

Ethnopedagogical Approaches in Art Education: The Role of *Balahak* Performance in Cultural Transmission in Siulak Mukai

Alrizka Hairi Dilfa¹, Wadiyo² Udi Utomo³ Agus Cahyono⁴ Kusrina Widjayantie⁵,
Dhani Windra Guspa⁶

¹ Universitas Negeri Semarang, Indonesia; alrizkahairidilfa@students.unnes.ac.id

Universitas Negeri Padang, Indonesia; alrizka.hd@fbs.unp.ac.id

² Universitas Negeri Semarang, Indonesia; wadiyo@mail.unnes.ac.id

³ Universitas Negeri Semarang, Indonesia; udiutomo@mail.unnes.ac.id

⁴ Universitas Negeri Semarang, Indonesia; aguscahyono@mail.unnes.ac.id

⁵ Universitas Negeri Semarang, Indonesia; kwidjajantie@mail.unnes.ac.id

⁶ Universitas Negeri Semarang, Indonesia; kwidjajantie@mail.unnes.ac.id

ARTICLE INFO

Keywords:

Ethnopedagogy;
art education;
traditional performance;
Balahak;
cultural transmission,
community-based learning

Article history:

Received 2025-07-06
Revised 2025-08-28
Accepted 2025-12-31

ABSTRACT

Traditional performing arts play a vital role in transmitting cultural values across generations. In Siulak Mukai, Kerinci Regency, the *Balahak* performance serves not only as a festive tradition but also as a medium of cultural and character education. This study explores how *Balahak* functions as an ethnopedagogical tool within community-based art education. Using a qualitative case study approach, data were collected through participatory observation of *Balahak* performances, in-depth interviews with local artists, community leaders, and participants, and analysis of related documentation. Data were analyzed using the Miles and Huberman model, with triangulation techniques employed to ensure validity. Findings show that *Balahak* performances consist of three stages—preparation, core, and reflection—which facilitate cultural value transmission and skill regeneration. Elements such as music, poetry, symbolic roles, and inclusive participation enable informal learning rooted in local traditions. Community members of all ages engage actively, creating a dynamic space for intergenerational education. *Balahak* reflects key principles of ethnopedagogy by embedding cultural knowledge, social norms, and character values within an experiential and communal art form. Its structure supports cultural preservation and strengthens identity, making it a viable model for integrating indigenous knowledge into formal and non-formal art education.

This is an open access article under the [CC BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) license.



Corresponding Author:

Wadiyo

Universitas Negeri Semarang, Indonesia; wadiyo@mail.unnes.ac.id

1. INTRODUCTION

Traditional music plays a crucial role in expressing the relationship between humans and their environment. The presence of art in human life is the result of a harmonious interaction between humans and nature, shaped through shared experiences, ecological wisdom, and cultural values. As noted by Wu, Nesusin, and Pikulsri (2025), the evolution of traditional musical forms, such as Puxian opera, reflects both the cultural continuity and adaptive creativity of local communities in responding to historical and environmental changes. Similarly, in the context of music education, Na, Chuangprakhon, Seekhunlio, and Liu (2025) emphasize how traditional instruments like the *guqin* continue to transmit ecological and philosophical values—even in the digital era—highlighting the importance of integrating post humanist awareness into cultural preservation. This intersection of tradition, ecology, and innovation underlines the broader function of traditional music as a medium for sustaining cultural identity while adapting to modern realities.

Art constitutes a fundamental dimension of human life, serving not only as a medium of expression and aesthetic appreciation but also as a strategic instrument within educational processes (Arslan, 2014). Beyond its expressive function, art operates as an integral component of the broader cultural framework, generating significant educational implications through the regeneration of intrinsic values and the transmission of ethical norms and life practices (Tormakhova, 2022; Nurwani et al., 2020). In educational contexts, art functions as a powerful vehicle for cultivating cultural character and strengthening identity formation (Sari et al., 2023). By embedding values, traditions, and collective meanings within creative practice, art contributes to the development of socially responsible individuals and supports the emergence of a more cultured and civilized society.

Art education opens up space for students to develop artistic aspects as well as enrich cultural and emotional experiences. (Arslan, 2014) Art education is expected to be an effective medium in building students' creativity and critical thinking capacity through traditional arts in the community. In addition, community-based art education provides an opportunity to integrate local values into the learning process, so that learning becomes more contextual and meaningful. Ulbricht (2005) states that art education involving local communities can strengthen cultural identity and increase students' social engagement. This opinion is relevant to the context of research that highlights how community-based traditional arts can be used as an educational vehicle that not only transfers skills, but also instills educational social and cultural values (Forgano & Wimbrayardi, 2020) as well as providing artistic transformation and knowledge of the values of inner life directly to generations, young people in the local community with their collective musical response (Dilfa, A.H, 2024). Balahak is one of the traditional arts that developed in Kerinci Regency, especially in Siulak Mukai District. Through the results of initial observations, this art, which is basically the art of parading, contains elements of music and singing elements formed from community participation and family support. One of the elements of Balahak's art is the collaboration between dancers, musicians, and the community, which creates strong social bonds in society.

However, despite the recognized benefits of CBAE, current art education systems often face challenges in effectively integrating indigenous knowledge and practices. Mainstream curricula often prioritize Western art forms and methodologies, leading to a disconnect between students and their own cultural heritage. This can result in a diminished sense of cultural identity, a lack of appreciation for local artistic traditions, and the marginalization of indigenous knowledge systems (Smith, 1999; Battiste, 2005). This disconnect necessitates decolonial approaches in art education, which prioritize centering local knowledge and empowering communities (Arsaliev, 2016). This is where Balahak becomes relevant, offering a community-embedded artistic practice that directly transmits cultural values. Furthermore, Ethnopedagogy, the study and application of culturally specific methods of teaching and learning (Sándor, 2019), provides a theoretical framework for understanding and leveraging Balahak's educational potential. Ethnopedagogy, an educational philosophy and approach

that centers on indigenous knowledge, cultural practices, and values within the learning process (reference), offers a valuable framework for addressing these challenges. It emphasizes the importance of utilizing local cultural practices and knowledge as the foundation for education, promoting cultural preservation, community empowerment, and a more culturally relevant learning experience

Uniquely, this art does not have a special place to learn or through a studio or but regenerates through the art process itself, meaning that singers or musicians can chant songs and music in Balahak but are inherited through the performance process and the experience of participating in previous Balahak activities. This phenomenon confirms that Balahak plays a role more than just art; It becomes a space for enculturation, socialization, and learning of unwritten social values.

Comparative analysis with previous scientific investigations shows that the Balahak performance represents an important component of cultural heritage in the Siulak society, facilitating the transmission of indigenous cultural values through successive generations. In addition, several previous studies have been conducted (Dilfa et al., 2022). Also review from several previous studies (Fatma & Efi, 2021) (Forgano & Wimbrayardi, 2020) Balahak performances function as a significant means of cultural heritage in the Siulak Mukai community, transmitting local cultural values across generations, Meanwhile, some previous studies through these studies are an important background in this study, namely to explore in depth that the art of Balahak is not just entertainment and performances that can also be a means of contextual and sustainable art and character education in society. By understanding this dynamic, it is hoped that implications and knowledge can be found in the development of relevant and applicable local culture-based art education, as well as strengthening the role of traditional arts in the formation of cultural and social identity in Kerinci Regency. Therefore, this research aims to develop an ethnopedagogy-based conception of education represented through the performance of *Balahak* in Siulak Mukai, Kerinci Jambi. This study aims to explore how *Balahak* functions as a community-based art education medium, reflecting ethnopedagogical principles through its performance structure, community involvement, and cultural messaging

2. METHODS

This research aimed to provide new insights into how *Balahak* art can function as an effective and relevant educational medium within the local culture of the Kerinci Regency, allowing researchers to understand the cultural reality and social practices of the Siulak Mukai community from the perspective of its cultural actors. Aligned with Tjetjep Rohendi Rohidi's (2011:47) assertion that art research necessitates deep immersion in real-life situations, this study embraced a prolonged engagement in the field. Researchers sought to feel the pulse and vibrations of the art form, moving beyond mere observation. Data collection, guided by the Mills and Huberman design (Rohidi, 2011), was conducted through:

(a) Participatory Observation: Researchers were directly involved in and observed the Balahak performance process, from preparation to closing. This participatory approach facilitated an in-depth understanding of the social dynamics and cultural values at play. This immersion allowed for the application of Experiential Learning Theory Walsh, K. (2009), recognizing that knowledge is created through the transformation of experience. By actively participating, researchers gained first-hand insights into the learning processes embedded within the *Balahak* performance.

(b) In-depth Interviews: Interviews were conducted with individuals possessing knowledge and experience related to Balahak, including indigenous leaders, local artists, and actively involved community members. These semi-structured interviews maintained openness to emergent findings. These interviews provided a crucial understanding of the social context, aligning with which emphasizes that learning is inherently social and context-dependent.

(c) Documentation Studies: Researchers compiled visual documentation (photos and videos) of the performance. Furthermore, transcriptions of movements and song verses were documented for analytical purposes (Wulff, 2014). This documentation allowed for a rich understanding of the cultural

nuances and pedagogical practices embedded within the *Balahak* performance, especially when analyzed through the lens of Culturally Relevant Pedagogy (Hetland et al; 2009), which emphasizes the importance of understanding learners in the context of their culture.

The Data Analysis Techniques employed interactive analysis based on the Miles and Huberman model (1994) (Shynkevich, 2012), comprising three main stages: (1) Data Reduction: Filtering, sorting, and summarizing data from observations and interviews to align with the research focus. (2) Data Presentation: Compiling and presenting reduced data as descriptive narratives, interview excerpts, documentation images, and tables to support understanding. (3) Drawing of Conclusions: Analyzing the meaning of social interaction within the *Balahak* performance and relating it to ethnopedagogy and its implications.

To ensure data validity, several validation techniques were employed, including source triangulation (Huang, 2008) comparing data from various informants, method triangulation combining observations, interviews, and documentation, and member checking reconfirming findings with sources for accuracy and relevance. Furthermore, researchers maintained consistency throughout data collection and analysis to enhance credibility. This rigorous approach, combined with the theoretical frameworks outlined above, allowed for a nuanced and comprehensive understanding of *Balahak's* role in cultural transmission and art education.

3. FINDINGS AND DISCUSSION

3.1. Description of *Balahak* Show

Balahak is one of the parade arts that developed in Siulak Mukai District, Kerinci Regency, Jambi Province, which is the area of origin and the main preservation of the *Balahak* performance tradition. The research subjects consisted of: (1) Art actors (singers, musicians, rhyme bearers); (2) Traditional leaders and community leaders; (3) The family of the event organizer; (4) Children and adolescents who participate or become spectators; (5) The general public involved in the tradition .



(a) *Balahak* Performance



(b) Musik in *Balahak* Performance

Figure 1. As observed in a participatory observation on August 1, 2024 and reinforced through interviews with local *lokoh*, *Balahak* started from the bride's house, then crossed the village road to the accompaniment of music and songs. Community participation is very high: young and old citizens, men and women, are all actively involved both as actors and as spectators. The documentation includes audio recordings, videos of the procession, as well as photos of the preparation process until the closing of the *Bauwu* event.

Balahak is formed through the presentation of music, the elements of presentation, and the participation of the community, which are as follows. As for the Form and Structure of the Presentation, the performance starts from the bride's house and continues with a procession through the streets of the village. Along the route, people participate as spectators and sometimes join groups. The accompaniment of traditional music and songs is an important element that unites the atmosphere of the performance.



Figure 2. Balahak Performance

In the early stage, prior to the performance, the community convenes to deliberate and prepare collectively for the Balahak procession. This preparatory phase reflects deeply rooted values of *musyawarah* (deliberation), cooperation, and communal solidarity. Participation is inclusive, involving members of different ages and social roles, thereby reinforcing intergenerational bonds and strengthening social cohesion. The planning process itself becomes an educational space in which younger members observe, assist, and gradually internalize customary norms and collective responsibilities embedded within the tradition.

The core stage, namely the implementation of Balahak, represents the culmination of these communal preparations. The performance integrates multiple artistic elements—music, dance, poetry, and dramatic expression—into a unified cultural display rich with moral and symbolic meaning. The Bride and Kemba Muntin (the bride's twins) symbolize the transition to a new social status and the continuity of lineage, while the *Tukang Balagu* (lead singer) delivers poetic verses containing customary, religious, and social teachings. Musicians accompany the procession using bamboo flutes and other traditional instruments, creating a distinctive sonic atmosphere that unites performers and spectators. These artistic skills are transmitted informally through direct participation and experiential learning rather than institutionalized training. The procession typically begins at the bride's house and proceeds through village streets, transforming public space into a shared cultural stage. Along the route, community members actively engage as observers and, at times, as participants, reinforcing collective ownership of the tradition. The interplay of rhythm, movement, and poetic narration generates an immersive communal experience that conveys messages of cultural pride, social harmony, and attachment to homeland.

In the final stage, following the performance, the community gathers once more to evaluate and reflect upon the meanings conveyed. This reflective moment serves as a mechanism for intergenerational knowledge transfer, allowing elders to articulate the moral lessons embedded in the performance and guiding younger participants toward deeper understanding. Through this cyclical process of preparation, enactment, and reflection, Balahak functions not merely as ceremonial entertainment but as a living pedagogical medium for character formation and cultural preservation.

The main presenting components consist of several elements, namely: (1) The Bride and Kemba Muntin (bride twins) function as a symbol of a new social status obtained through the marriage process, depicting social and cultural transitions; (2) *Tukang Balagu* (singer) is in charge of performing poems that contain customary, religious, and social messages, so as to convey the values believed in by the community; (3) Musicians using traditional instruments such as bamboo flutes, with skills acquired through the process of non-formal learning, namely direct experience and oral traditions. The researcher conducted an intensive participatory observation on April 1, 2025, in Siulak Mukai, starting from 15.00 WIB, during the procession to prepare for the procession, until around 20.00 WIB after the closing of the Bauwu event. Documentation includes photos, videos, and audio recordings of songs and poems. The main speakers were Alpian (musician and network organizer, interview May 29, 2025)

and Ratna (local singer and cultural expert, interview June 16, 2025). Community participation in the show is inclusive; All elements of society, both as direct actors and active spectators, are involved. This condition creates an open social space that facilitates the exchange of values and cultural regeneration in a sustainable manner. All elements of society are involved, both as direct actors and as active spectators. This creates an open social space where there is an exchange of values and cultural regeneration. One of the main attractions of Balahak is the low participation limit. The willingness of people to participate in singing or playing music without selection creates an interactive learning process that is inclusive. This activates the learning by doing model in an ordinary context, rather than in a formal space, thus making it a forum for cultural regeneration based on aesthetic and social experiences. Balahak creates a space for interaction between generations, between social statuses, and between members of society that strengthens collective values and solidarity.

3.2. Ethnopedagogy-Based Art Education through Balahak Performances

The concept of Art Education is basically to build a space for students to develop creativity and cultural understanding. Through Balahak performances, social and cultural values can be effectively transferred to the younger generation, supporting the preservation of local cultural heritage. In addition, Balahak as a performing arts provides an artistic experience to students (the younger generation) by means of direct experience. The concept of art education basically focuses on developing students' sense of taste, creativity, and aesthetic appreciation. Art education aims to form individuals who are critical, creative, and culturally aware, and able to express themselves through various art media. In the results of the study, it was found that there is a value of character education packaged in a dialogue in the performance which is also found in the dialogues of the ketoprak performance. The values of character education are useful and relevant as a means and media of character education to build social and cultural awareness among the younger generation, so that they can appreciate and preserve the existing local cultural heritage. Balahak as Cultural Heritage and Educational Media: Balahak performances are not only entertainment or performing arts, but also as a medium of teaching and channeling of local values. Through a tiered performance process—beginning, core, and closing—social, cultural, moral, and customary values are passed down directly from generation to generation. Balahak functions as a means to build the character of the younger generation, teaching social and cultural values that are important for the sustainability of the identity of the Siulak Mukai community.

The Balahak performance serves as an immersive medium for art education, reflecting the dynamic process that weaves cultural values with the transmission of knowledge. This artistic expression has evolved from mere entertainment to a significant educational tool, emphasizing the importance of community involvement and moral messages through its various forms as well as its implications to cultivate the values of knowledge, skills and By incorporating traditional instruments, such as the bamboo flute, Balahak performances not only preserve musical heritage but also facilitate musical regression, allowing for a rich heritage of musical and artistic experiences. This process fosters a deeper understanding of cultural identity, allowing participants and audiences to connect with their roots while encouraging skill regeneration within the community. In essence, the Balahak performance exemplifies how art can be a catalyst for educational growth, serving as a bridge that connects generations and ensures the continuity of cultural values and artistic traditions. Through this dynamic medium, knowledge is not only transferred but also celebrated, enriching the cultural landscape of the community and nurturing future generations of artists and cultural custodians. The following is a matrix of educational aspects contained in the Balahak performance as a medium for Knowledge Transfer and Skill Regeneration in the following Balahak Performance in table 1.

Table 1. Matrix of educational aspects contained in the Balahak performance

Educational Aspect	Empirical Evidence	Pedagogical Implication
Stages of the Performance Process	Beginning, core, and closing stages actively engage the community in various roles.	Enhances the transfer of social, cultural, and value knowledge through hands-on practice and reflection, promoting deeper understanding and internalization.
Community Participation	Active involvement as both performers and spectators, including in preparation and implementation.	Fosters intergenerational skill transmission through informal apprenticeship and observation, strengthening community bonds and promoting cultural continuity
Use of Traditional Instruments	Bamboo flutes and other musical instruments are learned through direct experience and tradition.	Facilitates the acquisition of musical skills through non-formal, culturally situated learning, preserving traditional knowledge and fostering creative expression.
Conveying Cultural Values	Poems and songs contain customary, social, and religious messages delivered directly to the audience.	Directly transmits cultural knowledge and moral values through engaging performances, fostering cultural awareness and a sense of belonging among participants and audiences

Based on the data that has been presented, the Balahak performance process shows how artistic elements and socio-cultural life synergize to realize a traditional performance in which from the data that has been presented during the performance succeeds in transferring knowledge and regenerating skills effectively. This process strengthens the role of traditional arts as an educational tool that integrates local values, strengthens cultural identity, and encourage solidarity in the Siulak Mukai community. In the context of ethnopedagogy, ethnopedagogy-based education such as Balahak can be a bridge to strengthen the cultural values and character of the younger generation in a society that is increasingly responsive and proactive to the community environment and that is that aesthetic experience in the concept of art is obtained through our participation in the arts. Ethnopedagogy-based education, as seen in Balahak's performances, not only facilitates learning, but also strengthens the cultural identity of the Siulak Mukai people through active participation and collaboration. Ethnopedagogy-based education has the potential to overcome the challenges of modernization by integrating local values into the learning process, thereby strengthening cultural identity among the younger generation. Therefore, the results of this research are expected to contribute to the development of ethnopedagogy-based art education in Kerinci Regency, as well as support the preservation of rich local culture. As the concept of ethnopedagogy in the context of ethnopedagogy-based education, it allows the young generation to understand and appreciate their cultural heritage, while building a strong identity and character.

4. CONCLUSION

This study concludes that Balahak, as a traditional procession performance of the Siulak Mukai community, functions not merely as an aesthetic expression but as a dynamic intergenerational bridge that transmits cultural values, strengthens collective identity, and fosters community character. Viewed through an ethnopedagogical lens, Balahak demonstrates the powerful capacity of community-based artistic practices to operate as experiential, situated, and culturally relevant modes of learning, thereby contributing both theoretically and practically to the discourse on indigenous knowledge and decolonizing art education. The findings affirm that Balahak's organic, participatory structure embodies principles of experiential engagement and communal empowerment, making it a viable model for integrating local wisdom into formal and non-formal educational contexts, particularly within Kerinci Regency. However, this research is limited by its focus on a single community and its predominantly qualitative scope, which restricts broader generalization and does not measure long-

term educational or socio-cultural impacts. Future research should therefore examine the longitudinal effects of Balahak participation on individual and community development, test diverse pedagogical strategies for teaching Balahak in institutional settings, explore its adaptation to contemporary social challenges, investigate the role of digital technology in preservation and dissemination, and conduct comparative studies with other indigenous art forms to further assess the broader potential of ethnopedagogy in cultural transmission and community empowerment.

Acknowledgments: The author would like to thank all the community and art actors in Siulak Mukai who have actively participated and shared their experiences during this research process. In addition, awards were also given to the Doctoral Study Program in Art Education, Faculty of Languages and Arts, Semarang State University for the support and support facilities that have been provided in the implementation of this research. Not to forget, awards were also presented to resource persons and cultural observers who had provided valuable insights so that this research could run well.

Conflicts of Interest: The author states that there are no conflicts of interest arising from this study. All data and analysis are carried out objectively to support the development of ethnopedagogy-based art education and the preservation of local culture in Kerinci Regency.

REFERENCES

- Arslan, A. A. (2014). A Study into the Effects of Art Education on Children at the Socialisation Process. *Procedia - Social and Behavioral Sciences*. <https://doi.org/10.1016/j.sbspro.2014.01.900>
- Arsaliev, S. (2016). Ethnopedagogical technologies: Best approaches and practices. *Recent Patents on Computer Science*, 9(2), 173-184.
- Arslan, A. A. (2014). A study into the effects of art education on children at the socialisation process. *Procedia - Social and Behavioral Sciences*. <https://doi.org/10.1016/j.sbspro.2014.01.900>
- Awuy, T. F. (2005). *Tiga jejak: Seni pertunjukan Indonesia (Seri: Figur seni pertunjukan Indonesia)*. Kerjasama Ford Foundation & MSPI.
- Creswell, J. W. (2013). *Research design: Pendekatan kualitatif, kuantitatif, dan mixed*. Pustaka Pelajar.
- Davidson, J. W. (2014). Introducing the issue of performativity in music. *Musicology Australia*. <https://doi.org/10.1080/08145857.2014.958269>
- Dilfa, A. H., Cahyono, A., Wadiyo, W., & Utomo, U. (2022). Inheritance of local cultural values through Balahak performances: A case study of music in a bridal procession performance in Siulak Mukai. *International Conference on Science, Education, and Technology*, 8, 1209–1214.
- Fatma, Z., & Efi, A. (2021). Changes in implementation of the “Balahak” tradition of the bride based on education in the Siulak community, Kerinci Regency - Jambi.
- Forgano, E., & Wimbrayardi, W. (2020). Bentuk penyajian suling bambu dalam tradisi Balahak di Desa Koto Periang Kecamatan Kayu Aro Kabupaten Kerinci. *Jurnal Sendratasik*, 10(1), 45–53.
- Hetland, L., Cajolet, S., & Music, L. (2009). Documentation in the visual arts: Embedding a common language from research. *Theory Into Practice*. <https://doi.org/10.1080/00405840903436079>
- Huang, Y. (2008). Research on method of measurement and verification on comprehensive credibility of simulation data. *Journal of Systems Engineering*. https://www.academia.edu/43721171/Performance_in_Culture
- Koh, J. (1979). A preface for inquiries into art education. <https://www.jstor.org/stable/1319785>
- Longhurst, R. (2009). Interviews: In-depth, semi-structured. <https://10.1016/B978-008044910-4.00458-2>
- Martinez Berrios, N. (2014). Indigenous Knowledge, Education and Ethnic Identity: An Ethnography of an Intercultural Bilingual Education Program in a Mapuche School in Chile. *Polis (Santiago)*.
- Nurwani, N., Amal, B. K., Adisaputera, A., & Ridwan, M. (2020). The creativity of society making ritual becomes show art: Transformation of ratok bawak meaning on Minangkabau society, Indonesia. <https://10.3846/cs.2020.10326>

- Rohidi, T. (2011). *Metodologi penelitian seni*. Cipta Prima.
- Rohidi, T. (2014). *Pendidikan seni: Isu dan paradigma*. Cipta Prima Nusantara.
- Sándor, I. (2019). Ethnopedagogy: The term and content. *Acta Educationis Generalis*, 9(3), 105-117.
- Sari, A. M., Syeileandra, S., & Hidayat, H. A. (2023). Jejak falsafah Alam Takambang Jadi Guru dalam repertoar musik tradisional Minangkabau.
- Setiawan, H., Rakhmawati, A., & Anindyarini, A. (2020). Pertunjukkan ketoprak lakon Pedhut Jatisrana sebagai media pendidikan karakter. *Mudra Jurnal Seni Budaya*, 35(3), 331–336. <https://doi.org/10.31091/mudra.v35i3.1008>
- Setyaningsih, S. (2022). Dampak globalisasi terhadap moral generasi muda. *Journal Pendidikan Kewarganegaraan*. <https://10.54714/widyaaksara.v22i1.18>
- Shynkevich, A. (2012). Performance of technical analysis in growth and small cap segments of the US equity market. *Journal of Banking and Finance*. <https://10.1016/j.jbankfin.2011.07.001>
- Sugara, U. (2022). Ethnopedagogy: Ideas and probability of its implementation in Indonesia. *Jurnal Pendidikan Dan Kebudayaan*, 7(2). [https://doi: 10.24832/jpnk.v7i2.2888](https://doi:10.24832/jpnk.v7i2.2888)
- Walsh, K. (2009). Methods: Participant observation. <https://doi.org/10.1016/B978-008044910-4.00489-2>