



Community-Based Arts Education: Innovating Tunggul Kawung Performance as a Cultural Learning Medium in Kampung Seni EDAS

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Abstract: This study aims to analyze the innovation process in the performance packaging of Tunggul Kawung as a community-based arts and culture learning medium at Kampung Seni EDAS. The research employed a qualitative approach using Participatory Action Research (PAR), conducted through two action cycles involving three art practitioners and 15 adolescents aged 13–19. In addition, approximately 50 workshop participants were involved as part of the participatory evaluation process. The research instruments included participatory observation, semi-structured interviews, audio-visual documentation, and a Likert-scale survey. The data were analyzed using Miles and Huberman’s interactive analysis model, which consists of data reduction, data display, and cyclical conclusion drawing. The findings indicate that the innovation was integrated into three main aspects: ergonomic and symbolic instrument design, adaptive musical development aligned with contemporary dynamics, and high-mobility choreography that supports kinesthetic learning. These innovations created a more participatory, inclusive, and meaningful learning experience for adolescents. Furthermore, the study demonstrates how performative innovation in traditional arts can reshape both the cognitive understanding and kinesthetic engagement of learners within the framework of sustainable arts education.

Article History

Received: 18-01-2026

Revised: 20-02-2026

Accepted: 03-03-2026

Published: 25-03-2026

Key Words:

Tunggul Kawung,
Performance; Innovation;
Arts Education; Art
Villages.

How to Cite: Deyananda, A., Masunah, J., & Karwati, U. (2026). Community-Based Arts Education: Innovating Tunggul Kawung Performance as a Cultural Learning Medium in Kampung Seni EDAS. *Jurnal Kependidikan : Jurnal Hasil Penelitian Dan Kajian Kepustakaan Di Bidang Pendidikan, Pengajaran, Dan Pembelajaran*, 12(1), 423-433. <https://doi.org/10.33394/jk.v12i1.19838>



<https://doi.org/10.33394/jk.v12i1.19838>

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Introduction

Arts and culture education plays a strategic role in supporting the achievement of the Sustainable Development Goals (SDGs), particularly Goal 4 on quality education and Goal 11 on safeguarding cultural heritage (Permatasari et al., 2025). At the national level, this direction aligns with Indonesia’s National Research Priorities in the socio-cultural domain, which emphasize strengthening national identity through innovation grounded in local wisdom (Suriyankietkaew et al., 2025). Ideally, arts education functions not only as a space for developing artistic skills but also as a medium for character formation, cultural literacy, and collective awareness among young generations (Respati et al., 2023; Sidqi et al., 2022). However, in practice, traditional arts education faces significant challenges in responding to contemporary social dynamics and adolescents’ aesthetic preferences (Jeon et al., 2024). When traditional arts are not packaged adaptively, they risk being perceived as rigid and less relevant to students’ everyday lives (Nurjatisari, Sukmayadi, et al., 2023). This situation calls for approaches that not only preserve form but also revitalize meaning and learning experience (Xin, 2025).

The gap between ideal and actual conditions becomes evident among adolescents aged 13–19, who are in a critical stage of identity formation. Psychologically, adolescents are attracted to experiences that allow self-expression, creative freedom, and social recognition



(Buchari et al., 2024; Budiman et al., 2022; Nugraheni et al., 2020). Meanwhile, traditional arts learning often remains teacher-centered, emphasizing technical reproduction and pattern memorization (Aini et al., 2022; Wang & Liu, 2024). Consequently, students' emotional engagement is limited, and intrinsic motivation struggles to develop (Maliasih dkk, 2017; Nurjatisari, Narawati, et al., 2023). Social constructivism argues that meaningful learning occurs through interaction and shared experience rather than mere knowledge transmission (Suparlan, 2019). Likewise, Self-Determination Theory suggests that motivation emerges when individuals experience competence, autonomy, and relatedness (Marberliantina et al., 2025). Without addressing these needs, the gap between traditional material and adolescents' interests will continue to widen.

Recent studies indicate that performative and participatory approaches can enhance engagement in arts education (Aini et al., 2022; Potchana, 1997; Sofyan et al., 2023). Project-based and community-collaborative models provide broader exploratory spaces compared to conventional methods (Pavliuk, 2023). However, many studies still position traditional arts primarily as preservation objects rather than dynamic pedagogical strategies (Sandriester et al., 2025; Sun et al., 2024). For instance, several studies emphasize organological analysis or documentation of traditional instruments without addressing how these instruments can function as adaptive learning media in educational settings. Other research tends to focus on professional performance contexts, prioritizing artistic production rather than participatory learning processes within communities. Consequently, research integrating instrument design innovation, musical exploration, and choreography into a unified pedagogical framework for community-based arts education remains limited. Furthermore, the application of Participatory Action Research (PAR) in developing traditional arts learning media has not been extensively explored, despite its potential to position communities as active agents of change (Anggorojati et al., 2025; Waruwu, 2024).

In Bogor, West Java Province, Indonesia, the philosophical foundation of *Tunggul Kawung* originates from the oral tradition of *Pacilong Pantun*, where it symbolizes resilience and usefulness. The metaphor refers to the remaining trunk of the palm tree that remains strong and beneficial even after being cut down. This philosophy holds significant pedagogical potential for character-based arts education. *Tunggul Kawung*, developed as a musical instrument at *Kampung Seni EDAS*, embodies this revitalization effort (Deyananda, 2023). However, prior to innovation, the instrument functioned primarily as an artistic product rather than a structured and adaptive learning medium (Jeon et al., 2024; Masunah et al., 2021). Thus, there emerged a need to develop a performance packaging model integrating form, sound, movement, and meaning into a cohesive pedagogical framework.

Based on this background, this study aims to analyze the innovation process of *Tunggul Kawung* performance packaging as an arts and culture learning medium through Participatory Action Research (PAR). The novelty lies in integrating large yet lightweight instrument design, adaptive musical development aligned with contemporary preferences, and high-mobility choreography within a performative pedagogical framework. This study contributes to the development of participatory, inclusive, and sustainable community-based arts education models.

Research Method

This study employed a qualitative approach using Participatory Action Research (PAR) (Creswell, J. W., & Poth, 2018). PAR was selected because the research aimed not only to analyze but also to develop performance innovation through collaborative actions that generate direct change within the community. In line with Reason and Bradbury (2008), this



approach views research as a collaborative inquiry process oriented toward social transformation (Reason, P., & Bradbury, 2008).

The study was conducted at Kampung Seni EDAS, Bogor City, from March to September 2025. Participants included three key practitioners (the instrument creator, music arranger, and choreographer) and 15 adolescents aged 13–19 who were actively involved in rehearsals and performances. In addition, approximately 50 workshop participants from schools and external institutions were involved in the evaluation phase. The selection of adolescent participants was based on psychosocial developmental considerations, emphasizing the importance of participatory experiences in identity formation (Suriyankietkaew et al., 2025).

The research procedure was carried out in two action cycles. The first cycle focused on instrument design and ergonomic innovation through collaborative discussions, structural modification, and trial use. The second cycle concentrated on musical development and choreography, including exploration of rhythmic patterns, timbral variation, and high-mobility movement integration. Reflection between cycles led to technical refinements, including the modification of the shoulder-strap system and the shortening of performance duration to enhance effectiveness and audience engagement.

Data were collected through participatory observation, semi-structured interviews, audio-visual documentation, and a Likert-scale (1–5) evaluative survey measuring participants' perceptions of novelty, relevance, and attractiveness. The survey was used as supporting data for triangulation rather than as a primary quantitative method and was administered to approximately 50 workshop participants from schools and external institutions who experienced the *Tunggul Kawung* learning activities. The 15 adolescents involved in the PAR cycles served as the primary participants in the qualitative process, while the survey responses provided additional evaluative insights into the learning experience. To ensure credibility, reflective field notes were maintained, and data triangulation and member checking were conducted following Lincoln and Guba (1985) recommendations. Data analysis employed an interactive analysis model consisting of data reduction, data display, and conclusion drawing conducted simultaneously throughout the action cycles (Miles, M. B., Huberman, A. M., & Saldaña, 2014).

Results and Discussion

This study produced key findings related to the transformation of *Tunggul Kawung* as an arts learning medium through three interconnected innovation aspects: instrument design, musical development, and performance movement. These aspects evolved through two action cycles within the Participatory Action Research (PAR) framework and demonstrated concrete technical as well as pedagogical changes.

Representation of *Tunggul Kawung* and Ergonomic Innovation

The *Tunggul Kawung* instrument was originally inspired by the form of a remaining palm tree trunk (*kawung*) that continues to stand firm and useful after being cut down. Visually, the instrument resembles a cylindrical trunk segment symbolizing resilience and endurance in Bogor's oral tradition. This form is not merely aesthetic but represents a translation of philosophical meaning into a performative medium. In practice, this symbolic translation was treated as a "starting point" for the learning experience: adolescents were introduced to the instrument not only as an object to be played, but as a cultural metaphor to be embodied on stage. The trunk-like silhouette, the sense of "rootedness," and the emphasis on standing strong despite being "left behind" became a narrative frame that shaped how participants understood their role in the performance. The instrument's visual dominance also

served a pedagogical purpose by creating immediate curiosity students tended to ask about its origin, name, and meaning before asking about technique, indicating that the form itself functioned as an entry to cultural inquiry.

However, in its initial form, the instrument had ergonomic limitations. The waist-belt attachment restricted mobility and created uneven weight distribution, particularly during movements involving turns or directional changes. Performers often compensated by adjusting posture or pausing between movements, and several adolescents experienced fatigue in the lower back and hip area. During the first action cycle, the attachment system was redesigned using a red diagonal shoulder strap. This modification improved balance and flexibility by redistributing the instrument's weight across the torso, allowing smoother transitions between stationary playing and movement. Visually, the red strap contrasted with the natural bamboo color, creating a clearer and more striking stage presence while also helping audiences follow performers' movement patterns.

Material innovation was also implemented. The use of woven bamboo reduced the instrument's weight to approximately 4.5 kilograms while maintaining its strong visual form. This adjustment made the instrument more accessible for adolescents with varying physical abilities and limited experience with large percussion instruments. Decorative accents were added to reinforce its visual identity without altering the symbolic representation of the kawung trunk. Observations showed that these modifications improved physical comfort and increased performers' confidence, particularly among female adolescents who had previously hesitated to play large instruments. The redesigned instrument therefore preserved its symbolic meaning while becoming more inclusive and pedagogically functional as both a musical instrument and a mobile performance property.



**Figure 1. Change in the Instrument Attachment System from a Waist Belt to a Shoulder Strap
Musical Innovation and Timbre Flexibility**

Musical development extended beyond rhythmic variation of the main instrument to include a supporting ensemble consisting of kecapi (zither), kendang (drum), rebana (frame drum), kecrek, cymbals, kolotok (wooden slit instrument), and gong. The integration of these instruments created a layered and dynamic sonic texture. Rather than functioning as mere "add-ons," the ensemble was arranged to build a clear sonic hierarchy and to support the performance's narrative flow, so that adolescents could experience musical form as something they could feel, anticipate, and negotiate together. In rehearsal, the ensemble format also encouraged distributed responsibility: students learned that musical coherence depends not only on individual skill but on collective timing, listening, and responsiveness an important shift from instrument centered practice to ensemble-based learning.

The Kendang functioned as the primary tempo regulator, while rebana, kecrek, and cymbals reinforced rhythmic density. In practical terms, kendang cues were used to mark



entrances, tempo changes, and section boundaries, helping adolescent performers maintain synchronization during movement-heavy sequences. Rebana anchored pulse and provided a familiar percussive reference point, while kecrek and cymbals supplied bright, sharp attacks that clarified accents and strengthened the sensation of drive in faster passages. Kolotok introduced a contrasting wooden timbre, and kecapi provided melodic lines that softened transitions between sections, especially in reflective segments. The timbral contrast between membrane percussion and wooden resonance became a key pedagogical feature: adolescents were able to distinguish “roles” of sound (time-keeping, accenting, coloring, and transitioning), which made it easier to rehearse sectional problems and to understand why a musical layer felt too dense, too flat, or out of balance. A distinctive innovation involved positioning the gong horizontally on the floor instead of hanging it on a traditional frame. This unconventional placement produced a different resonance and added a unique visual element to the performance. The floor resting gong generated a grounded, longer decay vibration and became a focal point for section closures, reinforcing both the sonic punctuation and the audience’s sense of structural arrival.

Musically, the structure followed a dramaturgical arc. The performance opened with a fast tempo and energetic rhythm to capture attention. This opening was designed to establish momentum quickly, creating an immediate “hook” that matched adolescents’ preference for high energy entry points. The middle section shifted to a slower and more solemn atmosphere, accompanying vocal passages containing philosophical lyrics about resilience and usefulness, interwoven with Sundanese *sisindiran* (figurative poetic expressions). This reflective segment created a sacred ambiance. In this section, the ensemble texture was intentionally thinned and smoothed kecapi lines and softer percussion articulation allowed the vocal message to sit in the foreground, while the steadier pulse maintained coherence without pushing intensity. Toward the end, tempo and rhythmic intensity increased, leading to a climactic conclusion supported by dense percussion and gong accents. The build up was not abrupt; it was shaped through incremental additions of percussive layers and stronger accent patterns, enabling performers to sense the “rise” and coordinate it as a shared musical goal rather than a sudden technical demand.

Observational findings indicated that dynamic variation and instrumental integration prevented monotony and enhanced adolescents’ engagement (Respati et al., 2023). Participants demonstrated greater understanding of musical structure because each segment carried a distinct emotional atmosphere. In rehearsals, adolescents were able to name and anticipate transitions (for example, recognizing when the music was “about to calm down” or “about to rise again”), suggesting that musical form became cognitively accessible through embodied experience of tempo, timbre, and density changes (Chen & Woramitmaitee, 2024; Dewey, 2004). The inclusion of philosophical lyrics also facilitated cultural meaning-making, linking musical practice to local wisdom. Rather than treating lyrics as ornament, adolescents approached them as interpretive cues for how to play softening articulation during reflective lines, intensifying accents toward climactic phrases, and aligning musical emphasis with the moral imagery embedded in the text. In this way, musical innovation served both aesthetic and pedagogical functions: it expanded sonic possibilities while simultaneously strengthening adolescents’ cultural connection to the philosophy of *Tunggul Kawung* through an integrated performance experience.

Integration of High-Mobility Choreography

Another significant finding was the transformation of *Tunggul Kawung* from a relatively static instrument into a dynamic dance property. The redesigned shoulder-strap system enabled performers to walk, rotate, and change formations freely without

compromising balance. Movement was integrated as part of the dramaturgical structure rather than as decorative addition. In practical terms, this shift changed the “status” of the instrument on stage: it was no longer treated solely as a sound-producing object but as an extension of the performer’s body that could shape space, rhythm, and visual focus. Because the instrument could be carried with greater stability, performers were able to maintain consistent striking technique while moving reducing the common trade off between mobility and musical precision. This integration also clarified roles within the ensemble, as performers learned to time their movement cues with musical accents, creating a coherent relationship between what the audience hears and what they see.

In the opening segment, performers entered with rhythmic steps and formed diagonal crossing formations that reinforced the fast tempo and energetic character of the music. These formations created dynamic spatial interactions while allowing performers to maintain visual coordination within the ensemble. During the reflective middle section, movement slowed and shifted into circular pathways, supporting the sacred vocal passages and creating a sense of continuity and collective focus. Instruments were occasionally tilted or lifted to emphasize symbolic gestures aligned with the lyrical message. In the final segment, mobility intensified through rapid rotations and dynamic spatial transitions, producing a climactic integration of sound, movement, and stage space that required precise coordination among performers.

Observations showed that integrating movement significantly influenced the learning atmosphere. Rehearsals became more interactive, as adolescents were required to coordinate rhythm, body movement, and teamwork simultaneously. This requirement encouraged active listening and peer to peer correction: performers naturally began giving each other cues about spacing, timing, and balance, which strengthened collaborative habits. Emotional responses appeared more enthusiastic compared to static rehearsal sessions. Adolescents tended to sustain attention longer, showed higher energy across repetitions, and expressed more enjoyment when rehearsal segments involved formation work and movement transitions. Thus, high-mobility choreography not only enhanced stage aesthetics but also transformed the learning process into a kinesthetic and participatory experience, where musical understanding was reinforced through bodily practice and collective synchronization rather than through repetition alone (Jeon et al., 2024).



Figure 2. High Mobility Choreography in Tunggul Kawung Performance Implementation as an Educational Medium

Beyond the community setting, Tunggul Kawung was implemented as an arts learning medium in external institutions, including SMA Kosgoro and the London School of Public Relations (LSPR). The researcher acted as facilitator and resource person in workshops integrating music, movement, and philosophical understanding. In these sessions, participants were not positioned merely as audience members observing a cultural demonstration; rather,

they were actively engaged in guided exploration of rhythm patterns, basic movement sequences, and discussions on the philosophical meaning of *Tunggul Kawung* as a symbol of resilience and usefulness. The workshop structure typically began with contextual explanation, followed by hands on practice in small groups, and concluded with a collaborative mini-performance. This sequencing allowed participants to connect conceptual understanding with embodied practice, reinforcing learning through experience rather than passive reception. Approximately 50 participants provided evaluative feedback through a Likert-scale survey measuring three indicators: novelty, relevance, and attractiveness of the *Tunggul Kawung* learning experience. The results show high levels of positive perception across all indicators.

Table 1. Descriptive Statistics of Workshop Evaluation

Indicator	Mean	SD	Interpretation
Novelty	4.52	0.58	Very Good
Relevance	4.38	0.64	Very Good
Attractiveness	4.61	0.55	Very Good

The results indicate that participants perceived the *Tunggul Kawung* learning activities as highly engaging and relevant, particularly in terms of visual attractiveness and novelty. These findings support observational evidence that performative learning approaches can increase students' motivation and cultural engagement. The majority rated the learning experience as good to very good, particularly on indicators of novelty, inspirational value, and visual attractiveness. High scores were also observed in learning engagement, clarity of cultural meaning, and motivation to learn traditional arts. Participants reported that the integration of sound, movement, and symbolic explanation made the material easier to understand and remember. Observations further indicated that the performative approach increased students' focus, improved recall of rhythmic patterns, and encouraged greater curiosity about the cultural context. These findings suggest that *Tunggul Kawung* performance packaging functions not only as artistic innovation but also as an adaptable pedagogical model that bridges community-based tradition with formal educational environments.



Figure 3. Tunggul Kawung Workshop Activity

Table 2. Summary of Findings on the Transformation of Performance Packaging

Aspect	Traditional Drum (Comparison)	Tunggul Kawung (Innovation)	Pedagogical Justification for Adolescents
Instrument Design	Heavy, static	Lightweight, shoulder strap, aesthetic	Enhances mobility and inclusivity
Musicality	Limited rhythm	Varied timbre and tempo	Increases engagement



Choreography	Minimal movement	High mobility and dynamic formations	Reduces monotony
Implementation	Limited to community	Implemented in school & institutional workshops	Expands educational impact

Discussion

The findings indicate that innovation in *Tunggul Kawung* performance packaging extends beyond aesthetic modification and reshapes adolescents' learning experiences. The ergonomic redesign aligns with Self Determination Theory, as improved physical accessibility fosters competence and intrinsic motivation (Luarn et al., 2023). From a gender perspective in music education, instrument size and physical demands have historically influenced participation patterns, where large percussion instruments are often perceived as more suitable for male performers. By redesigning the instrument to be lighter and ergonomically adaptable, the *Tunggul Kawung* innovation helps reduce this implicit gender barrier and encourages broader participation among female adolescents.

Musical innovation reflects the adaptive nature of tradition (Nadirova & Aliyeva, 2024; Zhang, 2024). The integration of multiple timbres and dynamic structures corresponds with research in music education suggesting that variation in tempo and emotional contour enhances engagement and retention (Park, 2025; Theerapan, 2025). By incorporating philosophical lyrics and *sisindiran*, the performance becomes a medium for cultural literacy, reinforcing local identity through performative practice.

The incorporation of high mobility choreography supports the concept of embodied learning, where knowledge is constructed through bodily experience (Faella et al., 2025; Welch, 2022; Yao, 2024). When adolescents synchronize rhythm, spatial awareness, and collaborative movement, they internalize cultural meaning holistically. This integration positions *Tunggul Kawung* as a form of performative pedagogy that unites artistic production and educational process.

From a Participatory Action Research perspective, the cyclical innovation process illustrates how collaborative reflection generates sustainable change. Design modifications, musical adaptation, and duration adjustments emerged through collective dialogue rather than unilateral decisions. Adolescents were not passive recipients but active contributors in shaping the performance identity. Theoretically, this study contributes to community based arts education by demonstrating that instrument design, adaptive musicality, and choreographic mobility can be integrated into a cohesive pedagogical framework. Rather than treating traditional arts solely as preservation objects, this model frames them as dynamic educational strategies capable of responding to contemporary youth contexts.

Conclusion

This study concludes that the innovation of *Tunggul Kawung* performance packaging at Kampung Seni EDAS successfully transforms a traditional musical instrument into a participatory and meaningful arts learning medium for adolescents. The results confirm that the integration of ergonomic instrument design, adaptive musical structuring, and high-mobility choreography strengthens both engagement and cultural understanding, highlighting the critical role of performative integration in community-based arts education contexts.

The findings demonstrate that redesigning traditional forms does not diminish their symbolic integrity; rather, when innovation is grounded in philosophical meaning and collaborative reflection, it enhances accessibility and inclusivity. The ergonomic modification supported confidence and gender participation, the dramaturgical musical structure facilitated emotional and cognitive engagement, and the incorporation of movement promoted



kinesthetic learning and collaborative awareness. Together, these elements illustrate how traditional arts can function as dynamic pedagogical systems rather than static preservation objects. Furthermore, the Participatory Action Research framework proved instrumental in ensuring that innovation emerged through collective dialogue and reflective practice. By positioning adolescents and practitioners as co-creators, the research process itself became part of the educational transformation. The study therefore contributes theoretically to performative pedagogy in arts education and practically to the development of adaptable, community rooted learning models.

Recommendation

Based on the findings, it is recommended that arts educators and cultural practitioners focus on integrating ergonomic design, adaptive musical structuring, and movement-based learning in traditional arts instruction. Rather than presenting traditional instruments as static heritage objects, educators should develop performative learning environments that combine sound, movement, and cultural narrative in a cohesive pedagogical framework. Policymakers and curriculum developers are also encouraged to support community-based arts initiatives that prioritize participatory engagement, inclusivity, and contextual adaptation to adolescents' developmental needs. Providing institutional space for collaborative workshops between schools and art communities can strengthen cultural literacy while fostering student motivation and creative agency.

Future research should explore the broader applicability of this model across different traditional art forms and educational settings. Given that this study was conducted within a specific community context and involved a limited number of participants, further studies are recommended to test its effectiveness in formal secondary school curricula using quantitative or mixed-method approaches. Investigations measuring cognitive, affective, and psychomotor learning outcomes more systematically would provide stronger empirical validation. Additionally, comparative studies examining gender participation, long term cultural engagement, and sustainability impact could deepen understanding of how performative innovation contributes to cultural resilience in contemporary education systems.

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