric. After the meaning was explained, I realized that every line and color has significance. I became proud because I can help preserve my own culture" (I.S4.2024).

Nevertheless, the field data also indicate opportunities to strengthen batik learning through multi-party involvement—students, teachers, alumni, and local batik artisans—where instructional and mentoring responsibilities are shared more widely; for instance, an artisan stated,

"We taught them directly how to apply wax using a canting and how to add color..." (I.PB1.2024).

"a cultural heritage that must be preserved" rather than merely an assignment" (I.A1.2024).

Implementation of Batik Learning

Batik learning was observed in two main contexts: the intracurricular Arts and Culture lessons and the co-curricular P5 program. In intracurricular learning, batik is taught primarily in Grade XI within the topic of producing two-dimensional artworks through object modification, with practical work focusing on batik design. Classroom observations in Grade XI showed three sequential sessions: an introduction to batik concepts, a demonstration of leaf stylization, and guided practice in drawing batik patterns. During the introduction stage, the teacher explained the visual components of batik using examples of Lamongan batik. One teacher stated,

"I try to teach batik aspects (patterns) using examples of Lamongan coastal batik. Students can take the colors and motifs, then reshape leaves and flowers into decorative motifs" (I.T1.2024).

The stylization stage involved transforming natural and plant forms into decorative shapes. Students were encouraged to observe plants around the school and develop them into motif elements. One student commented,

"At first, I found it difficult to change leaf shapes into batik patterns, but after seeing examples from the teacher, I understood how to transform natural forms into decorative motifs" (I.S1.2024).

In co-curricular learning, the school organized the Strengthening the Profile of Pancasila Students Project (P5) with a local wisdom theme through batik-making activities. The program was conducted on 8-15 October 2024 and involved Grade X and XI students, alums, and local batik artisans. The activities were structured into six stages: an introduction to batik concepts delivered by artisans as resource persons; an explanation and illustration of batik design images; practice in producing sketches with direct mentoring; collaborative batik-making based on the designs; a dyeing process carried out at school and at the artisans' workshop; and an exhibition of the final works.



(1)



(2)

Figure 1. The P5 Learning Process (Source: Author, 2024)

Interview evidence further confirms that the artisans' involvement directly shaped students' learning experiences. One artisan stated,

"We taught them directly how to apply wax using a canting and how to add color. The students were very enthusiastic, especially when their batik cloth was hung out to dry, and the results began to appear" (I.PB1.2024).

Alum involvement also supported activity coordination and strengthened meaning-making. One alumnus noted,

"This activity helps the younger students understand that batik is not merely an arts assignment, but a cultural heritage that must be preserved. They can learn directly from artisans, so they appreciate the process more" (I.A1.2024).

Collaborative Batik Expression in Cultural Arts Learning

Observations during the batik practice sessions showed that activities were carried out in small groups, with clear task division. Students took part in designing motifs, applying wax, dyeing, and drying the fabric, while actively interacting with peers and mentors. They discussed motif themes, compared their drawings, and expressed appreciation for their classmates' work. Students often associated this collaborative situation with the need for precision and patience, especially during the wax-application process. One student explained,

"We have to be patient and careful when applying the wax, because one wrong line can ruin the design. From this, we understand that batik is not just drawing but also training perseverance and teamwork" (I.S2.2024).

A teacher also emphasized the connection between batik and local identity:

"We want students to realize that batik is not only a technique, but part of an identity and culture that must be passed on. They need to understand the meaning behind every motif they create" (I.T2.2024).



Figure 2. Collaborative Batik Expression (Source: Documentation, 2024)

Documentation of students' artworks and field notes indicates that collaborative batik-making became a space for students to combine familiar local symbols with their own design choices. Students expressed pride when the motifs they created represented their region, as reflected in the following statement:

"We are proud to make batik using motifs from our own area; it feels like we are helping to preserve our cultural heritage" (I.S3.2024).

Collaboration among students was also evident in the division of roles and mutual assistance. One student explained,

"We divided the work – some made the patterns, others did the coloring. If someone had difficulties, the others helped. It felt like working together, not competing" (I.S5.2024).

Sources of Inspiration and Motif Representation in Students' Batik Works

Based on documentation of two batik pieces selected as representative outcomes of collaboration among students, teachers, alumni, and batik artisans, the four most prominent motif sources were local floral motifs, symbols of the school's identity, the emblem of Lamongan Regency, and Javanese cultural motifs. These motifs were incorporated into batik patterns as markers of identity, connected to the school and the region where the students live (Table 1).

Collaborative School-Community Model as a Strategy for Cultural Preservation and Student Social Engagement

Based on interviews, observations, and documentation, school-community collaboration in batik learning demonstrated a relatively consistent division of roles. Batik artisans served as direct trainers in the use of the canting, applying wax (malam), dyeing, and explaining motifs. Teachers facilitated the organization of activities, connected the learning process to school programs, and encouraged reflection on the meanings of motifs throughout the project. Alums supported coordination and acted as intermediaries between students and artisans. Interview findings also indicate that artisans conveyed batik values alongside technical instruction. One artisan stated,

"Children today need to know that batik is more than just cloth. Batik carries life values such as patience, perseverance, and gratitude. I am happy to share all those experiences and meanings" (I.PB2.2024).

Another artisan emphasized a mutual learning process:

"We also learn from the students; they have new ideas. Some motifs are a combination of tradition and modern design. This shows that culture stays alive if we take care of it together" (I.PB3.2024).

Table 1. Sources of Inspiration and Representation in the Batik Motifs of MA Ma'arif 20

No	Batik Expression	Source of Inspiration	Representation
1		Logo of MA Ma'arif 20 Tarbiyatul Huda: School Symbol	The globe with nine stars symbolizes Nahdlatul Ulama's identity. This sign indicates that MA Ma'arif 20 Tarbiyatul Huda is a madrasah under the organization of Nahdlatul Ulama.
2		Logo of Lamongan City: Milkfish-Catfish & Kris Symbol	The milkfish, catfish, and kris are the identity icons of Lamongan City. The two fish symbolize the city's abundant fisheries and the character of its people. The milkfish and catfish illustration indicates that the school, MA Tarbiyatul Huda, is in Lamongan City.
3		Javanese Culture: Wayang Icon	Wayang (shadow puppetry) reflects Javanese life, philosophy, and aspirations. It serves as a source of entertainment, a conveyor of spiritual, moral, and philosophical values, and an educator in character.
4		Local Flora: Flower and Leaf Icons	Flowers and leaves symbolize native plants of the Sendang region. These plants are a staple in the lives of the people around them. Nasi langgi (or sego langgi), a traditional dish of the region, uses leaves as essential ingredients sourced locally.

From the school's side, a P5 mentoring teacher described the learning atmosphere when artisans were present:

"When artisans are at school, the learning atmosphere becomes lively. Students enjoy the process, not just the product. They can directly see how batik is made with patience and perseverance" (I.T4.2024).

"At first, I thought batik was just drawing on fabric. After the meaning was explained, I realized that every line and color has significance. I became proud because I can help preserve my own culture" (I.S4.2024).



Figure 3. Students' Social Engagement in Batik Learning (Social Practice) (Source: Documentation, 2024)

Fieldwork observations confirmed the interviews and documents. The researcher discovered that batik-making was conducted in a reflective, dialogic, and collaborative environment. Students were engaged at each step of the process, from planning motifs to colouring and reflecting on what they had done. This teaching and learning process resembles a community of practice with common objectives, as students learn, preserve, and adapt local batik traditions in and through contemporary contexts. A quality of interdependence characterized all the players: teachers served as facilitators, artisans exemplified cultural practice, alums served as mentors, and students were active learners.

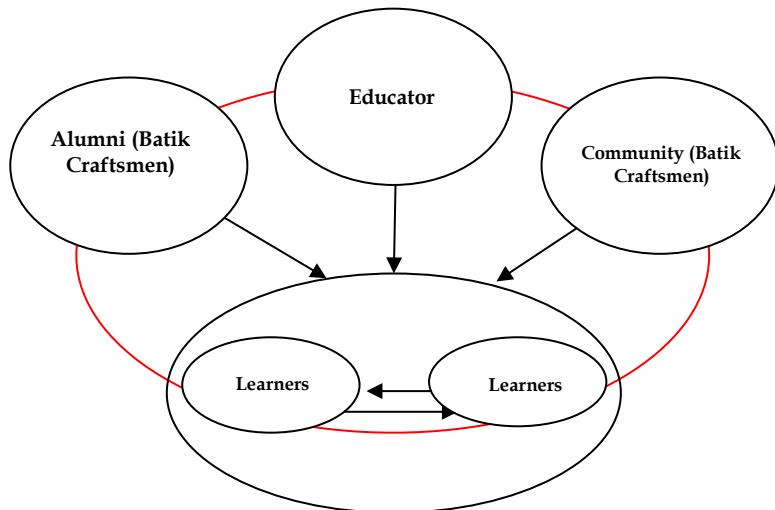


Figure 2. Relationship and Position of Agents in the Collaborative School-Community Batik Learning Model
(Source: Author, 2025)

Assessment in the collaborative batik-making activities focused not only on the quality of the final batik product but also on students' participation, teamwork, and engagement throughout the process, as reflected in observation notes and reinforced by students' accounts of task division and mutual support.

DISCUSSION

The implementation of learning batik at the Ma'arif 20 Tarbiyatul Huda Islamic Senior High School was conducted in a balanced way through both intracurricular and extracurricular activities, especially in the Pancasila Students' Profile Strengthening Project (P5) on a local wisdom theme. Rather than treating the co-curricular component as a supplement, the P5 design functioned as a learning ecology that intentionally connected classroom instruction with authentic community participation and public-facing outputs (e.g., exhibition/bazaar), thereby expanding where, with whom, and for what purposes students learn batik. This approach is particularly consequential because the school has limited specialist capacity (only one Arts and Culture teacher whose academic background is not in the arts), so the partnership with artisans/alums serves as pedagogical infrastructure that enables high-quality learning despite constrained in-school expertise. One activity enabling learning to extend beyond the classroom was when teachers, students, alums, and local batik artisans collaborated to conduct an educational batik workshop in the community. The instructional sequence, moving from motif inquiry and conceptualization to stylization of local elements and hands-on production (e.g., waxing/canting and dyeing) and culminating in a curated display, aligns with research on out-of-school/connected arts learning that emphasizes authenticity, mentorship, and continuity between youth cultural practice and educational goals (Halverson et al., 2024). While the teachers were not artists by training, artisans and alums who participated in the teaching process brought an authenticity and immediacy to learning that was compelling and inspiring. This can be read as distributed expertise in a community-of-practice configuration: novices participate legitimately in professional cultural work while school actors coordinate structure, reflection, and assessment (Pizzolante et al., 2024; Zamiri & Esmaeili, 2024). These results

align with Zamiri & Esmaeili's (2024) argument that, within learning communities, collaborative learning emerges as a valuable tool for constructing identity, meaning, and knowledge transfer among the constituents of such communities of practice.

The empowering aspects of batik learning, including local wisdom values, student character, and school-community relations, are pretty positive. In batik-making practice, they are not only trained technically but also introduced to the philosophical meaning, symbols, and spiritual values of coastal batik in Lamongan. Importantly, the mechanism here is not values transmission by telling, but values internalization through aesthetic-ethical work: students interpret symbols, negotiate motif decisions with peers/mentors, persist through error and revision, and experience ownership over a culturally meaningful artifact (Pizzolante et al., 2024). The joint production process fosters qualities of character such as collaboration, accountability, persistence, and regional cultural pride. Recent evidence shows that aesthetic experiences can trigger cognitive dissonance, insight, and aftereffects, including shifts in self-reflection and meaning-making, outcomes that are plausible when students engage in reflective, contextually grounded creative production such as batik (Pizzolante et al., 2024). In addition, the bond between the school and the craft community cultivates a learning culture of sharing, where cultural knowledge and values are passed on and reimagined by the youth. This mirrors findings from community-based art education, indicating that sustained engagement with community partners strengthens learners' social connections, sense of responsibility, and longer-term orientation toward civic/cultural participation (Blatt-Gross, 2023). The findings are corroborated by the studies of Peppler et al. (2021) and Pizzolante et al. (2024), showing that aesthetic experience in art education may enhance cognitive, affective, and social aspects of students in contextual and reflective creative practices. Thus, batik learning at MA Ma'arif 20 Tarbiyatul Huda can be interpreted not only as cultural conservation but also as a structured pathway for character formation and social cohesion through culturally situated making.

This study contributes a P5-embedded school-community partnership model of batik pedagogy that repositions P5 co-curricular activity not as an ancillary programme, but as a purposive learning ecology for living-heritage education within formal secondary schooling. The novelty of the study lies in three interrelated contributions: first, it specifies a time-bounded project-cycle architecture that coherently aligns curricular assessment, P5 character targets, and heritage safeguarding; second, it theorises a role configuration grounded in distributed expertise, in which non-specialist teachers function as learning designers and coordinators while artisans and alumni serve as cultural experts and mentors, consistent with third-space partnership scholarship and connected arts learning (Chen & Dong, 2024; Halverson et al., 2024; Prasad et al., 2023); third, it clarifies the mechanism by which character and cultural identity outcomes are generated through reflective collaboration and public-facing cultural production (for example, artifact-making and exhibition), rather than through participation alone, as supported by recent syntheses on artifact-oriented arts learning and transformative aesthetic experience (Blatt-gross, 2023; Møller-skau & Lindstøl, 2022; Peppler et al., 2021; Pizzolante et al., 2024). In relation to earlier batik and heritage-education studies that primarily emphasise informal civic participation, co-curricular moral cultivation, or nonformal ethnopedagogical settings (Sugiarto et al., 2025b; Sukadari & Huda, 2021; Yan & Chiou, 2021), the present research advances a practice-level explanation of how participatory heritage governance and youth co-creation can be operationalised through school-based project governance and intergenerational mentorship (Andrea & Ulizia, 2023; Grech et al., 2026; Malafaia et al., 2025). Therefore, the specific novelty of this study is that it moves beyond describing batik projects as "local-wisdom activities" by explaining, at the practice level and in a governance-sensitive way, how a P5 batik partnership functions as an instructional system in a formal secondary madrasah with limited arts-teacher capacity. Unlike prior studies that emphasize cultural preservation or technical outcomes, this research maps a bounded six-phase project-cycle across school and community spaces, specifies distributed roles (teachers as learning designers/assessors; artisans as cultural-technical experts; alums as coordinators/mediators), and shows how assessment and reflection mechanisms (not only product quality) generate cultural-identity formation and sustained social engagement through intergenerational co-teaching and public-facing cultural production.

This study indicates that the school-community batik learning collaboration is an effective model of transformative art and culture education within the Indonesian national educational system. The key implication is interpretive: batik becomes a medium for aligning curricular aims (competence/assessment), P5 character targets, and heritage safeguarding through a single partnership-based learning design. This approach can not only protect intangible cultural heritage (such as batik) but also cultivate students' personalities, cultural identities, and social participation. Recent literature on arts-based teaching and learning highlights that arts learning often produces "emotional turns," increased desire/ability to act, and changed attitudes, outcomes that support the claim that culture-based projects can be a viable route to character education when designed with reflection and authentic participation (Møller-skau & Lindstøl, 2022). Thus, schools are the fulcrum of culture in the local community, contextualizing the transmission of traditional values and the pragmatics of contemporary culture through dialogue with teachers, students, artisans, and alums. In practical terms, scaling this model requires: (a) policy support that legitimizes community experts as co-educators, (b) professional learning for generalist/non-specialist teachers to design arts learning with clear purposes and assessment, and (c) sustainable partnership governance (shared planning, roles, and continuity beyond one-off events) (Bremmer et al., 2020; Kamzar & Alias, 2025; Yahya et al., 2021). Such modeling may serve as an example for other schools interested in developing integrative, place-based educational experiences that incorporate local wisdom to address the cognitive, affective, and social dimensions and further contribute to national education policy regarding the Pancasila Student Profile.

CONCLUSION

Batik learning at MA Ma'arif 20 Tarbiyatul Huda was implemented integratively through the Seni Budaya (Arts & Culture) subject and the Pancasila Student Profile Strengthening Project (P5) with a local wisdom theme. The program collaborated with teachers, students, alums, and local batik artisans from concept introduction through form stylization, motif design, waxing (canting), coloring, and exhibition, resulting in patterns inspired by Lamongan's flora, city icons, the school logo, and Javanese elements. This not only strengthened students' aesthetic knowledge and skills but also promoted values of local wisdom (cultural identity and pride), student character (perseverance, responsibility, cooperation, empathy), and school-community social engagement through contextual and intergenerational learning practices. The limitations of this study are that teachers lack subject expertise and develop no systematic lesson plan or instructional module; that the scale is single-site and the sample is small; that the activities are of relatively short duration; and that the data are primarily qualitative, without tracking long-term outcomes. For further development, teacher capacity development and the production of well-documented CTL-P5 based teaching modules are suggested; replication and comparisons studies within schools or regions are suggested; design of longitudinal mixed-methods research to monitor the development of character and cultural literacy is suggested; sustained partnerships with artisan communities and the creative economy ecosystem (such as student batik entrepreneurship) are suggested to be nurtured; and policy and resource support are needed to enable this collaborative model to be taken to scale and sustained.

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