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Preservation Kedidi Dance through Art Education: Social Roles and Strategies for Cultural Sustainability

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ABSTRACT

Kedidi Dance, a cultural heritage of the West Bangka community in the Bangka Belitung Islands, is increasingly challenged by modernization, shifting social functions, and declining youth engagement. This study investigates the role of art education in preserving Kedidi Dance, examines its evolving social functions, and identifies strategies to sustain its continuity amid socio-cultural change. Using a descriptive qualitative design, data were collected through observation, in-depth interviews, and documentation involving the leader and members of the Mawar Putih martial arts school, dancers, and community members in Benteng Kota Village, Tempilang District. The data were analyzed through data reduction, display, and conclusion drawing. The findings reveal that art education functions as a key mechanism for transmitting cultural values, strengthening local identity, and supporting intergenerational continuity. Kedidi Dance has shifted from communal folk entertainment toward a medium of cultural education and public performance while retaining its core values. The novelty of this study lies in positioning art education as an adaptive preservation mechanism that connects cultural transmission, social transformation, and community participation. This study contributes an integrative preservation framework based on institutional strengthening, community involvement, artistic openness, and local government collaboration.

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1. INTRODUCTION

Art constitutes an essential part of culture, expressing beauty and the values of human life. One of the most meaningful branches of art is traditional dance, which is accompanied by rhythm and embodies expressive, aesthetic, and symbolic values.

Traditional dance is a form of dance that has undergone a long historical journey across generations and has remained unchanged [1]. Kedidi Dance is one form of traditional

dance that has grown and developed in the Bangka Belitung Islands Province, specifically in Benteng Kota Village, Tempilang District, West Bangka Regency. This dance is inspired by the agile movements of the kedidi bird, which were later adapted into attractive and dynamic pencak silat movements.

Philosophically, Kedidi Dance reflects the values of mutual cooperation and togetherness within the community. It also symbolizes a harmonious relationship between humans and nature, as well as balance and spiritual strength. This is evident in the fact that before the performance begins, the dancers and musicians usually pray, indicating the strong religious values embedded in this tradition. Thus, the dance does not merely possess aesthetic value, but also social, ritual, and even spiritual functions [2]. In addition, as a traditional dance, Kedidi Dance serves social and cultural functions closely tied to community life, particularly in celebrations and customary ceremonies. Therefore, the diversity of the dance's functions demonstrates how traditional dance can also serve as a form of entertainment within society [3].

In 2015, Kedidi Dance was designated as an Intangible Cultural Heritage through the Decree of the Minister of Education and Culture of the Republic of Indonesia Number 270/P/2014 concerning the Designation of Indonesian Intangible Cultural Heritage in 2014 under the category of traditional arts. Culturally, this designation carries several profound meanings. First, it signifies recognition of the community's local identity and ancestral heritage, which it has preserved across generations. In this sense, Kedidi Dance is not merely a performing art, but also a symbol of the identity of the Bangka Belitung community. It reflects the values of harmony between humans and nature, spirituality, and social solidarity transmitted from one generation to the next. Second, it implies protection for the sustainability of traditional culture. This means that not only the community, but also the state, acknowledges and is responsible for safeguarding the continuity of Kedidi Dance. Such protection includes documentation, support for preservation communities, and facilitation of performances so that the dance does not disappear amid the pressures of modernization. Third, it provides legitimacy to the socio-cultural functions of the dance.

In other words, Kedidi Dance functions not only as entertainment but also as a medium for customary ceremonies, a symbol of prayer, and an expression of communal cooperation. Formal recognition reinforces these social values as part of national identity. Fourth, it elevates the region's cultural status at the national level. This means that Kedidi Dance occupies a stronger position within Indonesia's cultural map, while simultaneously opening opportunities for ethical, education-based tourism promotion. As one of the largest industries in the world, tourism has become a major catalyst in efforts to preserve and utilize cultural heritage in many parts of the world. At the same time, the rich cultural heritage, with its historical values, traditions, and local wisdom, has become a major tourist attraction [4].

However, in line with the currents of globalization and modernization, the existence of Kedidi Dance faces serious challenges, ranging from shifts in meaning to declining interest in learning and preserving the dance, especially among younger generations. In other words, lifestyle changes, the emergence of popular culture, and the lack of regeneration among art practitioners constitute real challenges in maintaining the

21 sustainability of Kedidi Dance. At this point, the research problem becomes more explicit, namely, how an intangible cultural heritage that has received formal recognition can continue to live as a social, educational, and cultural practice in everyday community life. The problem under investigation lies not only in the existence of Kedidi Dance as a traditional art form, but also in the sustainability of the transmission of its values, meanings, and practices amid rapid social change.

20 Given this condition, arts education plays an important role in transmitting the values and meanings of local culture to society, both formally through students in schools and informally through studios or, in this case, the Mawar Putih Pencak Silat School. Through dance education, the community learns not only the technical aspects of movement but also the philosophy and social values embedded in it. This implies that through traditional dance learning, cultural values can be instilled in the younger generation [5]. In the context of intangible cultural heritage, education does not merely function as a medium for transferring skills but also as a space for the transmission of knowledge, cultural language, and social meaning that support the continuity of traditional dance practices. Safeguarding intangible cultural heritage requires synergy in the transmission of language, music, and dance, because social, economic, and technological changes may weaken the context of its inheritance [6].

8 Several previous studies have emphasized that arts education contributes to the development of social skills, such as cooperation, tolerance, and respect for difference [7]. Arts education also serves as an important means for children to recognize, understand, and appreciate themselves and their environment [8]. Thus, arts education has a dual role. First, in the aesthetic context, it serves to preserve and transmit traditional cultural values; second, in the context of creativity, it becomes a tool for fostering courage in self-expression [9]. In the context of Kedidi Dance, an arts education approach can be an effective strategy for introducing, internalizing, and preserving traditional dance, ensuring its continued existence amid the currents of modernization. These findings are consistent with studies showing that heritage education grounded in human engagement and supported by digital tools can strengthen students' understanding of intangible cultural heritage and foster their creativity in reinterpreting tradition [10]. At the same time, culturally responsive arts pedagogy can shape syllabus transformation, cultural identity, and learning orientations that are more firmly rooted in students' social contexts [11]. In the field of dance, sustainability should not be understood merely as the preservation of artistic form, but must also be situated within the broader framework of cultural sustainability and the social functions of dance itself [12].

Moreover, traditional dances such as the Kedidi Dance possess strong social functions as media of cultural communication and social cohesion among community members. They reflect the values of solidarity, social ethics, and a sense of belonging to ancestral heritage. When these social functions are neglected, the dance loses its context and meaning in community life. Therefore, this study is important for understanding how efforts to preserve Kedidi Dance can be carried out through arts education by analyzing the social role of Kedidi Dance in the lives of people in West Bangka Regency and by identifying effective strategies to maintain its existence amid modernization and socio-

cultural change. Although previous studies have discussed arts education, dance sustainability, culturally responsive pedagogy, and intangible cultural heritage education, there remains a research gap in studies that specifically connect arts education, the social functions of dance, and sustainability strategies in relation to Kedidi Dance as a local cultural heritage in West Bangka. Accordingly, **the novelty of this study lies in its focus on Kedidi Dance as a local case examined through the interrelationship among arts education, preservation, social function, and strategies for sustaining its continuity in the context of modernization.**

Based on this background, the research questions are clearly formulated as follows. First, how does arts education contribute to the preservation of Kedidi Dance? Second, what strategies are used to sustain its continuity? **In line with these questions, the objectives of this study are to analyze the** contribution of arts education to the preservation of Kedidi Dance, to identify the strategies used to maintain its continuity, and to explain how the social functions of Kedidi Dance remain alive within the community life of West Bangka Regency.

This study is expected to make a theoretical contribution to the scholarship on the preservation of traditional arts through educational approaches, while also offering practical contributions for regional arts developers **and curriculum developers in designing** cultural preservation strategies **that are adaptive** to contemporary developments. In other words, preserving Kedidi Dance is not merely about maintaining its traditional movement patterns, but also about reaffirming the social functions and **cultural values that form the identity of the** people of West Bangka Regency and, more broadly, the Bangka Belitung Islands. Theoretically, this study is expected to enrich the discourse on arts education **as a mechanism for transmitting** intangible **cultural heritage.** In practice, it is expected to provide direction to schools, art studios, cultural communities, and local governments in formulating participatory, contextual, and sustainable preservation models.

Fundamentally, this study assumes that arts education grounded in local cultural values can serve as a strategic solution for maintaining Kedidi Dance amid the challenges of modernization. Literary works such as folktales undoubtedly contain noble values. These noble values are beautifully embedded in every folktale passed down by storytellers. There are times when storytellers may not know the origin of the story, but because it embodies high cultural values, it remains important to many people [13]. Through integrative and participatory measures, Kedidi Dance can serve as a learning medium that not only develops aesthetic skills but also strengthens the community's awareness of cultural identity. In addition, integrating the social functions of Kedidi Dance into arts education is believed to revitalize the meaning of traditional culture within society and increase younger generations' participation in cultural preservation activities. The expected outcome of this study is the identification of concrete patterns demonstrating the contribution of arts education, effective preservation strategies, and a model for strengthening the regeneration of Kedidi Dance practitioners, which may also be replicated for other traditional arts facing similar pressures of modernization.

This condition indicates the occurrence of social transformation in the Kedidi Dance. Transformation is a fundamental reality underlying the development of society,

24 which proceeds alongside the progress of the times and begins with changes in basic ideas, followed by creative processes that produce transformed cultural products [14]. In relation to the focus of this study, arts education plays an important role in directing the transformation of Kedidi Dance so that it does not lose its identity. Through arts learning grounded in local wisdom, communities can understand the philosophy of movement, the social values, and the cultural meanings embedded in it. Thus, arts education is not only a means of preserving form, but also of transmitting values. In every culture, there is a process of transmitting cultural values from one generation to another, which includes processes of enculturation and socialization [15]. Therefore, this study positions arts education not merely as a complement to preservation, but as the primary framework for addressing the issues of regeneration, the sustainability of social functions, and the strengthening of the cultural identity of Kedidi Dance.

11 2. METHOD

7 2.1. Research Design

This study employed a descriptive qualitative research method. A qualitative approach provides researchers with space to collect rich, diverse data through techniques such as in-depth interviews, participatory observation, and document analysis. Qualitative research enables researchers to explore individual experiences within specific cultural and social contexts, thereby generating meaningful and relevant insights for decision-making or policy formulation [16].

In this study, data were analyzed qualitatively through field exploration. The analysis aimed to descriptively examine the preservation of Kedidi Dance through art education by focusing on its social roles and identifying effective strategies to sustain its existence amid modernization. This study was conducted over four months, from November 2025 to February 2026. The selected period enabled the researcher to conduct sustained field engagement, repeated observations, and iterative interviews to obtain in-depth data on the preservation of Kedidi Dance, its social functions, and strategies for maintaining its continuity.

2.2. Research Site

The research was conducted in Benteng Kota Village, Tempilang District, West Bangka Regency. The researcher conducted direct observations of the history and development of Kedidi Dance with Keman, a traditional healer and founder, as well as the head of the Mawar Putih Martial Arts School. Observations were also carried out with Kedidi dancers. Informants were selected from members of the Mawar Putih Martial Arts School because they are key actors with in-depth knowledge of the strategies used to sustain the existence of Kedidi Dance. This consideration relates closely to the informants' direct participation in cultural development. Community participation encompasses partnership, delegation of authority, and community control, meaning that the community acts as a central actor by providing full involvement in the implementation of activities [17].

The informants in this study were 6 people. They included Keman as the traditional healer, founder, and head of the Mawar Putih Martial Arts School; Deri as a senior Kedidi

Dance practitioner who has continuously practiced and performed the dance since 2001; two active Kedidi dancers from the Mawar Putih Martial Arts School; one member of the Mawar Putih Martial Arts School involved in the preservation process; and one community member from Benteng Kota Village who was directly involved in local cultural activities related to Kedidi Dance. This composition of informants was determined purposively, based on their direct involvement, cultural knowledge, performance experience, and participation in the preservation and social adaptation of Kedidi Dance.

2.3. Data Sources

Primary data were obtained from individuals directly involved in the development of Kedidi Dance, including the traditional leader of the Mawar Putih Martial Arts School and the dancers. Secondary data were collected from relevant literature, previous research, and scholarly works on traditional dance analysis across various regions. More specifically, the primary data were derived from six informants representing different but interrelated roles in the preservation of Kedidi Dance, namely cultural leadership, artistic practice, institutional participation, and community engagement. The inclusion of these categories was intended to ensure that the data reflected not only the internal perspective of the Mawar Putih Martial Arts School, but also the broader social context in which Kedidi Dance is practiced and sustained.

2.4. Data Collection Techniques

Data were collected through observation and interviews. Observation involves systematically examining particular situations or phenomena in specific settings to obtain relevant information aligned with research objectives. This process includes visual documentation, recording observed events, and detailed note-taking to provide a comprehensive understanding of community conditions [18]. Interviews were conducted to obtain deeper information, understanding, and perspectives regarding specific topics or phenomena [19].

Participatory observation was employed, allowing the researcher to gather evidence on social impacts, social adaptation processes, and efforts to maintain the existence of Kedidi Dance. This was followed by unstructured interviews, chosen to provide flexibility in developing research questions related to social roles and preservation strategies in the era of modernization and technological advancement. During the November 2025-February 2026 period, participatory observation was conducted repeatedly in training sessions, cultural activities, and community settings related to Kedidi Dance in Benteng Kota Village. In-depth interviews were conducted with each informant to explore their experiences, interpretations, and strategies for preserving Kedidi Dance through art education.

To enhance the trustworthiness of the findings, this study applied source triangulation and technique triangulation. Source triangulation was conducted by comparing information obtained from Keman, Deri, other dancers, members of the Mawar Putih Martial Arts School, and community members. Triangulation was conducted by comparing findings from participatory observation, interviews, and documentation.

Member checking was also carried out to strengthen the credibility of the data. After the preliminary interpretation was made, the researcher returned the interview summaries and key interpretations to several informants, particularly Keman and Deri, to confirm the accuracy of the meanings, experiences, and factual information presented in the study.

2.5. Data Analysis Techniques

Data analysis was conducted in four stages. First, data collection involved gathering information relevant to the research problem, particularly concerning efforts to preserve Kedidi Dance through art education. Second, data reduction and classification were carried out to organize information on social roles and preservation strategies. Third, data display involved systematically presenting data from observation, interviews, and documentation to facilitate interpretation. Finally, a conclusion was drawn to formulate answers to the research questions. Throughout the analysis, the researcher continuously compared data across informants, field notes, and supporting documentation to identify convergences and inconsistencies. The results of triangulation and member checking were integrated into the final interpretation to ensure that the conclusions were analytically robust and grounded in participants' perspectives.

3. RESULTS AND DISCUSSION

3.1. Results

This art education initiative focuses on the social role of Kedidi Dance within the community's identity and cultural heritage in West Bangka Regency, Bangka Belitung Islands. Kedidi Dance has continued to develop across generations in response to social change. Overall, the findings show a consistent pattern: the preservation of Kedidi Dance depends not only on maintaining its artistic form but also on sustaining its social function, institutional support, and cultural adaptability. The data further indicate that art education serves as the connecting mechanism through which historical values, performance practices, and community participation are transmitted and recontextualized in response to modernization. Accordingly, the main findings can be synthesized into three interconnected points: Kedidi Dance remains culturally meaningful because it retains a strong historical-symbolic foundation; its continuity is reinforced through the educational and social role of the Mawar Putih Martial Arts School; and its sustainability is supported by adaptive negotiation with community expectations, religious sensitivities, and local government involvement.

3.1.1. The Historical Origin of Kedidi Dance

Historically, Kedidi Dance first emerged in Permis Village, Simpang Rimba District, South Bangka Regency. The dance was created by two Bangka martial arts masters, Akek (Grandfather) Mis and Mak Miak (also known as Akek Antak), who lived around the 15th century. The 15th and 16th centuries marked a period when martial arts masters exercised influence over Bangka Island following the decline of Majapahit rule in Bangka Belitung. During this time, these martial figures played significant roles as community leaders in defending the region against pirates, including those who entered

through the waters of Tempilang. The movements of the Kedidi bird inspired the creation of Kedidi Dance during combat. The creators were fascinated by the agility and dynamism displayed by the bird. The Kedidi bird, scientifically known as *Actitis hypoleucos* (commonly called the Common Sandpiper), was once widely found along beaches, riverbanks, estuaries, and swamps in the Bangka Belitung Islands. This bird is known for its group behavior and distinctive movements, particularly when interacting with others of its kind and when searching for food such as small black crabs along riverbanks [20].



Figure 1. Kedidi Bird (*Actitis Hypoleucos*)

The fusion of Kedidi bird movements and martial arts techniques in Kedidi Dance produces movements that are aesthetically appealing, dynamic, and meaningful. The three fundamental elements of dance movement, rhythm, and aesthetics are clearly embodied in this performance. Dance, as an art form, is directly connected to human bodily movement; the body serves as the instrument, and movement becomes its medium. Dance movements range from subtle to vigorous gestures, extending from the head to the toes [21]. This finding shows that the historical origins of the Kedidi Dance are a central source of its legitimacy for preservation. The historical narrative, the symbolic imitation of the Kedidi bird, and the integration of martial arts form the cultural foundation that distinguishes Kedidi Dance from other local performances.

3.1.2. The Social Function of Kedidi Dance

Kedidi Dance functions as entertainment, a means of strengthening social bonds, a reminder of ancestral heritage, and a medium for preserving customary values. It also introduces the community to martial arts techniques through dynamic movements synchronized with musical rhythm. For the Mawar Putih Martial Arts School, Kedidi Dance functions not only as entertainment but also as a strategy for introducing and sustaining the dance in a modern cultural context. These findings show that Kedidi Dance serves multiple social functions simultaneously and remains preserved because it remains relevant in everyday social life.

3.1.3. The Development of Kedidi Dance

Since 2003, Kedidi Dance has changed social function, moving from an open community entertainment dance toward a more structured performance form. The influence of Islam has shaped the inclusion of safety prayers, while redevelopment supported by the local government has also altered accessories and performance venues. This revitalization was linked to broader efforts to shift local economic dependence from tin mining toward culture-based tourism. The findings suggest that the continuity of Kedidi Dance has been shaped by selective transformation. Changes in performance setting, institutional support, and religious framing have altered its expression without removing its core cultural identity.

3.1.4. The Social Role of Kedidi Dance

As the primary development institution, the Mawar Putih Martial Arts School must strategically maintain Kedidi Dance amid modernization and popular culture. One key strategy involves strengthening its social role both internally and externally.



Figure 2. Crouching Movement of the Kedidi Dance

Internally, the social role is directed toward dancers and the surrounding community. Dancers are central to Kedidi Dance. They are required not only to master the choreography but also to understand and perform martial arts techniques as an integral component of the dance. Therefore, the leadership of the Mawar Putih Martial Arts School continuously develops the dancers' potential through intensive training sessions held once or twice a week, typically conducted at the school leader's residence or at Benteng Kota. Externally, the school engages with cultural figures and historians. Their support provides legitimacy to the preservation efforts undertaken in Benteng Kota Village.

One form of social engagement is Kedidi Dance's openness to being developed into creative dance adaptations by various cultural studios across the Bangka Belitung Islands. This openness aims to prevent the school from being perceived as an exclusive group. The school also participates in the traditional Perang Ketupat ritual as a cultural platform to reinforce the dance's social legitimacy. This section highlights the Mawar Putih Martial Arts School as the central institutional actor in preserving Kedidi Dance. The findings indicate that preservation is carried out through a dual strategy:

internal regeneration through regular training and external legitimation through collaboration with cultural actors and participation in public ritual events. Thus, the school functions as the main institutional bridge between artistic transmission and community recognition.

3.1.5. Social Adaptation of Kedidi Dance

Social adaptation is a crucial strategy for sustaining Kedidi Dance amid modernization and the proliferation of popular culture. In this study, adaptation refers to adjustments made by the developing group, the community, artists, and historians in response to changes in the social function of Kedidi Dance. The modernization era, characterized by technological and communication advancements, has significantly influenced the development of arts and culture in the Bangka Belitung Islands. This condition has resulted in two adaptation patterns consistent with Robert K. Merton's typology: conformity and retreatism. Conformity, according to Merton, refers to individual adjustment through normative compliance, agreement, obedience, solidarity, and informational alignment [22].

In the context of Kedidi Dance, the Mawar Putih Martial Arts School, the local community, and the West Bangka government reached collective agreements to preserve the dance by incorporating it into the traditional Perang Ketupat ritual held during the *Ruahan* celebration in the month of Sha'ban (Islamic calendar), as well as in welcoming the holy month of Ramadan. Retreatism, on the other hand, is a form of social adaptation in which individuals reject both socially accepted goals and legitimate means of achieving them. In Merton's typology, retreatism emerges when individuals feel alienated from the prevailing system and withdraw from active participation [23]. In this case, certain community groups, particularly graduates of Islamic boarding schools, reject the presence of Kedidi Dance and the Perang Ketupat ritual due to perceived mystical elements considered incompatible with Islamic teachings. Consequently, these groups choose not to participate in the ritual.

The principal finding in this section is that both acceptance and resistance shape the sustainability of Kedidi Dance. The data show that conformity has enabled collective preservation through ritual integration and institutional cooperation, whereas retreatism reflects unresolved tensions regarding religious interpretation and cultural legitimacy. This means that the preservation of Kedidi Dance is not a linear process, but a negotiated process involving support, contestation, and ongoing adjustment. In synthesis, the findings demonstrate that the preservation of Kedidi Dance is sustained through the interaction of historical continuity, social functionality, institutional mediation, and adaptive negotiation. The main pattern across the findings is that Kedidi Dance remains viable not because it is preserved in a static form, but because it is continuously reactivated through art education, community participation, and culturally situated adaptation. These results also show that the Mawar Putih Martial Arts School plays a decisive role in linking transmission, legitimacy, and regeneration, while broader community responses determine the extent to which preservation can be socially sustained.

3.2. Discussion

This study set out to analyze the contribution of art education to the preservation of Kedidi Dance, to identify the strategies used to sustain its continuity, and to explain how the social functions of Kedidi Dance remain alive within community life. The discussion, therefore, focuses on three main points: the contribution of art education, the institutional and social strategies of preservation, and the adaptive process through which Kedidi Dance remains culturally relevant. The social role of art education in dance, directed toward dancers and the broader community, is a key factor in strengthening regeneration and sustaining Kedidi Dance.

Efforts to nurture and develop dancers' potential are fundamental, as human talents and abilities initially exist only as latent capacities that must be actualized. Individuals who are given opportunities to cultivate and channel their talents tend to experience increased self-confidence, as they can recognize and realize their potential in tangible forms. With appropriate development, such talents not only provide personal benefits but also contribute to broader community development [24]. In anticipation of rapid modernization and technological advancement, individuals are encouraged to enhance their competencies to utilize their resources effectively and efficiently to achieve specific objectives [25]. Art education, therefore, contributes to preservation not only by transmitting technique but also by strengthening regeneration, confidence, and long-term commitment among dancers.

Education grounded in these values ensures that dancers do not merely perform movements or execute martial arts gestures mechanically. Rather, it aims to cultivate a deep sense of affection, belonging, and commitment to embodying and practicing the values embedded in the Kedidi dance within the broader social life of the community. Moreover, the assessment of these values does not stop at numerical scores; it also involves qualitative and quantitative data analysis and interpretation, encompassing aspects of knowledge, attitudes, and skills [26]. Through this approach, comfort, training enthusiasm, and performance quality in the Kedidi dance are significantly enhanced, ultimately fostering excellence and cohesion in the dance performance. This finding directly addresses the first research objective, showing that art education functions as a value-based learning process through which dancers internalize cultural meaning rather than merely reproduce choreographic form.

The strengthening of this social role is, of course, aligned with the fundamental objectives of culture itself. The primary aim of culture is to provide a conducive space for human development, guided by reason and freedom. In other words, by preserving and implementing existing cultural traditions, village communities believe that these efforts will lead to the establishment of a harmonious, more peaceful social order [27]. Therefore, the social role becomes crucial in enabling the Mawar Putih Martial Arts School to produce professional dancers and ensure sustainable regeneration. The strengthening of this social role is evident in the ongoing regeneration process and the growing number of dancers and members at the Mawar Putih Martial Arts School. One example is Deri, who has been practicing and performing Kedidi Dance since 2001, demonstrating long-term commitment and continuity in the transmission of tradition. This indicates that

institutionalized art education enables preservation to move from individual effort to collective continuity.

Meanwhile, the social role of the Mawar Putih Martial Arts School toward the surrounding community serves not only to disseminate information about the existence of Kedidi Dance but also to foster public understanding of efforts to sustain the dance through changes in its social function. This effort is essential to encourage active and participatory community involvement in preserving Kedidi Dance. The community plays a determining role in supporting and accepting the transformation of the dance's social function, carried out by the Mawar Putih Martial Arts School in collaboration with the local government. This finding addresses the second research objective by showing that sustainability depends not only on internal training but also on public communication and community acceptance.

It can be argued that the social role directed toward the community constitutes community participation in cultural preservation. From a societal perspective, culture manifests in three interrelated dimensions: thought (logic), norms (ethics), and feeling (aesthetics). The central elements of knowledge consist of reasoning, thinking, and logic. Logic refers to the outcome of rational consideration articulated through language. Through logic, successive generations can learn from the intellectual products of their predecessors, refine them, and further develop them. Ethics seeks to explain human actions that promote the collective good, with moral justification serving as its primary foundation. Aesthetic values, meanwhile, belong to the realm of sensory knowledge, derived from feeling, which differs from logical knowledge and ultimately leads to judgments about the experience of beauty [28]. In this sense, community participation in Kedidi Dance preservation operates across cognitive, normative, and aesthetic dimensions.

Logically, the transformation of the social function of Kedidi Dance can be understood as a means of comparison for the community. This comparison is undertaken by examining the conceptual foundations of Kedidi Dance as developed by its original creators, which then serve as a reference point for evaluating and accepting changes in its social function toward outcomes that are beneficial and meaningful for the community. In this sense, the process of change is not perceived as a rupture from tradition but rather as a rational refinement grounded in inherited cultural thought. Normatively, the strengthening of the social role undertaken by the Mawar Putih Martial Arts School provides the community with a clear explanation of the objectives and aspirations underlying the transformation of Kedidi Dance's social function. It clarifies that these changes are aimed at sustainability rather than deviation. From an aesthetic perspective, the school's social engagement emphasizes the importance of youth participation as the succeeding generation in actualizing the values embodied in traditional arts preservation, particularly in sustaining Kedidi Dance. Taken together, these findings suggest that the preservation of Kedidi Dance depends less on formal rigidity than on continuity of meaning and legitimacy.

The aesthetic objective of this approach is to encourage community support, especially from parents, to enroll their children in the Mawar Putih Martial Arts School, where they can learn Kedidi Dance alongside martial arts training. The outcome of this social engagement is the emergence of a new aesthetic paradigm, namely participatory

aesthetics. Participatory art refers to artistic practices that are interactive and continuously engaged with the community. In this context, artists act as facilitators, mediating meaning-making processes and enabling communities to reinterpret artistic works that might otherwise be perceived as detached due to technological advancements or modern cultural shifts. The participatory aesthetic approach is expected to serve as a bridge, strengthening social bonds and encouraging active community involvement in artistic creation, thereby fostering critical awareness of environmental, social, intellectual, and political conditions [29]. Thus, Kedidi Dance preservation increasingly relies on participatory rather than merely presentational forms of cultural engagement.

On the other hand, Kedidi Dance's openness to broader development also constitutes a strategic effort to ensure the dance continues to be performed across various regions of the Bangka Belitung Islands. This openness increases public recognition of Kedidi Dance. It positions the Mawar Putih Martial Arts School as the principal center of art education for Kedidi Dance learning, as it remains the only developing institution that maintains the originality of the dance's core movements. This shows that controlled openness functions as a preservation strategy rather than a threat to authenticity.

Artists also carry out the social role of Kedidi Dance through song lyrics. Several regional songs from the Bangka Belitung Islands explicitly mention the Kedidi Dance in their verses. One example is the song "Seni Budaya Kite", composed by Wandasona Alhamd and performed by Rora Ayu Suzen. In 2018, the song entered the Nusantara Regional Pop Song Creation Competition and was later performed by Shabrina Leanor at Indonesia Idol 2025. This indicates that the preservation of Kedidi Dance extends beyond performance itself into wider cultural media.

Within the framework of capital theory, the social role of artists, as expressed through song lyrics, can be classified as both human capital and social capital. Human capital reflects the collective capacity of individuals to generate optimal solutions based on their knowledge [30]. It may also be understood as the combination of knowledge, skills, innovation, and the ability to perform functions in ways that create value and achieve specific goals [31]. In this context, composing regional songs that highlight traditional arts demonstrates the artists' competence and creativity in generating both material (economic) benefits and social benefits, particularly by promoting and revitalizing traditional artistic values to a wider audience. This suggests that preservation also depends on the circulation of cultural capital through creative reinterpretation.

At this stage, the local government also plays a significant social role in maintaining the Kedidi Dance. Through its institutional responsibilities, the local government ensures that development and preservation initiatives continue effectively and provide tangible benefits to the community, especially residents of Benteng Kota Village in Tempilang District. However, this social responsibility is complex, as government-led cultural development efforts must operate within a context characterized by limited community creativity in cultural engagement and a scarcity of cultural experts. This finding shows that preservation is also shaped by governance capacity and institutional facilitation.

Meanwhile, the adaptation of Kedidi Dance's social values forms part of a broader strategy to ensure its relevance across generations. As the principal institution for developing and preserving Kedidi Dance, the Mawar Putih Martial Arts School demonstrates openness and acceptance in its ongoing development. This openness is reflected in its active participation in various cultural development initiatives, particularly the Perang Ketupat traditional ritual. The involvement of the local government in preservation efforts presents both a challenge and an opportunity for synergy. Such collaboration is realized through mutual consultation, exchange of ideas, and shared decision-making to achieve optimal outcomes in sustaining Kedidi Dance. This shows that adaptation is managed through negotiated collaboration rather than one-sided control.

The Mawar Putih Martial Arts School consistently provides input and recommendations on various aspects of the traditional ritual, including the determination of the ritual date, the appointment of the core organizing committee from within the school, the preparation of supporting equipment, and the structuring of the event agenda. However, regarding choreography, ritual prohibitions, and ritual incantations, the Mawar Putih Martial Arts School retains full authority and is not subject to directives or policies from the local government. This indicates a balanced model of preservation governance in which administrative collaboration coexists with cultural autonomy.

The statement above indicates the presence of social adaptation in the community's arts and cultural practices. As society evolves, cultural development must likewise adapt to remain relevant and appreciated. The objective is to ensure that culture is not only preserved but also continues to attract public interest. Furthermore, with technological advancements, social adaptation in cultural practices does not threaten authenticity, as original cultural forms can be documented and preserved. Such documentation serves as a comparative reference and primary source for subsequent cultural development. In this regard, adaptation is better understood as a condition of sustainability than as evidence of cultural loss.

More broadly, community acceptance or conformity to changes in the social function of Kedidi Dance can be observed through the enthusiasm and active participation of residents, historians, and cultural figures at every stage of the Perang Ketupat traditional festival, where Kedidi Dance is featured as the main performance. The community's attitude indicates that conformity adaptation is closely linked to cultural ecology. Cultural ecology refers to the **system of human knowledge as social beings in understanding and interpreting their cultural environment, including** the natural environment [32]. This perspective constitutes an important framework for community development, as it not only fosters independence and well-being but also embodies sustainable development principles [33]. The acceptance of Kedidi Dance, therefore, reflects a broader process through which communities interpret cultural practices in relation to their social environment and developmental needs.

However, the adaptation of social values does not produce conformity alone; it also gives rise to resistance in the form of retreatism. This condition reflects tensions within the social adaptation process of Kedidi Dance. The Ngancak traditional ritual and the Perang Ketupat festival, both featuring various dance performances, have been contested by a

small segment of the Benteng Kota community on religious grounds. Some community members perceive these rituals as contradicting Islamic teachings, particularly due to elements considered to approach shirk (associating partners with God) and the perceived wastefulness of food. The practice regarded as potentially shirk involves presenting offerings at the panimbongan, which are subsequently prayed over by land and sea shamans. Meanwhile, the act considered wasteful is the throwing of ketupat during the Perang Ketupat ritual procession. This confirms that cultural sustainability is not a linear process of agreement, but a negotiated process shaped by both support and contestation.

To resolve this tension, in 2016, representatives from the Ministry of Religious Affairs and the Ministry of Tourism were invited to examine the values embedded in the Ngancak traditional ritual and the Perang Ketupat festival, particularly to assess whether these practices contradicted Islamic teachings. According to Keman, the presence of these representatives ultimately reinforced his conviction that neither the Ngancak ritual nor the Perang Ketupat festival deviated from Islamic principles. The involvement of the Ministry of Religious Affairs and the Ministry of Tourism was not the result of resistance or deviant actions by opposing groups. To date, there has been no organized resistance movement from those who expressed disagreement. Rather, the presence of these two state institutions represented a preventive and conciliatory measure initiated by the local government and invited the competent authorities. This approach aimed to prevent further rejection and to avoid potential conflicts in the future development of arts and culture in Tempilang and Benteng Kota Village. These findings indicate that institutional mediation and preventive governance play important roles in managing cultural tension.

The existence of differences and tensions between culture and religion within community life does not necessarily imply separation between the two. On the contrary, culture and religion are deeply interconnected and closely related. Culture is broader than religion. This is because culture serves as the contextual language of religion, a phenomenon often referred to as religious inculturation. In other words, religious values that enter through culturally resonant pathways are more readily accepted by local communities. Sutrisno illustrates how Islam spread peacefully through trade and egalitarian social interactions, eventually developing strong roots as cultural Islam. This suggests that the tension surrounding Kedidi Dance reflects an ongoing negotiation of religious legitimacy rather than a simple opposition between religion and culture.

This perspective further strengthens Keman's commitment to preserving the Ngancak ritual and the Perang Ketupat festival, both of which embody rich local wisdom and maintain close ties to religious values, particularly through ritual incantations derived largely from Qur'anic verses. The integration of cultural and religious approaches reflects the historical strategies of the Wali Songo in disseminating Islam through engagement with local cultural traditions. Taken together, this final point reinforces the third research objective, namely, to explain how the social functions of Kedidi Dance remain alive within community life. They remain alive because Kedidi Dance is not preserved as an isolated performance, but as a socially embedded cultural practice connected to education, ritual, community participation, and negotiated religious meaning.

In summary, the discussion demonstrates that the preservation of Kedidi Dance is sustained through the interaction of art education, institutional mediation, community participation, and adaptive cultural negotiation. The key findings show that art education strengthens regeneration and internalization of values, that preservation strategies rely on both openness and institutional coordination, and that the social functions of Kedidi Dance remain alive because they continue to be interpreted, practiced, and negotiated within community life. In theoretical terms, these findings position Kedidi Dance preservation as a dynamic cultural process shaped by talent development, participatory aesthetics, cultural ecology, and religious inculturation.

4. CONCLUSION

This study shows that art education plays a strategic role in preserving Kedidi Dance by transmitting cultural, social, and spiritual values to younger generations. Beyond technical training, dance instruction functions as a medium for strengthening cultural identity and community character. The social function of Kedidi Dance has shifted from traditional entertainment to cultural education, public performance, and an integral part of customary rituals, demonstrating its capacity to adapt to social change without losing its core values. The continuity of Kedidi Dance is supported by strengthening the social role of the Mawar Putih Martial Arts School, fostering community participation, encouraging artistic support, and building collaboration with the local government. Openness to performance development and cross-sector collaboration remains essential for sustaining Kedidi Dance amid modernization. Overall, its preservation requires an integrated approach linking education, cultural communities, and regional policy.

This study also makes a theoretical contribution by proposing an education-based cultural preservation model that sustains continuity through value transmission, institutional mediation, community participation, and adaptive social negotiation. This model suggests that the preservation of traditional dance depends not only on safeguarding artistic form, but also on maintaining the educational, social, and symbolic processes that keep the tradition meaningful across generations. The findings carry both theoretical and practical implications. Theoretically, they reinforce the view that art education can serve as a central mechanism for safeguarding intangible cultural heritage. In practice, they serve as a reference for schools, cultural communities, local governments, and traditional art institutions in designing participatory, context-sensitive, and sustainable preservation strategies.

This study is limited to the local context of Benteng Kota Village, Tempilang District, West Bangka Regency, and to a relatively limited number of informants directly involved in Kedidi Dance preservation. The findings should therefore be understood as context-specific. Future research may compare the Kedidi Dance with other traditional dances, examine the role of formal school curricula in cultural transmission, or explore the use of digital media to support intergenerational preservation. Further studies may also investigate how younger generations interpret and transform traditional dance in contemporary cultural settings. For the wider public, this study highlights that preserving traditional dance is not merely about protecting performance forms, but also about

sustaining collective memory, local identity, and social cohesion. In this sense, culture-based education offers an effective pathway to strengthen community resilience and ensure the continuity of local cultural heritage amid modernization.

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The preservation of Kedidi Dance through art education should be further strengthened by instilling an understanding of cultural values and local identity in younger generations from an early age. The Mawar Putih Martial Arts School is expected to maintain consistency in its training programs and expand collaboration with schools and art communities to ensure a sustainable regeneration process. The local government should provide continuous support by facilitating cultural activities and promoting initiatives while safeguarding traditional values. Synergy among educational institutions, cultural communities, government authorities, and society at large constitutes a crucial step in ensuring that Kedidi Dance remains vibrant, widely recognized, and sustainably developed amid contemporary social changes.

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