

## FACTORS AND ACTORS FOR STRENGTHENING AND SUSTAINING PERFORMING ARTS EDUCATION IN CENTRAL JAVA, INDONESIA

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### Abstract

In the face of modernisation and technological advancement, traditional performing arts (theatre, puppetry, mime, music, and dance) education has faced challenges, and even its survival is at stake in Java, Indonesia. The local Javanese population has been taking measures to strengthen and sustain traditional performing arts education on the island. However, this research lacks information on local traditional factors, measures, or practices for improving and sustaining traditional performing arts education in Indonesia, especially on Java Island. Therefore, this research aims to identify and examine factors and actors that strengthen and sustain traditional performing arts education. To address this question, the research used a qualitative research approach, specifically in-depth interviews and participant observations in schools in the Yogyakarta and Central Java regions of Indonesia. It also used secondary data. The findings show that local Javanese communities are using traditional arts education local wisdom, which significantly strengthens students' character. In this educational process, values such as *gotong royong* (cooperation), *tepa selira* (harmony), *ungguh-ungguh* (respect), and *nguri-uri kabudayan* (cultural preservation) are taught and inculcated. The research also underlines the current state of performing arts education, relevant local wisdom values, and collaborative strategies to maintain the relevance and sustainability of arts learning in formal, non-formal, and informal settings. This research also found that multi-stakeholder collaboration, integration of local elements into the curriculum, contextual learning approaches, and selective use of digital technology were key to sustainability.

**Keywords:** *performing arts education, Javanese local wisdom, sustainability, contextual learning, Pentahelix collaborative*

## INTRODUCTION

Performing arts education has played an important role in Indonesia's national education system (Hough, 1999; Yampolsky, 1995; Yudiaryani et al., 2019). Since the early days of independence, arts education has been seen as a strategic means of building national character, strengthening national identity, and fostering aesthetic, social, and spiritual sensitivity in students (Yudiaryani et al., 2019). Through performing arts such as dance, traditional music, folk theatre, and wayang, students not only learn artistic techniques, but also the cultural values contained within them, which are values of harmony, social ethics, simplicity, and respect for nature and fellow human beings (Hatley, 2015; Sedana & Foley, 2016). Javanese traditional performing arts, in particular, are a medium that unites artistic expression and the formation of noble character.

In contemporary, technologically advanced, and globalised life, the practices of traditional arts education face serious challenges not only in other parts of the world but also in Indonesia (Kristinsdóttir, 2017; Yuwono et al., 2025). Indonesia's younger generation now lives amid a rapid and massive global cultural shift (Fauzan, 2025). Social media, digital platforms, and global popular culture present a new perspective on art. One that is often instant, visual, and consumptive (Ozgen, 2019; Pawar, 2025; Lestari, 2024). These circumstances have gradually impacted the younger generation; they are drifting away from traditional arts (Hatley, 2008; Yuliati et al., 2023; Reginio et.al., (2025)), which require a long process, discipline, and inner reflection. This phenomenon raises concerns about the loss of cultural heritage that has become the collective identity of the nation.

However, this challenge should not be viewed solely as a threat. In the new paradigm of cultural education, globalisation can be an opportunity to strengthen traditional arts through educational innovation, collaborative strategies, and the wise use of digital technology (Fauzan, 2025; Wheatley, 2024). Traditional performing arts can be recontextualised to make them relevant to modern life, without losing their underlying philosophical values.

In this regard, the local Javanese communities are sensitised and taking measures to preserve and sustain performing arts education. However, academic research is lacking in informing us about the factors and actors involved in improving, preserving, and sustaining traditional performing arts education in the region. Therefore, this research aims to identify factors and actors in Yogyakarta and Central Java that played a role in strengthening and sustaining performing arts education.

## LITERATURE REVIEW

Digital technology, which has expanded the scope of globalisation, has significantly changed how Indonesian youth participate in art, often favouring global pop culture over traditional performance practices, a practice that undervalues the active participation of youth in indigenous art performances and education (Sutiyono, 2019). Research shows that traditional art performances, such as wayang kulit and Jaran Kepang, continue to survive as key cultural mediators within community contexts; however, they face challenges sustaining their significance among youth without new strategies (Adiyanto et al., 2025; Kusumastuti et al., 2021). The use of digital tools, including social media and multimedia, provides new forums and venues for maintaining and preserving Javanese performing arts by enhancing reach and creative and artistic expressions in the digital age (Sunardi et al., 2025).

However, there is a fear that globalisation and the commercialisation of cultures, by commodifying them, can deprive traditional arts of deep wisdom, prioritising market-driven appeal over cultural significance (Irianto et al., 2018; Parmadi, 2021). To address this, ethnopedagogical strategies that incorporate local wisdom into performing arts education are suggested to maintain cultural education and sustain artistic values and practices amid modernisation pressures (Aulia Nur Faidah et al., 2025; Karoso, 2024).

Generally, performance arts education in the modern academic perspective is not only understood as the learning of artistic techniques or performative skills (Barrera et al., 2019; Sarason, 1999). However, it is understood as a system of culture that plays a role in the process of inheriting social, ethical, and spiritual values. In line with the thinking of Elliot (1995) and Dewey (1934), art functions as experiential learning—a learning experience that involves all dimensions of humanity: reason, emotion, and morality. In the context of Indonesian education, this approach has deep roots in local traditions, as the people of the archipelago were already familiar with experiential education and values long before the concept of modern pedagogy was introduced. However, generally, in Indonesia, there is a noted decline in interest in traditional performing arts and their education, such as wayang kulit, classical dance, or ketoprak, which are considered ‘less contemporary’ than global pop culture-based digital content (Paramaditha, 2015).

In Java, traditional performing arts such as wayang orang, classical dance, karawitan, and ketoprak are not only forms of aesthetic expression, but also means of social communication and moral education. Values such as *unggah-ungguh* (ethics, manners and politeness), *andhap asor* (refers to modesty, humility, or low profile), *tepa selira* (tolerance or empathy), and *hamemayu hayuning bawana*

(struggling for the safety, peace, beauty, happiness, and well-being of everyone in the world) form the foundation that animates the entire Javanese cultural system. Geertz (1976) and White (2007) describe Javanese society as a community living under cosmic harmony, where every human action is oriented towards maintaining balance between the microcosm and the macrocosm. Thus, performing arts are not only entertainment but also a guide to a living philosophy that teaches how to live in harmony with others and with nature.

Performing arts education is deeply enmeshed within many traditional communities, where social, cultural and informal contexts play a key role in knowledge transformation (Kusumastuti et al., 2021) identified that in Semarang, Jaran Kepang performance (community-based art education) serves as an approach for transferring cultural knowledge, infusing traditional values, beliefs, and performance skills through practices, observation, and engagement. (Kusumastuti et al., 2021) Exemplify how local teaching methods are vital to preserving traditional art practices and their educational processes.

In research, it has also been noted that performing arts education in Java typically relies on direct participation methods, including skills-based and intensive participation. Hand (2017) identified key strategies used by traditional dhalangs (puppet masters), gamelan musicians, and dancers in Central Java. These subsume learning by ear, instantaneous imitation, repetitive practices, and engagement with live performances. These performances are based on live ground practices. These performing strategies support creative skills, sustain cultural identity and transfer intergenerational knowledge.

Sanggar are community-based studios in East Java which reinforce performing arts education through formalised practices, practice-oriented workshops, and conservation-focused management activities (Handayaniingrum et al., 2021). Also, collaborative programmes engaging local communities and educational institutions in West Java show the significance of collective participation in preserving performing arts education (Masunah & Sunaryo, 2022). Moreover, performing arts education adds to individuals' character development and cultural identity development in an educational context (Supeni & Harini, 2021) and reinforces cultural and language renewal through traditional artists (Zustiyantoro et al., 2025).

Despite increasing research on community-based performing arts education in Java or elsewhere, the existing scholarship largely focuses on superficial details of practices rather than providing in-depth theoretical explanations of why and how Javanese community mechanisms sustain artistic educational practices. Thus, this research focuses on how local communities of

Yogyakarta and Central Java regions are strengthening and sustaining performing arts education.

## METHODS

This research was conducted in formal and non-formal schools in the Yogyakarta and Central Java regions of Indonesia. The research subjects comprised various stakeholders directly involved in the arts education process. The researcher conducted 30 in-depth interviews with traditional teachers, artists, government officials, community members and students in both locations (15 in each). All were informants in both locations, selected through convenience and snowball sampling techniques. Those who were easily accessible and available in schools and present at the time of the researcher's community presence were interviewed. Also, some were accessed through the researcher's own contacts. The researcher also largely relied on participant observation, actively participating in the communities' performances. In this process, the researcher systematically observed the participants' (teacher and students) behaviours, interpersonal interactions, collective practices and social/cultural processes. This enabled the researcher to gain deeper, insider perspectives and a better understanding of the context of traditional performing arts. These observations were conducted mainly in classrooms, rehearsal rooms, and performance stages.

## FINDINGS

### **Internalisation of Local Wisdom (kearifan) Values**

In both communities, the researcher observed that the most common means of inculcating performing arts education in the younger generation was through local wisdom. An artist from central Java said, "We give the highest value to performing arts education as a medium for passing on local wisdom values to the younger generation." Local wisdom values, especially from Javanese culture, can be integrated into Cultural Arts subjects (Mariah & Prabowo, 2019). The internalisation of local wisdom through art is a universal educational strategy for preserving cultural heritage and shaping identity (Llanes, 2014). The process of internalising Javanese local wisdom values in performing arts education is central to cultural sustainability.

An art teacher informed, "Art learning practices in Java are still very much imbued with traditional values. For example, before starting dance practice, students are invited to practise *lampah dodok* (walking with *congkok* when going to the dance venue) as a symbol of respect for the venue and also the teacher."

Also, other teachers endorsed the idea and added that this action is not merely a formality, but a means of character building that teaches *unggah-ungguh* and *andhap asor* (the ethics of respecting the place where one seeks knowledge and the teacher as the source of knowledge).



**Figure 1: Javanese Traditional Arts Reinforce the Value of Mutual Cooperation**  
(Source: Restu Lanjari, 2025.)

The value of cooperation is also reflected in the collective work during the preparation for the performance. The researcher observed that each student had specific responsibilities, both artistic and non-artistic, such as arranging costumes, preparing props, and helping peers who were struggling. A student from the school in Yogyakarta said, “Through this practice, students learn responsibility, empathy, and social solidarity.”



**Figure 2: Preparing for the performance by applying makeup**  
(Source: Restu Lanjari, fieldwork, 2025.)

A community member from Central Java shared that the values of *tepa selira* and *nguri-uri kabudayan* are manifested in how teachers and students treat art as a collective and shared heritage. She added that they realise that art is not merely an extracurricular activity, but part of their identity and sense of self. Thus, arts education based on local wisdom not only transmits skills but also builds cultural awareness and national character.

### **The Role of Cross-Sectoral Collaboration**

All teachers and artists placed greater emphasis on cross-sector collaboration to sustain arts education. This model includes five main elements: government, academia, community, business, and media. The application of the pentahelix model to strengthen and empower arts education is discussed (Anindya & Devi, 2023).

A government officer shared that the government serves as a policymaker and provider of financial support. For example, the Dana Indonesiana and Fasilitas Bidang Kebudayaan (FBK) programmes from the Ministry of Education, Culture, Research, and Technology have opened up opportunities for local artists to develop community-based arts education and training activities. The existence of the Pamor Sasmita Studio in Sukoharjo and the Sangkan Paran Community in Surakarta is clear evidence in the field that government policies and financial support (through FBK and Dana Indonesiana) have truly reached artists in Central Java (Indonesiana Fund, 2023). He also added that these programmes directly strengthen performing arts education, both by preserving pure traditions and fostering innovation grounded in local wisdom, thereby ensuring the sustainability of the arts ecosystem in the region.

Overall, the government of Indonesia's measures, including the Indonesian Fund and the Creative Culture Festival (FBK), show the commitment of the government to preserve an educational system which not only transfers technical skills but also philosophy, morality, manners and ethics to live in the country (Ministry of Education, Culture, Research, and Technology, 2022).

### **The role of educational institutions (academia)**

School teachers informed that academics and educational institutions serve as centres for research and innovation in performing arts education. A teacher shared, "Through the independent campus programme, universities can establish partnerships with art studios to develop project-based and community-based curricula." In this regard, the collaboration between ISI Surakarta and the Tjiptoning studio, as well as the Laweyan batik community, in the independent

student exchange programme scheme, is a perfect example of this (Tondhowo, 2024). She added that this collaboration demonstrates how academics serve as centres of research and innovation. It is also important to note that these centres are also implementing the Independent Campus programme to create project-based and community-based curricula that are mutually beneficial for all parties in the arts education ecosystem in Central Java.

Art communities and traditional studios serve as cultural laboratories where young people learn directly from competent sources. A community member informed that the Pandhawa Loka Art Studio in Magelang is proof that ‘art communities and traditional studios’ are not merely places for practice. They truly function as cultural laboratories. He added, “It is in these labs that cultural ‘materials’ such as movement, music, and philosophy are processed and passed on.” Young people learn empirically directly from the ‘masters’ or experts, ensuring the survival of Javanese culture amid the tide of globalisation (Pradana et al., 2023).



**Figure 3: Prospective Successors to the arts study diligently**

(Source: Restu Lanjari, fieldwork, 2025.)

Artists and teachers shared that performing arts education in formal education settings helps to integrate project-based learning with the values of cooperation and respect. A teacher shared, “Students are given the responsibility of collectively designing performances from start to end, involving the entire class.” Informants also informed that at Sanggar Sekar Arum, the traditional teacher-student approach is used alongside digital media for rehearsals, documentation, and the uploading of art performances online. Another teacher informed that the preservation of traditional arts can go hand in hand with technological innovation and pedagogical renewal. She added that this reinforces the argument that performing arts education is based on local wisdom, and that this is not the practice of romanticising the past, but rather a strategy that aligns with contemporary global change. The Institut Seni Indonesia Surakarta has not merely contributed through research but also by supporting local Javanese

communities, in line with UNESCO's (2003) Convention for the Safeguarding of the Intangible Cultural Heritage.

### **The role of the business community (private sector)**

Community members shared that the businesses also contribute to the sustainability of performing arts education through sponsorship, corporate social responsibility (CSR), and support for arts activities. Bank Central Asia's (BCA) involvement in the Gunungan Arts & Culture Festival is a concrete and sustainable example of how the business world is not only a 'donor' but also a strategic partner in building a healthy arts and culture ecosystem.

Teachers and government officers stated that these enterprises' contributions, in the form of sponsorship and CSR, are not only philanthropic but also social investments that have created economic sustainability for artists, local MSMEs, and the city as a whole. Such programmes prove that cultural preservation can go hand in hand with economic strengthening when the business world is actively involved (BCA, 2023).

A community member shared that the BCA was not only the main sponsor of the festivals held in rural areas, but also involved in organising many other events, which boosted the local economy by increasing the income of homestays, culinary small and medium enterprises (SMEs), and craftsmen in Kandri Village. It also combined tradition and modernity by presenting jazz collaborating with traditional Javanese music, creating new values. Social Investment & Brand Image: Bank Negara Indonesia gained a reputation as a bank that supports creativity and sustainable tourism (Antara, 2023). This deep involvement of the private sector, for instance, BCA's Bakti Budaya programme, shows that the private sector is fulfilling its corporate responsibility to sustain the culture (Handayani, 2021).

### **The role of media and technology**

In sustaining performing arts education, the informants appreciated the role of media. In particular, artists and community members in both research locations shared that the media plays a role in publishing and promoting traditional performing arts; thus, these arts are widely known, both nationally and internationally. An artist from central Java shared, "[Performing arts education] is given special coverage on social media, televisions, and Kompas TV of Grebeg Sudiro in Surakarta, which is real and powerful evidence of how national television media plays an active role not only as a reporter but also as an 'amplifier' or voice for traditional performing arts." She added that the media has

transformed a local cultural event into a high-quality spectacle enjoyed nationally and internationally, ensuring that traditional performing arts are widely recognised and do not fade away amid the global cultural tide.

An artist from a community in Yogyakarta shared that the media activities included special broadcasts about Grebeg Sudiro, a festival celebrating the cultural acculturation of Javanese, Chinese, and Islamic cultures in Solo. He added that this festival showcases unique traditional arts, such as the Liong and Barongsai dances, which are combined with Kirab Pusaka Keraton and Traditional Javanese Arts. Overall, the media coverage of Grebeg Sudiro by big names like NET TV has played a key role in enhancing traditional performing arts education. It is viewed as a pivotal factor in sustaining public recognition of performing arts education (Couldry, 2003).

The community members appreciated the media for acting as a 'bridge' that invites audiences to experience traditional performing art by themselves. A community member from central Java informed, "This is proof that mass media provide legitimacy, showing that traditional performing arts are not something ancient, but alive, dynamic, and interesting to explore." An artist added that through the synergy of these five elements, a vibrant, dynamic, and self-sustaining cultural ecosystem is formed. He said that this combination of elements also reflects the value of cooperation as a social principle of Javanese society, passed down from generation to generation.

Generally, in Java, practices such as the Bedhaya dance, which has been adapted into a TikTok video by students at an art studio, demonstrate this potential as long as the adaptation continues to refer to the philosophical principles of *rasa*, compassion, and harmony (Soedarsono, 2003). However, without a deep philosophical understanding, traditional art risks symbolic commodification, the use of cultural elements, and meaningless ornamentation (Couldry, 2003). This is where the importance of performing arts education rooted in local wisdom lies, as an effort to preserve the integrity of meaning (Lothspeich, 2020), not just outward form, even if it is preserved through social media platforms.

The researcher noted that all informants agreed that YouTube has played a significant role in showcasing performance arts free of cost, which are accessible worldwide. Mobile phones and social media platforms provided new, personal spaces for artistic innovation to educate students and preserve Javanese traditional values. Community members, teachers, artists, and students shared that, through digitalisation, the learning process has enabled the documentation of performing arts education to be accessed by future generations. In other words, technology has preserved traditional performing arts education.

## The Role of Teachers

Not only teachers themselves but also students, government officials, and artists rely on the strategic role of art teachers, who serve as agents in transforming Javanese performing art education. Based on observations in the schools, the researcher found that teachers were not only functioning as instructors of dance, music and theatre techniques, but also as cultural guardians. A female teacher said, “We reinterpret local wisdom values to enable students to see the relevance of traditional performing arts in contemporary contexts.” She added that teachers of the performing arts have cultural sensitivity and adaptive pedagogical skills.

The researcher also observed that some teachers combined traditional learning methods, such as *nguri-uri* (preserving), with modern project-based approaches. For example, during an informal class session, performing arts students were asked to create new dance works in light of local legends or traditional rituals, and then perform them. In this way, students not only preserve culture and identity but also develop skills of creativity and digital literacy. Another teacher also added that art teachers help to develop emotional connections between students and teachers, and this connection plays an important role in Indonesian Javanese culture. She also noted that, through a humanistic approach, art teachers foster pride in local identity while opening up space for new interpretations. For teachers in both locations, this is a way to actualise the value of *hamemayu hayuning bawana* in the world of education, maintaining harmony between tradition and modernity.



**Figure 4: Building emotional bonds between teachers and students from an early age.**

(Source: Restu Lanjari, fieldwork, 2025.)



**Figure 5: Dance Practice in Formal Education and Performance Preparation Studios.**

(Source: Restu Lanjari, fieldwork, 2025.)

## DISCUSSION

The informants' narratives offer deeper insight into the actors and factors that operate and struggle both independently (in silos) and collaboratively to sustain and preserve performing arts education (processes and methods) in the Yogyakarta and Central Java regions of Indonesia. These narratives also reveal the complexities of preserving, sustaining, and transferring traditional performing arts pedagogy in an increasingly globalised world. Globalisation and global flows not only bring commodities but also shape imagined worlds that often dominate the cultural preferences of the younger generation within local and traditional cultures (Appadurai, 1996). In this context, Western pop culture and other forms of arts education are poised to dominate local traditions and performances, including Indonesian performing arts education, which risks being commodified for tourism, thereby losing its identity and authenticity.

Under this dominance, children largely prefer Western pop culture and formal learning methods, especially when online material is readily available. According to most informants, such material does not convey the real philosophy, ethics, principles, codes, logic, and wisdom that are indispensable to living as a good Indonesian citizen. This is not learning in the performing arts but the internalisation of values through a specific traditional educational process. Online learning and teaching do not have the potential to transfer such traditional underlying contexts and meanings to new generations. However, this can be addressed (Bait Ali Sulaiman et al., 2025; Miksic et al., 2011) and has been addressed in the research locations (i.e., the Yogyakarta and Central Java) by making performing arts education relevant for students, teachers, and communities.

In both locations, digital platforms, including social media, have been used effectively to revitalise the performing arts. The process of internalising

Indonesian (in particular Javanese) cultural values through performing arts education aligns with the theory of embodied cognition (Shusterman, 2008), which emphasises that knowledge and values are not only understood cognitively but also formed through the body and sensory experiences.

In the Javanese context, dance (or gamelan) training not only develops technical skills but also instils the attitudes of *andhap asor* (humility), *tepa selira* (empathy), and *unggah-ungguh* (behavioural ethics). These are the values that are internalised through discipline, togetherness, and respect for teachers in the educational process (Susilo, 2018). This is reinforced by Mariah & Prabowo (2019) in their study of arts education in Indonesian schools, which found that students who are active in traditional arts activities show increased social empathy and a strong cultural identity.

Similarly, Llanes (2014) asserts that art is the primary medium for intergenerational cultural transmission, especially in oral and practice-based societies. The narrative also shows that the sustainability of Indonesian Javanese traditional performing arts is based on a collaboration among the relevant stakeholders (i.e., government, Javanese communities, teachers, artists, and business community), revealing a dynamic interaction (Throsby, 2010; Ahmad, 2025)) of many stakeholders, and there is no single actor alone to make it happen.

In this interaction, art teachers and artists functioned as cultural heritage transmitters, translators and agents of transformation. They act as cultural intermediaries (Bhabha, 1994), translating and transferring Javanese philosophical, moral, and ethical values and practices into contemporary educational contexts, without compromising the identity and authenticity of performing arts education (traditional) practices. They used effective pedagogy to preserve traditional practices of learning performing arts together with modern methods, tools, techniques and sources so that these are relevant for the new generations in contemporary times, see also (Borgmann, 1984; Freire, 1970/2005; Kartomi, 2007; Nuryanto, 2021; Pradana et al., 2023). Overall, performing arts education (its process, tools, methods, and sources) focuses on character building among the Javanese new generation and also reminds the older generation of their good past. It sensitises them to the value of Javanese cultural ethics, morality, and manners while living as responsible Indonesian and global citizens.

## CONCLUSION AND RECOMMENDATIONS

The research reveals that the internalisation of Javanese local wisdom values such as *unggah-ungguh*, *tepa selira*, and *gotong royong* does not occur through verbal teaching, but through performative and participatory practices in the art learning process, such as in the *dodok* dance, collective performance preparation, and

respectful teacher-student relationships. This confirms that arts education grounded in local wisdom serves a dual function: as a medium for preserving cultural heritage (*nguri-uri kabudayan*) and as a laboratory for character building. Therefore, the sustainability of this arts education does not depend on a single factor or actor, but on collaborative efforts by all stakeholders, including the government, academia, teachers, artists, the community, the business world, and the media.

The synergy among these actors reflects the principle of macro-scale cooperation and has proven effective in strengthening the arts education infrastructure, whether through policy. However, amid this dynamic, arts teachers emerge as cultural translators, bridging tradition and modernity through adaptive pedagogical approaches that combine *nguri-uri* methods with project-based learning. Meanwhile, digital technology serves as a bridge for preservation rather than a substitute, as long as it is used to strengthen rather than obscure cultural relations and procedural authenticity. Thus, Indonesian Javanese local wisdom-based performing arts education is not a form of romantic nostalgia, but rather an adaptive, ethical, and sustainable progressive cultural strategy. It offers a way of change that remains rooted in local culture, while equipping the younger generation with a strong cultural identity, 21st-century skills, and an awareness of being global citizens with a local spirit.

Performing arts education is deeply grounded in Javanese local wisdom. It has been and continues to be a strategic factor in the character building of young generations, in protecting tangible and intangible cultural heritage, and in strengthening national identity amid rapid globalisation. This can be attained through some recommendations. First, arts education must integrate tradition with innovation and be supported through cross-sectoral collaboration. Second, the government should incorporate locally rooted performing arts education into the curriculum and increase equitable cultural funding. Third, the major educational institutions should strengthen partnerships with private and public art studios, enhance teachers' skills and capacity, and develop contextual learning training modules. Fourth, artists or art communities must serve as cultural hubs that preserve authentic performing arts practices and transfer them to youth by engaging them as co-creators. Fifth, art teachers in formal schools should continue to apply technology wisely to support arts learning without erasing traditional norms and values. Also, strong commitment from artists and educators can sustain the sustainability of Javanese performing arts and its educational approach through locally rooted pedagogical creativity, and sixth, the corporate or private sector should also take on long-term corporate cultural responsibility by investing in performing arts education.

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