



Empowering the potential of local cultural wisdom in the packaging of performing arts: a force for forming community identity in the *Kampung Seni Edas* Bogor City



Trimulyani Nurjatisari ^{a,1,*} , Tati Narawati ^{a,2} , Trianti Nugraheni ^{a,3} , Lanang Riyadi ^{a,4} 

^a Pendidikan Seni, Sekolah Pascasarjana, Universitas Pendidikan Indonesia, Bandung, Indonesia

¹ mulianidetri@upi.edu; ² tnarawati@upi.edu; ³ trianti_nugraheni@upi.edu; ⁴ lanangriyadi@upi.edu

* Corresponding Author

ABSTRACT

Foreign culture has become a significant polemic for today's millennials, leading to a tendency to overlook their nation's identity and the robust cultural potential inherent in their own country. This article seeks to enhance the potential of local cultural wisdom in the packaging of art as a force for shaping community identity. A qualitative approach is employed to provide a detailed and careful description of the art packaging methods in Kampung Seni Edas. Data were collected through interviews, observations, and documentation, with the research conducted in Kampung Seni Edas, Bogor City. Data validity was ensured through source triangulation and informant review techniques. Data analysis utilized interactive techniques involving data reduction, data display, and verification steps. The results underscore the necessity of elevating the potential of local wisdom in Kampung Seni Edas as an alternative model for empowerment and art packaging, contributing to character building and community identity, ultimately facilitating preservation through innovative performing arts. The implication is that the millennial generation needs to recognize, understand, and study culture as an essential achievement that must be embraced by millennials as the successors of the nation.

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



Article History

Received 2023-01-05

Revised 2023-10-25

Accepted 2023-11-16

Keywords

Millennial Culture;
Local Cultural
Wisdom;
Art Packaging;
Community Identity;
Performing Arts
Innovation

1. Introduction

Acculturation affects the community, exerting a negative influence on individuals who are not discerning in assimilating aspects of contemporary foreign cultures. According to Chapman *et al.*, enhancing the nation's cultural resilience requires prioritizing efforts to develop arts capable of generating additional cultural value [1]. These endeavors encompass the appreciation and cultivation of a possessive attitude towards the enrichment and renewal of artistic works, transforming them into socio-cultural capital within society. This focus is crucial because art constitutes an integral component of culture, serving as a significant asset in elevating the dignity of a region [2]–[4]. In the context of globalization, this process introduces new challenges and demands on national culture to adapt to the evolution and changes in the arts [5]. Consequently, there is an impact on cultural values, which are progressively eroding; there is a concern that these trends may act as seeds of moral decay and undermine a sense of nationalism, particularly in the younger generation. Practitioners in the field of arts education emphasize that the focus on state identity encompasses cultural issues [6]. Due to this predicament, numerous researchers have explored the imperative role of culture in the societies of nations and states, including their rights and capacities for inheriting and developing diverse cultural identities and traditions, as well as engaging effectively within their respective scopes [7]–[9].

In Indonesia, the year 1998 was designated as the Year of Arts and Culture, aiming to strengthen national identity and promote Indonesian tourism [10]. The emphasis on identity is a collective effort to establish a prominent aspect of the institution's future outlook [11]–[13]. This identity pertains to the meanings and values embedded in Indonesian culture, varying across different regions. Saputri *et al.* assert that the diverse array of cultures present in Indonesia constitutes an authentic identity that captures the attention of both local and foreign communities [14]. Consequently, the focus on cultural appreciation and preservation becomes imperative, particularly among the millennial generation, to prevent the dilution of its values and meanings amid the currents of modernization. Despite widespread public interest in the arts, there is a lack of corresponding support for accelerated development. Art, as an integral component of culture, plays a societal role by fostering curiosity about cultural values and serving as a means of communication [15]. Artistic creations originate from local art figures who conceive innovative works [16].

Bogor City, one of Indonesia's regions, has experienced the polemic of acculturation and generational challenges to cultural identity. This area boasts several traditional arts, integral to Bogor City's culture and originating from Sanggar Ethnic Daya Sora (EDAS) in Sindangsari Village, Bogor City. Ade Suarsa, a prominent figure, has pioneered numerous innovative arts with widespread community acceptance, including the Tunggul Kawung Dance, now an iconic element of Bogor City. The Tunggul Kawung Festival, organized by the Bogor City Arts and Culture Council (DK3B), features a percussion and clapping musical instrument competition with captivating movements and choreography held annually. Beyond dance, Sanggar Seni Edas offers a diverse range of West Javanese Regional Arts, encompassing traditional vocals (*pupuh*, *kawih*), pop songs, gamelan, puppeteering, and the crafting of musical instruments from bamboo.

The expression of his passion for art is manifested in the development of the art scene in the city of Bogor and the establishment of an educational platform through the creation of an arts organization called Sanggar Edas. The diverse potential and artistic innovations fostered by Sanggar Edas, established in 2008, serve as the foundation for its designation as Kampung Seni Edas. This designation represents a dedicated effort to preserve traditional art culture, extending beyond mere provision for performances. In accordance with the joint regulation of the Minister of Home Affairs and the Minister of Culture and Tourism No. 42 of 2009 [17], preservation activities encompass the protection, development, and utilization of culture. Protection involves proactive measures to prevent and mitigate factors that could lead to damage, loss, or extinction of cultural elements.

Development focuses on facilitating the enhancement of ideas, behaviors, and cultural works, incorporating changes, additions, or replacements in alignment with established rules and norms. Utilization aims to leverage cultural works for educational, religious, social, economic, scientific, technological, and cultural purposes. Ergashev *et al.* posit that globalization necessitates a responsive national culture to address the renewal and changes occurring in the arts, serving as a proactive measure against potential negative impacts [5]. Brandt *et al.* research conducted in San Francisco highlights the use of social media as a means to preserve culture, particularly in the tourism sector [18]. This involves capturing relevant spatial patterns in the city through user engagement, environmental considerations, and topical involvement. Additionally, Paul's research suggests that the presentation and preservation of art objects depend on systematic approaches, emphasizing the need for support from new media platforms capable of accommodating exposure to unveil and expand upon the conceptualization of art objects [6].

Differentiation from previous research is underscored by the emphasis on cultural preservation in *Kampung Seni Edas* as a reflection of identity and art within society during the millennial era. This distinction is particularly pertinent given the ongoing debate regarding the waning interest of the younger generation in culture, which poses a threat to the existence of arts and culture. The escalating loss of traditional Sundanese art presents a critical issue that

requires attention [19]. Recognizing the significance of traditional arts is essential in the broader initiative to safeguard the nation's cultural heritage [20]. Currently, traditional art performances can still be witnessed, albeit under the growing threat posed by the influx of new cultures, coupled with the expanding urbanization in Bogor City. Consequently, *Kampung Seni Edas* has the potential to evolve into a novel educational tourist destination, showcasing the original arts of Bogor City as part of a concerted effort to preserve regional culture. This research places a specific focus on identity and art as integral components of the broader endeavor to conserve culture in the millennial era, with a particular emphasis on the role of art within *Kampung Seni Edas*.

2. Method

The research employed a qualitative approach utilizing a descriptive method of analysis. This methodology involves procedures that generate descriptive data in the form of written or spoken words derived from observed behaviors and statements of individuals [21]. The approach adopted in this study specifically centers on participant observation of symbols manifested by individuals or groups [22]. Fig. 1 is research flow, the methodology is designed to achieve a comprehensive understanding of cultural preservation at the research site, namely *Kampung Seni Edas*, with the participants in this activity being artists residing in Bogor City.

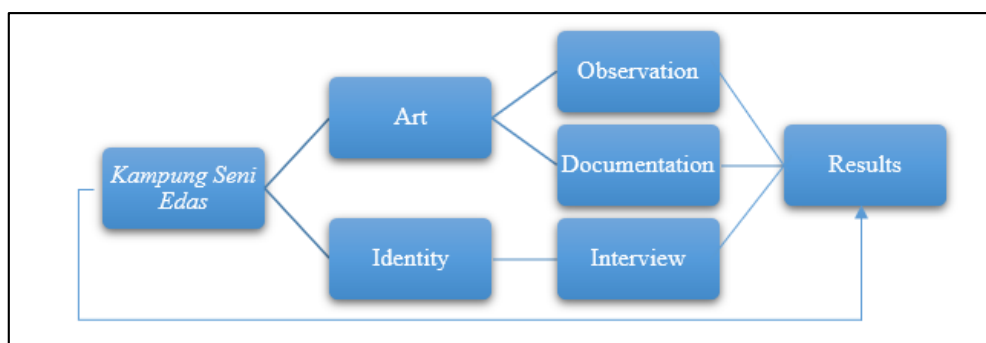


Fig 1. Research Flow

Researchers endeavor to delve deeper into the perceptions, views, and experiences of cultural identity in *Kampung Seni Edas* through in-depth interviews conducted with subjects or respondents (autoanamnesis). Art activities are systematically gathered through observation, involving the review of individual and collective phenomena that are currently ongoing or have transpired. Documentation efforts are oriented towards tracing historical data, involving the examination and analysis of documents created by the subjects themselves or by others pertaining to the research subject, Fig. 2 is data analysis flow.

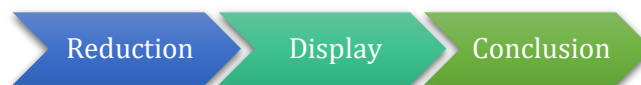


Fig 2. Data Analysis Flow

The data analysis employs triangulation to enhance the credibility and reliability of the data, thereby fostering a more comprehensive understanding of the information and facts. The outcomes of the analysis were distilled and interpreted with the assistance of pertinent research theories to optimize the research results [23].

3. Results and Discussion

3.1. Performing Arts Innovation in *Kampung Seni Edas*

Sanggar Etnika Daya Sora, commonly abbreviated as Edas, is situated in Edas Alley, Sindangsari Village, Bogor City, West Java. According to Ade Suarsa's account, this art studio was formerly known as Jatnika Sari Budaya and was led by the late Dalang Sutisna, a renowned puppeteer in Bogor City who passed away in 1998. Following Mr. Sutisna's demise, AS assumed leadership of the art studio, a role he continues to hold, and changed its name to Etnika Daya Sora. Edas offers a spectrum of art disciplines, encompassing traditional and creative dance,

gamelan music, Sundanese songs, puppetry, and craft production workshops tailored for school students and interested community members. AS, in addition to his role at *Edas*, instructs music at Budi Mulia High School, Bogor City, and serves as a trainer and resource person for various community arts activities. *Edas* functions as a community empowerment organization in the realm of arts and culture, particularly focusing on Sundanese arts.

Beyond the preservation and development of traditional Sundanese arts, *Edas* engages in the production of traditional musical instruments crafted from bamboo and wood. The organization is also involved in creating innovative musical instrument designs and performance art presentations. Since 2008, *Edas* has pioneered several forms of musical instrument innovation and performance art packaging drawn from the rich tapestry of local traditional arts. Leveraging both natural and human resources, this empowerment initiative has given rise to several new arts presented in a contemporary manner aimed at garnering interest and engagement, especially among teenagers. To date, *Edas* has produced five newly packaged musical and dance instruments, with almost all crafted from bamboo and other natural materials.

3.1.1. *Lodong Bogor*

Lodong is essentially a large bamboo hollowed out in the middle, commonly utilized by traditional beverage vendors for storing their wares. However, with the passage of time and cultural shifts, the presence of *lodong* is gradually fading from modern civilization. Consequently, the Bogor *Lodong* Dance was conceived, drawing inspiration from the daily narratives of the people in Bogor City. The distinguishing feature of the *Bogor Lodong* Dance lies in its fusion of traditional dance and music, as depicted in Fig. 3. Female dancers engage in expressive and dynamic movements while simultaneously playing musical instruments. The musical ensemble comprises *lodong*, *dog dog* (drum), and *kohkol* (small *lodong*).

This dance serves the purpose of introducing Bogor culture to a broader audience and is typically showcased at events such as exhibitions, traditional weddings, and government functions. *Lodong* is a novel bamboo musical instrument played by striking. Its design was inspired by the practice of tapping sap water, a key ingredient in making palm sugar, using a bamboo *lodong*. The shape of the bamboo *lodong* influenced the design of this musical instrument, crafted with an emphasis on the sound, and paired with the *waditra dog dog* (small one-faced drum) to create a musical composition reminiscent of the Sundanese *kendang karawitan*. Typically performed by groups of girls according to the specific requirements of the desired presentation, *Lodong*, created in 2008, exemplifies the meticulousness of the creative process and the dedication invested, resulting in a delightful outcome akin to the sweetness of palm sugar.



Fig 3. *Lodong* Bogor Dance

3.1.2. Gambang Katung

Gambang Katung, serving as a musical accompaniment for the *Wayang Hihid* Dance, takes the form of musical notation as part of efforts to develop and preserve traditional music arts, as illustrated in Fig. 4. It comprises a set of bamboo gamelan tuned in *pelog salendro* (pentatonic) but can also be customized to diatonic scales upon request, representing an innovation derived from existing elements, namely *angklung* and *calung renteng*. The ensemble includes instruments such as *Kencrong Kecrek*, *Gambang Katung*, *Lodong Bogor*, *Jenglong*, and *Angklung*. In the case of *Kencrong Kecrek*, innovations have been introduced to swiftly and precisely meet rhythmic requirements. Additional elements like *Kecrek* and *Gambang Katung* have been incorporated, enhancing the ensemble's functionality and practicality while also elevating its artistic appearance through the addition of *Kujang Awi* accessories.



Fig 4. Gambang Katung

3.1.3. Langgir Badong

It is a novel musical instrument crafted from bamboo, featuring a variety of sounds such as *Kentongan*, *Kecrek*, *Bedug*, and *Gambang Salendro*. Its design resembles that of a *langgir* (Scorpion), with its tail adorned with a *Pring Kujang* weapon ornament, reflecting its name and the scorpion's appearance. Additionally, *Badong* can be interpreted as portable bamboo, as it can be carried during processions as a musical instrument. During performances, these musical instruments are harmoniously combined with *Gambang Katung* music and creatively integrated with choreographed dance movements executed by lively and cheerful young women. *Langgir Badong* stands as a folk art, portraying the theme of the symbiotic relationship between humans and animals, with the scorpion serving as the symbolic focus of this performance. The scorpion, being both a venomous creature and a beneficial decomposer, is chosen as the central element in this performance, as depicted in Fig. 5. The dance draws inspiration from the notion of a disturbed scorpion in the presence of humans, guiding the choreographer in crafting pure movements inspired by the scorpion's behavior.



Fig 5. Langgir Badong Dance

3.1.4. Awi Ranggah

A novel musical instrument crafted from black bamboo, the *Awi Ranggah* stands out, particularly in its distinctive shape reminiscent of clasped hands in prayer, symbolizing a plea directed towards the *ranggah*. Given a *kujang* ornament to accentuate its sharpness and authoritative essence, as illustrated in Fig. 6, the *Awi Ranggah* produces tones in a *pelog* pentatonic scale. The resulting sound is not as smooth or melodious as that of instruments like the xylophone or *arumba*, although it shares similarities with *calung*, bearing a closer resemblance to the tones produced by *lodong* or *kohkol*, with the distinction that *Awi Ranggah* is tuned in *pelog*. Established in 2012, the philosophy underlying the *Awi Ranggah* musical instrument aligns with its shape, symbolizing that, as devout beings, we should consistently express gratitude, pray, and seek divine benevolence. The instrument's shape, resembling hands raised in prayer (*ranggah*), evokes a sense of awe and reverence when invoking the divine name.



Fig 6. Awi Ranggah

3.1.5. Wayang Hihid

Hihid, in its philosophical essence, represents a humble kitchen utensil crafted from bamboo designed to harness the wind. This wind can bring relief by cooling the air in hot conditions, yet conversely, it can also intensify embers when intended to kindle or heat up. This dual nature implies a normative message between right and wrong, black and white, emphasizing the concept of choice. *Wayang Hihid* takes the form of a puppet featuring the head of a *Hihid* piece (fan), a person's body (*bubu*), hair with a sharpener, and attire made from a sack adorned with seeds and twigs. While other puppet forms like *Wayang Golek* and *Wayang Kulit* have evolved over time, with some falling out of favor, *Wayang Hihid* represents a distinct innovation derived from the traditional puppetry embryo, as depicted in Fig. 7: (a) *Wayang Hihid*; (b) *Wayang Hihid* in Dance Festival; and (c) *Wayang Hihid* in Dance Format.

Wayang Hihid performances, viewed in terms of form and function, manifest in three distinct formats: (1) *Wayang Hihid* as a comprehensive puppet show, addressing social, political, artistic, and cultural issues, often incorporating regional autonomy, environmental concerns, health matters, and government programs like family planning. Character and place names include *Jonjrong Maruta*, *Jangkrik Gombong*, *Bitung Marerang*, *Solokop Nangkub*, *Iwung Tutung*, and *Rungkun Taji Malela*, among others; (2) *Wayang Hihid* in the form of *Helaran* (Carnival/parade); (3) *Wayang Hihid* presented as a dance. Born from the expressive outpouring of creativity, *Wayang Hihid* is a result of exploring the fusion of power, movement, musicality, theater, and alternative puppetry. It embodies a spirit of freedom, unrestricted by established norms, ensuring it does not disrupt or compromise the conservative realm while maintaining authenticity. *Wayang Hihid* stands as *Sanggar Edas'* contribution to the cultural heritage, consistently exploring bamboo as its preferred medium and emphasizing action over words by creating new, tradition-rooted adaptations for contemporary times.

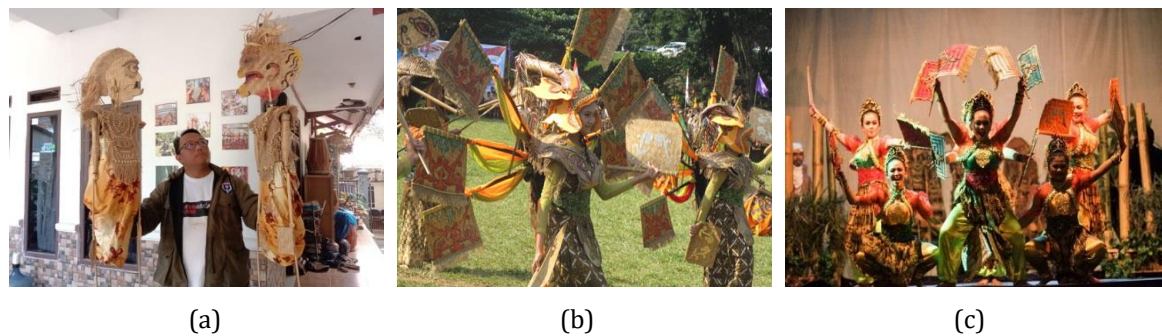


Fig 7. (a) *Wayang Hihid*; (b) *Wayang Hihid* in Dance Festival; (c) *Wayang Hihid* in Format Dance

3.1.6. *Boboko Logor*

This dance draws inspiration from the *boboko*, an inverted rice basket that symbolizes the economic hardships faced by the community due to the scarcity of rice. The *Boboko Logor* Dance distinguishes itself from other dances by incorporating the *boboko nangkub* prop, translated as an inverted rice container, as depicted in Fig. 8. The prop, resembling a rice container, is affixed to the dancer's waist, designed in a notably large size to give the appearance of a skirt, akin to those commonly worn by women.



Fig 8. *Boboko Logor* Dance

This dance has its own message, especially as a symbol of food security. In the Sundanese tradition, *boboko* and rice are important for life and also symbolize unity in social life. In addition, *boboko* or rice container is also likened to a container or place of life. When the *boboko* is filled with rice, the continuity of life will continue. But if the *boboko* is in a *nangkub* position or face down, this illustrates the life and condition of the community that is difficult. Therefore, the community tries hard so that the *boboko* or basket is not empty without being filled.

3.1.7. *Tunggul Kawung*

Tunggul Kawung is a dance creation that narrates the history of the city of Bogor. In ancient times, Bogor was known as *Tunggul Kawung*. The term *Tunggul Kawung* is derived from two words, where '*tinggil*' means root/grower, and '*Kawung*' refers to a plant. This dance vividly portrays the spirit of Bogor City, evident in the dynamic and energetic movements of the dancers. The distinctive characteristics of the *Tunggul Kawung* dance encompass a fusion of nimble dance sequences incorporating the use of *bedug* (a percussion instrument commonly employed as a time marker for prayers) and *ceng-ceng* (a percussive instrument played alternately). These instruments serve both as props and as musical instruments played by the dancers, as depicted in Fig. 9.



Fig 9. *Tunggul Kawung Dance*

3.1.8. Wayang Kaleng

The *Wayang Kaleng* Dance represents a novel form of dance creation that incorporates zinc as a substitute for the traditional *gunungan* and tin cans as a medium for unveiling the puppets. This dance presentation, conceived by AS, introduces fresh creative elements and innovations compared to conventional puppet shows. Unlike typical puppet shows, where a single puppeteer usually takes the stage, the *Wayang Kaleng* Dance diverges by replacing the puppeteer figure with a dancer who concurrently serves as a singer or '*sinden*,' as depicted in Fig. 10. The *Wayang Kaleng* Dance involves repurposing tin can waste, transforming it into useful items infused with creative art, resulting in a new form of puppetry adaptable to diverse situations and narratives. The presented stories are highly flexible, offering simplicity and lightness suitable for audiences of all ages—ranging from children to teenagers and even parents. Individuals can craft their desired stories in alignment with the chosen theme and the intended message. The function of these *Wayang Kaleng* encompasses entertainment, education, and social engagement, with shared purposes across these domains.



Fig 10. *Wayang Kaleng Dance*

3.1.9. Kaulinan Barudak Lembur

The concept of '*Kaulinan Barudak Lembur*' integrates traditional games with dance, music, and theater in its performance, as illustrated in Fig. 11. Several pairs of children, aged between 10 and 15 years, participate in the event wearing traditional attire. The games featured include *empet-empetan*, *hong-empen hongan*, *congklak*, *cingciripit*, *encrak*, *galah*, *engkle*, *gatrik*, *gugunungan*, *lalandakan*, *take-take*, *oray-orayan*, and *ucing-ucingan*.



Fig 11. Traditional Sundanese Games

Kaulinan Barudak Lembur represents a traditional cultural art that is a vital part of the nation's cultural heritage. Consequently, its preservation and maintenance are crucial to ensuring that younger and future generations can connect with and understand their cultural roots. Ade Suarsa expresses the aspiration that through the presentation of this traditional game performance art, the legacy of traditional games will endure, fostering their continuation within the community.

3.1.10. Production Workshop

In addition to serving as a studio for creating new art pieces, *Edas* functions as a production workshop, crafting props, souvenirs, and musical instruments from bamboo and wood. The workshop consistently engages in innovative projects to meet various forms and needs, as depicted in Fig. 12. The establishment of a production workshop in *Kampung Seni Edas* serves as a community empowerment platform for the surrounding *Kampung Wangun*. The goal is to encourage the production of bamboo and wood-based tools using natural resources for traditional arts, thereby preventing their extinction and fostering ethical attitudes within the community. The production workshop produces diverse art tools, including various puppet characters and traditional musical instruments, utilizing natural resources and recycling waste as a form of artistic innovation. Repurposing waste to create innovative products represents a contribution to minimizing environmental pollution [24].

Consequently, the production workshop offers numerous benefits for the community, fostering positive attitudes, contributing to nature, and promoting innovations in cultural preservation. The artistic innovations of *Kampung Seni Edas* predominantly revolve around bamboo-based musical instruments, leveraging the abundance of local natural resources. Through *Kampung Seni Edas*, the city of Bogor showcases diversity in the arts, spanning from performing arts to various art products. The effective processing of cultural preservation methods enhances the practicality of community creativity [25]. As a means of supporting the preservation of intangible culture, communication media play a crucial role in shaping future preservation frameworks [26]. This underscores the importance of supporting cultural preservation initiatives initiated through conceptual innovation in producing performing arts packaging, with the incorporation of digital media to adapt to globalization. This adjustment is particularly relevant considering the active engagement of today's millennial generation in social media activities as part of their daily lives.

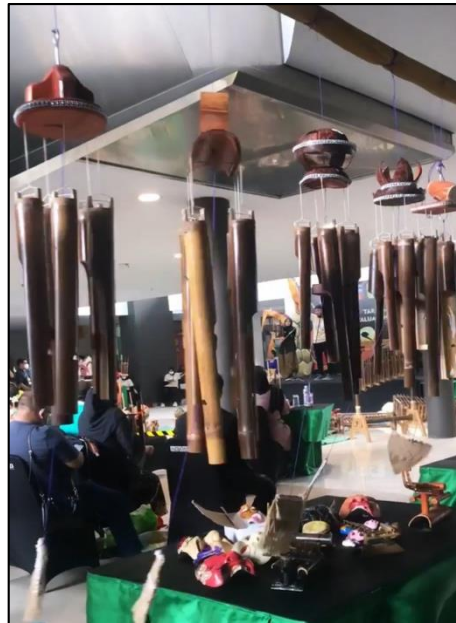


Fig 12. Bamboo Production

3.2. Cultural Preservation Efforts in Kampung Seni Edas

Kampung Seni Edas engages in ongoing activities aimed at preserving local culture, positioning Edas as a tourist destination, and serving as a vehicle for culture-based education. The success of these efforts relies on the support of human resources, particularly the local community actively involved in the preservation of local culture [27]. The continuous activities include:

- Preservation of traditional arts through reconstruction, revitalization, and transmission to the present generation. This involves ongoing classical gamelan coaching for children in the surrounding environment.
- Teaching and practicing *pupuh buhun* songs to children.
- Organizing Sundanese dance training regularly twice a week on Saturdays and Sundays.
- Cooperate with schools from elementary to high school level to provide traditional arts guidance to their students.
- Revitalized the art of *Rengkong Hatong* (the only old traditional art in Bogor City located in the Mulya Harja area of South Bogor in collaboration with the Disbudpar of Bogor City and the Disbudbud of West Java Province. The culmination was displayed in Taman Budaya Bandung and became one of the documentation of West Java art treasures.
- Making and producing traditional art tools from bamboo and wood by involving school dropouts and unemployed youth in the neighborhood.
- Organizing regular puppet art training.
- Workshop on making bamboo *golek* puppets in several places for children and at the same time introducing *golek* puppets to children in the school environment.
- Accommodate children from rural areas who want to learn traditional arts in the Rancamaya area and, at the same time, plan to create a Traditional Arts tourist spot at that location by utilizing existing places.

These activities are undertaken continuously and sustainably, involving reflection, evaluation, and improvement to achieve optimal cultural preservation. As a part of its developmental initiatives, Edas has also revitalized bamboo music, including *karinding* and *celempung* for performance packages. Additionally, the village has developed *lodong* music for

teaching materials and performance packages tailored for students with special needs, in collaboration with SLB-Alhikmah Padalarang. The significance of national identity is emphasized in the culture, which must be maintained and should not be supplanted by foreign cultures [28]. In light of this, it is imperative for the millennial generation to recognize, understand, and learn about their culture, assessed through cognitive, affective, and psychomotor aspects, as a crucial achievement for millennials who are the successors of the nation.

The diverse arts present in *Kampung Seni Edas* should be further developed to attain a global presence, serving as a factor in strengthening identity. This aligns with Kaynak *et al.* statement that traditional culture plays a vital role in reinforcing identity and forming the foundation for community development [29]. This endeavor should be supported by a new cultural landscape through exposed media, responding to identity, and revealing a shared perspective on cultural conflicts related to the freedom of expression of embedded heritage [30]. Bogor's culture, with its unique and rich aesthetic elements, positions *Kampung Seni Edas* as a creative hub for preserving, developing, and creating works rooted in local traditional arts, ensuring the sustainability of Bogor City's cultural heritage. The transformation of *Kampung Seni Edas* into an art tourism spot is undoubtedly a source of pride and can serve as an attraction for visitors, especially those seeking a deeper understanding of art in Bogor City. The presence of *Kampung Seni Edas* is anticipated to be a significant contribution from the Bogor community to foster interest and a sense of culture in the millennial generation.

4. Conclusion

Kampung Seni Edas is a non-governmental arts organization and a bamboo musical instrument production workshop that consistently engages in the creation of new innovations in various forms. It serves as a platform for artists in Bogor City to express their work in the performing arts, attracting support from various stakeholders. Since its establishment in 2008, *Sanggar Edas* has generated diverse artistic potentials and innovations. In addition to being an avenue for artistic expression, *Kampung Seni Edas* also plays a role in the preservation of musical instruments, particularly Sundanese art. It introduces and studies these instruments while serving as a craftsman for Sundanese art tools made from bamboo and wood. Notable examples include the musical instruments *Langgir Badong*, *Gambang Katung*, *Wek Wok*, and the introduction of *Wayang Kaleng* made from used cans. The art performance innovation at *Kampung Seni Edas* predominantly relies on bamboo-based musical instruments, utilizing the abundance of local natural resources. *Kampung Seni Edas* showcases 'diversity' in the arts, encompassing various forms of performing arts. The successful initiation of cultural preservation, marked by conceptual innovation in producing performing arts packaging, requires support from digital media to adapt to globalization. Examining the nation's identity through culture, the millennial generation needs to recognize, understand, and study culture, considering cognitive, affective, and psychomotor aspects as essential achievements to be embraced by millennials as the nation's successors. To strengthen identity, the diverse arts found in *Kampung Seni Edas* should be further developed to reach a global audience.

Acknowledgment

I would like to thank the participants involved in this research. Thanks to lecturers, editors, and anonymous reviewers for their useful comments, and to Universitas Pendidikan Indonesia, Bandung for the granted support.

Declarations

- Author contribution** : TNJ: research idea, analyzed the data, and wrote the article; TNW, TNH, LR: analyzed the data and wrote the article.
- Funding statement** : There is no funding for the research.
- Conflict of interest** : The authors declare no conflict of interest.
- Additional information** : No additional information is available for this paper.

References

- [1] S. N. Chapman and L. O’Gorman, “Transforming Learning Environments in Early Childhood Contexts Through the Arts: Responding to the United Nations Sustainable Development Goals,” *Int. J. Early Child.*, vol. 54, no. 1, pp. 33–50, Apr. 2022, doi: [10.1007/s13158-022-00320-3](https://doi.org/10.1007/s13158-022-00320-3).
- [2] A. Grandpierre, “On the Fundamental Worldview of the Integral Culture: Integrating Science, Religion, and Art: Part Two,” *World Futures*, vol. 59, no. 7, pp. 535–556, Jan. 2003, doi: [10.1080/713747071](https://doi.org/10.1080/713747071).
- [3] A. J. Ashley, C. G. Loh, K. Bubb, and L. Durham, “Diversity, equity, and inclusion practices in arts and cultural planning,” *J. Urban Aff.*, vol. 44, no. 4–5, pp. 727–747, May 2022, doi: [10.1080/07352166.2020.1834405](https://doi.org/10.1080/07352166.2020.1834405).
- [4] L. Tricarico, Z. M. Jones, and G. Daldanise, “Platform Spaces: When culture and the arts intersect territorial development and social innovation, a view from the Italian context,” *J. Urban Aff.*, vol. 44, no. 4–5, pp. 545–566, May 2022, doi: [10.1080/07352166.2020.1808007](https://doi.org/10.1080/07352166.2020.1808007).
- [5] N. F. Ergashev, Ibodulla, “Integration of National Culture in the Process of Globalization,” *J. Crit. Rev.*, vol. 7, no. 02, pp. 477–479, Jan. 2020, doi: [10.31838/jcr.07.02.90](https://doi.org/10.31838/jcr.07.02.90).
- [6] P. J. Kuttner, “Educating for Cultural Citizenship : Reframing the Goals of Arts Education,” in *Cultural Production and Participatory Politics*, Routledge, 2020, pp. 69–92. doi: [10.4324/9780429294358-5](https://doi.org/10.4324/9780429294358-5)
- [7] T. Miller, “Cultural Citizenship,” in *Handbook of Citizenship Studies*, 1 Oliver’s Yard, 55 City Road, London EC1Y 1SP United Kingdom: SAGE Publications Ltd, 2002, pp. 231–244. doi: [10.4135/9781848608276.n14](https://doi.org/10.4135/9781848608276.n14)
- [8] B. S. Turner, “Outline of a General Theory of Cultural Citizenship,” in *Culture and Citizenship*, 1 Oliver’s Yard, 55 City Road, London EC1Y 1SP United Kingdom: SAGE Publications Ltd, 2001, pp. 11–32. doi: [10.4135/9781446217665.n2](https://doi.org/10.4135/9781446217665.n2)
- [9] L.-J. Wang, “Towards cultural citizenship? Cultural rights and cultural policy in Taiwan,” *Citizensh. Stud.*, vol. 17, no. 1, pp. 92–110, Feb. 2013, doi: [10.1080/13621025.2012.716213](https://doi.org/10.1080/13621025.2012.716213).
- [10] Y. Yulianto, “Kreasi Seni Sebagai Daya Tarik Wisata Budaya di Padepokan Bagong Kussudiarja Yogyakarta,” *Media Wisata*, vol. 13, no. 1, pp. 252–266, Sep. 2021, doi: [10.36276/mws.v13i1.219](https://doi.org/10.36276/mws.v13i1.219).
- [11] A. Fergnani and Z. Song, “The six scenario archetypes framework: A systematic investigation of science fiction films set in the future,” *Futures*, vol. 124, p. 102645, Dec. 2020, doi: [10.1016/j.futures.2020.102645](https://doi.org/10.1016/j.futures.2020.102645).
- [12] R. Rentschler, I. Fillis, and B. Lee, “National identity and the future of branding the arts,” *Futures*, vol. 145, p. 103078, Jan. 2023, doi: [10.1016/j.futures.2022.103078](https://doi.org/10.1016/j.futures.2022.103078).
- [13] M. Judge, J. W. Fernando, and C. T. Begeny, “Dietary behaviour as a form of collective action: A social identity model of vegan activism,” *Appetite*, vol. 168, p. 105730, Jan. 2022, doi: [10.1016/j.appet.2021.105730](https://doi.org/10.1016/j.appet.2021.105730).
- [14] R. M. Saputri, A. Rinenggo, and S. Suharno, “Eksistensi Tradisi Nyadran Sebagai Penguatan Identitas Nasional di Tengah Modernisasi,” *Civ. Educ. Soc. Sci. J.*, vol. 3, no. 2, pp. 99–111, Dec. 2021, doi: [10.32585/cessj.v3i2.2080](https://doi.org/10.32585/cessj.v3i2.2080).
- [15] G. Barton and S. Riddle, “Culturally responsive and meaningful music education: Multimodality, meaning-making, and communication in diverse learning contexts,” *Res. Stud. Music Educ.*, vol. 44, no. 2, pp. 345–362, Jul. 2022, doi: [10.1177/1321103X211009323](https://doi.org/10.1177/1321103X211009323).
- [16] P. L. Sacco and G. Segre, “Creativity, Cultural Investment and Local Development: A New Theoretical Framework for Endogenous Growth,” in *Growth and Innovation of Competitive Regions*, Berlin, Heidelberg: Springer Berlin Heidelberg, 2009, pp. 281–294. doi: [10.1007/978-3-540-70924-4_13](https://doi.org/10.1007/978-3-540-70924-4_13)
- [17] Sekretariat Negara Republik Indonesia, *Pedoman Pelestarian Kebudayaan, Peraturan Bersama Menteri Dalam Negeri Dan Menteri Kebudayaan Pariwisata Republik Indonesia*. Indonesia: Sekretariat Negara Republik Indonesia, 2009.

-
- [18] T. Brandt, J. Bendler, and D. Neumann, "Social media analytics and value creation in urban smart tourism ecosystems," *Inf. Manag.*, vol. 54, no. 6, pp. 703–713, Sep. 2017, doi: [10.1016/j.im.2017.01.004](https://doi.org/10.1016/j.im.2017.01.004).
- [19] T. Nugraheni, A. Budiman, and D. Rachmawati, "Rekreasi, Hiburan, Belajar: Studi Kegiatan Wisata Seni dan Budaya di Saung Angklung Udjo," *J. Educ. Hum. Soc. Sci.*, vol. 3, no. 2, pp. 693–702, Dec. 2020, doi: [10.34007/jehss.v3i2.396](https://doi.org/10.34007/jehss.v3i2.396).
- [20] E. Koch and J. Gillespie, "Separating natural and cultural heritage: an outdated approach?," *Aust. Geogr.*, vol. 53, no. 2, pp. 167–181, Apr. 2022, doi: [10.1080/00049182.2022.2069480](https://doi.org/10.1080/00049182.2022.2069480).
- [21] T. Köhler, A. Smith, and V. Bhakoo, "Templates in Qualitative Research Methods: Origins, Limitations, and New Directions," *Organ. Res. Methods*, vol. 25, no. 2, pp. 183–210, Apr. 2022, doi: [10.1177/10944281211060710](https://doi.org/10.1177/10944281211060710).
- [22] D. Mohajan and H. K. Mohajan, "Constructivist Grounded Theory: A New Research Approach in Social Science," *Res. Adv. Educ.*, vol. 1, no. 4, pp. 8–16, Oct. 2022, doi: [10.56397/RAE.2022.10.02](https://doi.org/10.56397/RAE.2022.10.02).
- [23] C. S. Collins and C. M. Stockton, "The Central Role of Theory in Qualitative Research," *Int. J. Qual. Methods*, vol. 17, no. 1, p. 160940691879747, Dec. 2018, doi: [10.1177/1609406918797475](https://doi.org/10.1177/1609406918797475).
- [24] S. P. Asamoah, D. Adom, S. Kquofi, and R. Nyadu-Addo, "Recycled art from plastic waste for environmental sustainability and aesthetics in Ghana," *Res. J. Adv. Humanit.*, vol. 3, no. 3, pp. 29–58, Aug. 2022, doi: [10.58256/rjah.v3i3.872](https://doi.org/10.58256/rjah.v3i3.872).
- [25] I. V. Lovtsova, L. A. Burovkina, and A. S. Sheshko, "Preservation of the intangible cultural heritage through the implementation of additional general education programs in the field of fine arts," *Rev. Tempos e Espaços em Educ.*, vol. 14, no. 33, p. e15929, Jun. 2021, doi: [10.20952/revtee.v14i33.15929](https://doi.org/10.20952/revtee.v14i33.15929).
- [26] E. Selmanović *et al.*, "Improving Accessibility to Intangible Cultural Heritage Preservation Using Virtual Reality," *J. Comput. Cult. Herit.*, vol. 13, no. 2, pp. 1–19, Jun. 2020, doi: [10.1145/3377143](https://doi.org/10.1145/3377143).
- [27] C. Rochayanti and R. Triwardani, "A lesson from Yogyakarta: A Model of cultural preservation through cultural village," in *Proceeding 1st International Graduate Research Conference*, 2013, pp. 8–12.
- [28] S. Hall, "Culture, community, nation," *Cult. Stud.*, vol. 7, no. 3, pp. 349–363, Oct. 1993, doi: [10.1080/09502389300490251](https://doi.org/10.1080/09502389300490251).
- [29] E. Kaynak and A. Kara, "Reinforcing Cultural Identity by Appealing to Local Cultural Cues: National Identity Formation and Consumption in High-Context Cultures," *J. Promot. Manag.*, vol. 19, no. 1, pp. 86–113, Jan. 2013, doi: [10.1080/10496491.2012.736464](https://doi.org/10.1080/10496491.2012.736464).
- [30] T. Giannini and J. Bowen, "Global Cultural Conflict and Digital Identity: Transforming Museums," *Heritage*, vol. 6, no. 2, pp. 1986–2005, Feb. 2023, doi: [10.3390/heritage6020107](https://doi.org/10.3390/heritage6020107).