

# Cultural Sustainability and Social Revitalization Through Performer Regeneration: A Case of Wayang Wong Sriwedari

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## Abstract

The field research conducted in this paper is situated against the backdrop of the need for traditional performing arts across the whole territory of Indonesia to adapt to contemporary social, cultural, and institutional conditions. Focusing on the Wayang Wong Sriwedari Javanese classical dance theater in Surakarta Indonesia, this study examines how intergenerational renewal drives artistic change and underpins cultural sustainability. Data was collected through interviews, field observations, and archival records. Preliminary findings show that young troupe members who have received formal arts education have adjusted the company's stage composition, rehearsal processes, and social positioning. Recruiting within local government processes to help increase organizational stability and professionalization, giving even more power back to artistic collectives matched to these strategic interests locally. Furthermore, reimagined performance aesthetics embolden viewer engagement more broadly, the renewed public interest in traditional art forms is reflected in this developing sensibility. The extent and breadth of this evolution demonstrates that regeneration operates as an integrated multi-faceted set of approaches that draw on the intertwined processes of aesthetic making, civic and collective response. Some experts outline core arguments that heritage performing arts convincingly function as essential instruments for the restoration of society whenever duly supported by sound cultural policymaking and sustained participation from communities. Therefore, scholars should strive to embrace broader definitions of cultural sustainability that position it not simply as preservation but rather a dynamic continuum that intersects with regeneration in art and public interest in institutional governance and meaning.

## 1. Introduction

Traditional performing art forms that are very much an integral part of the cultural systems do work not just as a creation, but as portals that pass on social heritage and memory to families since they have always provided them with possibilities to transfer their identity from one generation to another. Traditional performance such as Wayang Wong is primarily a social event that has prominent cultural significance which oscillate between life and death events particularly in cities with strong historical roots absorbed into a modern landscape such the Indonesian City of Surakarta. One of the most virulent strains of culture in Surakarta, which demonstrates how evolution continues to thrive under conservation efforts and results in a resilient life, is found here: Wayang Orang Sriwedari (Supeni et al., 2023). They are linked to broader social, institutional and economic contexts that theoretical or empirical sustainable these traditions from extinction or threaten their viability. In a much more complicated project with the need to recognize how this resurrection occurs and what the programs initiatives can provide in terms of fortifying the sustainability of an art forms on the margins, as they participate alongside with modernity (Fitria, 2023).

In the present age, conventional performing arts are having their struggling days. Notes varied forces are propelling the progressive decline of these conventional performance ecologies, mostly those that intend to dominate contemporary entertainment niches and also altering cultural intake routines in tandem with diminishing visitors from younger demographics. To remain relevant long-term, we must also adopt alternative paradigms with respect to the local traditional preservations and the resilient development dynamic growth and system renewal (Fibiona et al., 2024). When it comes to heritage performing arts traditions, interrupted intergenerational knowledge transmission and skill gaps are as threatening as declining audience numbers. And so it follows that any proposed management program must strategically address performer succession not only as a means of preserving long-standing artistic heritage, but also by addressing larger questions regarding the integrity of culture. These anticipatory actions safeguard Wayang Wong from a range of structural

vulnerabilities that are defined as generational loss (Hartono et al., 2022). The embodied knowledge of Classical theatre and the weak constructs for renewal mean that this ancient form will eventually die out.

Instead, recent held academic debates have suggested that the sustainability of the local performing arts is far too complex an issue to base its due attention solely upon such preservation in regard to these pressing modern-day challenges. Sustainability, then, is not about preserving the current cultural traditions but being able to adapt and change or at least have social relevance in changing contexts. The paradigm shift view also countered how some aged arts such as Wayang Wong could cumulatively entitlement what already existed, practiced and life-style changing plans ahead in order not to perdition most legacy of the previous era, not to end up only being beautiful artefacts that would eventually unable to deliver their knowledge for the next generations (Lin & Ang, 2025). Cultural sustainability is, at heart, surging through regeneration, innovation and institutional provision that creates space for traditions to survive as 'living heritage', rather than ossified cultural commodities. However, it recognizes that an updated streaming of tradition must expand reach to new audiences and styles but provides contemporary interpretations in a way which preserves and respects cultural integrity (Siringo-ringo et al., 2022). Renewal is the practice of balancing equilibrium and change. Regenerative system is a joint performative transference of knowledges, beauties, and aesthetic frames between generations not merely a mechanical instrument to replace things. Sometimes resembling a sort of win-win altar, with younger artists infusing traditional soul aesthetic sensibility while also bringing studios and new media into play on behalf of an evolving dialogue between the two sides (Wang et al., 2025). Stability and change are pervasive paradigms that have been well substantiated in the literature concerning safeguarding of intangible cultural heritage with intergenerational transfer being one such mechanism for achieving stability, whereas adaptive innovation safeguards relevance relative to contemporary context within traditional arts. symbolizes modernisation occurring at the same time as tradition continuously gains relevancy to a greater degree through opportunities resulting from technology reach-out and engagement facilitation capacity so that a durable reflexive traditionalization of performance occurs affirming 'vows' around craft mastery sustainability and peoplehood (Wibowo et al., 2024). Simultaneously, the idea of cultural policy and governmental support is gradually considered an important pillar for the continuity or survival of conventional performing arts in terms of institutionalization.

Covering the whole discourse on traditional performing art is steadily placed within the paradigm of cultural economy and urban tourism along with cultural sustainability. By integrating these artistic practices into heritage tourism, it promotes local economies, whilst increasing complexities in authenticity preservation through the necessary balance of commercialization (Netshivhambe, 2023; Tee, 2024). Most of Indonesian cities, cultural shows which are followed by the local revenue generating system of tourism developers of Creative Economy ecosystems. Incorporation of performing arts into tourism programing and municipal branding suggests that more traditional cultural expressions, which appear to be regarded in terms of the preservation of culture for its own sake are now being integrated into other socio-economic development processes. These processes highlight policies for safeguarding cultural heritage, while allowing static engagement within the realm of contemporary economic function through creative industry initiatives aimed at preserving and encouraging traditional arts (Arbi et al. 2025).

However, even with these latest developments to the sustainability debate, existing studies on performing arts sustainability typically explore either general issues of heritage preservation, community participation or cultural management. Yet there is still a significant deficiency of research that specifically evaluates the systematic implementation and effect of targeted programs to renew performers to ensure sustainable arts practices, especially in relation to sustainable economic development through its cultural tourism sector (Lei, 2025). These studies are valuable contributions, but they tend to miss out on potential synergies with performer regeneration, artistic transformation, audience revitalization and cultural economy/change at institutional level. Consequently, this study sought to examine through the objectives above whether selective musician reproduction efforts from Wayang Wong can support sustainable economic viability for conventional arts in an economy-focused city context (Kusmaningtyas et al., 2023). Simultaneously provide protection of both community cultural traditions and neighborhood tourism development. Specifically, there is relatively little empirical research exploring regeneration as it structures both artistic practice and social relations of specific performance ensembles.

One of the cases is Wayang Wong Sriwedari in Surakarta that gives many opportunities to be explored. Wayang Wong Sriwedari, has been one of the most successful Javanese dance theatre companies in the past. However, it was declining over a period of time until being reinvigorated with new generations trained by professional artist's clients or patrons. This research will examine the impacts of these regeneration efforts on both the troupe's artistic repertoire and audience engagement, as well as Surakarta's emerging cultural tourism economy. The change is evidenced not only through stage composition and performance methods but also in the re-engagement of audiences and the growing institutionality. It will thus consider the justification, difficulties and avenues faced by young artists in these forms of cultural tourism, and evaluate their impact on cultural heritage continuity (Sormin & Sihombing, 2023). These developments allude to the suggestion that regeneration might act as a multidimensional process linking culture, with sustainability, social renewal and

economic viability. Given this context, it is critical to the argument made here that the notion of 'performer regeneration' be understood as not merely an artistic process but rather a socio-culturally driven dynamic survival mechanism that continues to rejuvenate traditional performing arts in their contemporary form. A distinguishing point of this paper is its integrative approach to regeneration through a sustainable cultural dimension, social revitalization and cultural economy. Furthermore, the paper provides an empirical contribution to debates about the contemporary relevance of traditional performing art forms as preserved and practiced in present-day cultural and socio-economic contexts by documenting one example of this relationship. Main goal of this article is to analyze how performers' regeneration on Wayang Wong Sriwedari roots as: (1) the transformation of artistic practice, (2) strengthening of institutional structure and (3) revitalization of socio-culture economy. Analysis purpose is to show that traditional performing arts can be actionable sustainable practice's grounded in culturally and socio-creatively efficacious social systems responding dynamically to policy initiatives or artistic invention through social participation. At the same time as the analytical framework of this work, performer regeneration is understood broadly as the evolution or advancement, enhancement or empowerment within an art form, and its institutional ecosystem that furthers social justice or cultural-economic development. Indeed, these different interdependent perspectives map the larger purpose of sustainability. Through the guidance framework from analysis of regeneration as cultural and socio-economic system, Wayang Wong Sriwedari can maintain its continuity.

## 2. Method

A qualitative case study methodology is used to explore how performer regeneration promotes cultural sustainability and social revitalization in the context of Wayang Wong Sriwedari. Such a particularly suited to revealing causal mechanisms that are embedded in certain regimes and localities. Using a lifecycle-oriented analytical lens allows for an in-depth insight into how regeneration strategies such as daily family training, public programs and online marketing processes translate to artistic approaches as well as social dynamics within (Suprihatin et al., 2024). Our inquiry aims to interpretively document the experiences of performing people and cultural agents wherein these practices are convened, sustained and institutionalised. In addition, aspects of ethnographic fieldwork inform our data, with participants engaged in direct observation of rehearsals and live performances as well as ongoing relationships fairly across a wider social context.

To acquire empirical data, researchers conducted research in Wayang Wong Sriwedari theatre facilities which is located within Sriwedari cultural complex of Surakarta, Central Java. Choosing this site is mainly based on its past identity as one of the great centres of Java's classical performing arts and current context related to urban structural transformation through active regeneration programs. In addition, Sriwedari theatre is an important urban cultural landmark, where tourism industries are constantly at the intersection of regional government policy imperatives, national frameworks, and active public participation. Therefore, utilizing Sriwedari as the main observation site yielded very significant insights and relevance about both cultural preservation resilience and socio-cultural apex in traditional performing arts.

We used purposive sampling to select the subjects who have close involvement in regeneration and governance of Wayang Wong Sriwedari. The research occupies a range that includes senior performers conserving traditional knowledge to the younger artists facilitating future regeneration, as well as administrators charged with institutional oversight. AP (participant artist) served as the core lead presenter, and all other research participants are artists who take part in routine performances. Interviewees (5 participants artist) were selected based on three criteria: holding key stage roles, possessing frontline practical experience, and being deeply familiar with cultural heritage. These framework ensures the study covers diverse voices and aligns with the hierarchical structure of the arts community.

Empirical data field notes and transcripts of guided interviews were collected from August to September 2020 by means of participant observation. Your model of the interview, a conversational interaction, allowed participants to talk about their own subjective reflections relating to regenerative patterns in their work, changing nature of artistic practice, institutional support, and audience or public engagement. As a result, alienating these participants from expressing lived experiences around art-making and work with arts in situ dialogues took place. Researchers also followed to recorded rehearsal sessions, how artists rehearsed with one another after arriving to the back of the stage ahead of live stage performances. Simultaneously, the roof of aggregate analytic emphasized inter-performing interactions, holistic team dynamics while practicing, and presenting choreography, along with audience behavior analysis. Field notes were a written record of basic observational or interpretative reflection captured in descriptions of performance events. It contained documents, performance data, media, and literature that served to strongly triangulate all conclusions derived from empirical ones.

Using an iterative inductive thematic analysis approach, we first compiled three types of raw data: interview transcripts, field notes, and supplementary documents. Through initial coding, we identified five key concepts, which were then organized into five analytical categories. Finally, we applied three overarching theoretical frameworks to validate and integrate the research themes, ensuring strong alignment between our empirical results and academic literature, and meeting the essential requirement of research replicability.

Research implications as a method for validating research methods, we used several strategies to ensure quality results. Data triangulation was achieved with other data sources from interviews, observations, and documents. Last, member checking (Mertler, 2016) was used where major interpretations were verified by asking selected informants for feedback and critique of our findings. Even more, a thick description is employed as to provide an in-depth contextual interpretation of the site and dynamics of the study, giving way for a deeper understanding of the cultural context under investigation. But using various data sources and analytical checks in a systematic way increases the trustworthiness of the themes identified, representing complicated interplay among the members of the Wayang Wong Sriwedari troupe (Zhu et al., 2025). Moreover, this postmodernist respectful reflexivity was maintained throughout the research project by considering the position and character of The Research & its positioning within the field to strengthen transparency in analysis.

3. Results and Discussion

Based on the above findings, the renewal of the artist roster at Wayang Wong Sriwedari has begun as a strategy to address the decline experienced by this performing arts group in the late 20th century. In the longer term, however, the traditional sustainability of this performance began to be tested by retirements from senior performers and falling audience interest. This has caused a sort of structural vulnerability in the troupe, particularly around continuity and knowledge transfer. In this regard, we have studied the institutional interventions in recruitment programs initiated by cultural authorities and Surakarta municipal government providing new generations of performers into the performance tradition.

In this context of reconciliation, Wayang Wong Sriwedari has taken a historic step to start the process of regeneration and significant organizational change. The integration of a younger generation formally trained is another key step in the transition from the informal experiential development to structured institutionalization. For a long time, artistic skills were passed on mostly through pure experiential apprenticeship. Contemporary practice exhibits an extremely institutionalized structure relying on administrative infrastructure to help facilitate the process. Such structural dynamics turn performers into re-positioned away from exist actors to core elements of broader organizational frameworks. Thus, the increasingly relevance of cultural policies in supporting traditional performing arts systems. The following table 1 presents the key findings regarding the regeneration process and its impacts on performances.

Table 1. Key Findings on Performer Regeneration and Its Impacts

| Aspect                   | Empirical Findings                                | Interpretation                              | Social Implication                            |
|--------------------------|---------------------------------------------------|---------------------------------------------|-----------------------------------------------|
| Performer Regeneration   | Recruitment of young, formally trained performers | Shift from informal to institutional system | Strengthens continuity of cultural knowledge  |
| Organizational Structure | Integration into government-supported system      | Increased stability and formalization       | Reflects role of cultural policy              |
| Artistic Practice        | Structured rehearsals and collaborative processes | Professionalization of performance          | Enhances artistic quality and audience appeal |
| Audience Engagement      | Increased number and diversity of spectators      | Revitalization of public interest           | Strengthens cultural participation            |
| Cultural Economy         | Ticket sales and tourism attraction               | Cultural performance as economic asset      | Supports local cultural economy               |
| Institutional Support    | Government recruitment and program involvement    | Policy-driven sustainability                | Aligns culture with development strategy      |

Table 1. It is a summary of the main results of this research, in 3 related domains of performer regeneration and its implications on Wayang Wong Sriwedari. Regeneration is not just about replacing performers, sometimes that gets equated with regeneration but much more so it is about a change to an organisation, the artistic innovation it brings and increases in audience as well as its economic contribution. In re, analytical results present regeneration not as a one-dimensional but multi-faceted behaviour that relates to mixed social and institutional processes of cultural sustainability.

In addition to what changes in and around the organization, regeneration will have a strong effect on core activities of almost every interpreting troupe. Bringing in young blood offers fresh thoughts on rehearsal practices, dramatic choreography and staging. While traditions of old are based on a lot of improvisation, nowadays rehearsals offer extremely organized and patient structures. Directors make sure patterns of motion do not change while messing around as a group to match the rehearsed view of who each character is. Such changes are indicative of a much larger and more wide-reaching process of professionalization whereby artistic production becomes an ever-more organized structural and behavioral activity. In fact, since actors are now required to do their own make-up and wardrobe, advanced technologic initiatives bolster professional protocols behind the scenes (See: Figure 1).





**Figure 1. Preparation Process of Performers, Including Stage Make-Up, and Costume Arrangement, Reflecting Professional Discipline Among the Younger Generation (Source: Field documentation, 2020).**

Nevertheless, the main story flexibility in Wayang Wong Sriwedari follows the archetypes found in classical epics such as Mahabharata and Ramayana. Perhaps it indicates a continuity whereby regeneration corresponds not to the never-ending spiral of dispossession, depletion and relegation of tradition but rather to space for expansion. This continuity between preservation and development is a sign of the vivacity of traditional performing arts as a cultural system. In which, thus regeneration in aesthetic works as a self-sustaining and regenerative concept.

Viewing direct stage action: observably younger stylistically interpreting classical roles while inflexibly holding to established visual convention. These instances of visual evidence underscore the potential for regeneration to nurture aesthetics while sustaining cultural narratives through uninterrupted temporalities (See: Figure 2).



**Figure 2. Performance of the Younger Generation of Dancers in Wayang Wong Sriwedari, Illustrating the Reinterpretation of Classical Roles Within Contemporary Stage Dynamics (Source: Dwi Rahmani, 2020).**

Along with changing the nature of artistic practice, regeneration also had genuine social implications as far as audiences were concerned. Latest version of on stage and story repertoire is fit with the amateur performer generation who are actively finest in audience participation while changing Wayang Wong Sriwedari as a socioculturally friendly package (Sunardi et al., 2025). A notable finding that came from this very study, was how attendance to performances had definitely increased. Indeed, while earlier ones performed for more limited audiences than monocultural ones that predominant among Nevada's performers nowadays. The fuels of this are indicative of a broader resurgence in the public engagement with performing arts, albeit regeneration being a core component to revitalising cultural participation at place, even more. You need to interact with the external art so that it is not extinct slowly, younger generations and other visitors do not care enough (Rahayuningtyas et al., 2024).

Public involvement increasing evidences Wayang Wong Sriwedari operate as dynamic cultural space. According to Widyastitieningrum et. al (2023, p. 58), demand to watch the performances has been broadened as witnessed in the audience where a more varied diction is favourable due to appreciate enacted traditions by diverse crowds, and younger generations participating themselves towards their ancestral heritage. These are openings that allow people from vastly different walks of life to share in the most traditional tales while also fostering a sense of community belonging and collective wholeness. So stage production beyond artistic aspect serves as a social integration. Thus, re-creating performers not only holds theater art itself dynamically, but also keeps social glue vital. Conversely, traditional art forms such as Yogyakarta Panji mask dances face severe extinction risks due to declining intergenerational interest (Wijaya et al., 2025).

Concurrently, the results show that regeneration has consequences for the process of local cultural economy and urban tourism. But in a slightly wider context, the increase of viewers indirectly further boosts economic circulation by generating ticket sales and peripheral show business activities as well - although even then the scale is still smallish. Nevertheless, the economic impact is not only microscopic but also complemented by an increasing public interest and artistic refreshment, thus making Wayang Wong Sriwedari a part of cultural art based tourism as well as local economy in general (Jaeni, 2023). More significantly, the revival of Wayang Wong Sriwedari makes it more apparent as one cultural representation in a city of Surakarta. Sriwedari theatre focus on cultural tourism as a places to visit, that show has already adapted to the city tourism.

Local government institutions promoting cultural performances in tourism programs and events of the city strengthens this integration. The compatibility not only strengthens the property brand Wayang Wong Sriwedari but also plays an important role in realizing Surakarta as cultural tourism city with a large number of audiences at all age levels (Supeni et al., 2023). The inclusion of Wayang Wong Sriwedari in cultural festival and state events is a relational impact because the input from policy service has corresponded to tourism development. As such, the traditional performing arts have come to be seen not merely as objects of preservation but also resources for economic development. Balancing cultural preservation against economic benefits such as new income sources and jobs raises questions related to the commodification of culture (Yusuf et al., 2025). Hence, regeneration can be seen in terms of cultural vibrancy as well as economic resilience.

Regeneration, which is not directly associated with the institutional practice of art but is driven by the interdisciplinary ethos of sustainability (rather than its disciplinary one), invites a duality between institutional support and audience engagement showing that cultural sustainability has to do with more than gentrification, urban policy and post-centric art. This requires global policies and partnerships between artists, the government, academics, and people from cultural observation to support cultural tourism so that it can flourish (Fitria, 2023). For instances like as Wayang Wong Sriwedari, preservation thereof does not guarantee protection against extinction, which will thus require adaptation to new conditions of sociality and now round ambience, however that adaptation need to be permitted. In this perspective as detailed further also considers all stakeholders necessary in art governance: artist estates, academic institutions, and the local community (Mahardhani et al., 2026). Institutional support provides that solid scaffolding to keep it aloft and new acts and ideas seed the process with creative royalty. Together, they create a symbiotic structure under the parallel system of organic growth necessary for the artform to evolve and stay relevant to culture.

Analyzing cultural sustainability is far more productive when considered as a state of equilibrium at which stasis and change float together. Survival in a conventional performing arts sense goes beyond the idea of preservation practices and is regenerative and innovative for the present historical time. Simultaneously, its institutional framework focuses on governance concerning cultural routes. Especially, it means that development-oriented Intangible Cultural Heritage which involves youth and turn cultural goods to be valuable (Parameswara et al., 2021). Hence, how cultural policy sets a limit over the promotion of traditional arts. After all, you are most of the time faced with a position which is backed up by other work related to something else around conserving cultural heritage, at Polowijen (Novita et al., 2024). That imbibes the proffered responsible travel measures via further closeness protection with tourist growth to deliver finances and sustainability of the art itself.

Social resurrection is a focal consequence of performer succession, supported by empirical data. Aspects of traditional performing arts have been revitalised for a modern context with bespoke strategic frameworks that include furthering educational initiatives and collaborative partnerships between cultural institutions and academia to develop future practitioners and scholars aided in bringing back audience enthusiasm (Fu & Choatchamrat, 2024). These show us that performing arts are not only vehicles of cultural heritage expression but play an active role in society, providing more opportunities for exchange among communities and cultures. The type of holistic paradigm operates within a larger framework of strategies balancing the conceptual renewal through the integration of older traditions and contemporary behaviours for sustainability (Yang & Chonpairot, 2024).

Lastly, the economic aspect of regeneration highlights how traditional performing arts can contribute to regional development. An exemplification of how such cultural sustainability can be related to economic

sustainability is the incorporation of Wayang Wong Sriwedari into tourism activities. The relationship of the whole symbiotic also means that the cultural heritage can be positioned to provide a contribution as an economic development catalyst, which will contribute to the happiness of the community in line with regional development objectives (Susilawaty et al., 2025). Traditional performing arts, as an expressive strategy, can not only contribute to cultural sustainability but also provide economic sustainability in cities with a relatively higher interdependency of cultural identity and development. This shows the importance of having policies that do not just recognize the inherent value of cultural heritage but also allow it to be used as a driver of socio-economic development (Saputra, 2024).

We synthesize the findings of multiple collective studies focused on Wayang Wong Sriwedari. The transmission of its performing artists is a multi-dimensional integrated process that connects art, institutions, society, and the economy, and advances cultural sustainability. Academic community must correct the narrow understanding of this issue, it should not treat the regeneration of traditional arts solely as a conservation strategy, but in rather position it as an active mechanism that sustains the social appeal and economic sustainability of traditional customs.

## 4. Conclusion

At the centre, the different generations of performer succession in Wayang Wong Sriwedari. Trained workers are vital towards opening of functional rehearsing abilities, original choreography structures and significant character dissection. However, all of the clean classical Cecils of Mahabharata and Ramayana have managed to survive in their pristine forms. These dynamics create a natural balance between traditionalism and creative freedom in the arts. At the level of institutional crutch and core stability begins with informal knowledge transfer to institutional government support. Management practices that are employed with intent of ensuring a troupe's security for survival are clearly essential. It is all the more a beat to see the crowds come out again. In fact, the rise of public interest indicates that Wayang Wong Sriwedari are returning to their more vigorous roles as lively cultural institutions and not stuffy museums. Concerts are a collective experience that is naturally going to weave social fabric and cultural interdependency, gathering audiences from various geographies. It would be remiss to view the reasons through a social lens alone economic dimensions have been every bit as important. The first of these is that the cultural input and visibility of local culture can be increased by encompassing theatre as part of regional tourism activities, even under the scenario in which a few venues have operated at small scale until now. Cultural combinations of this kind are why culture sustainability is really much wider than just talking about independence. Preservation will be most successful to the extent that it aligns with an administrative structure, community involvement and budgetary reality. So in a sense regeneration is this global partition fly on the wall yeast dependency lets me bridge disparate primitive forces through it. On the whole, our empirical findings contribute to academic debate regarding the role of tradition arts in contemporary urban contexts. Certain analytical limitations remain evident. By utilizing a single case-study methodology it constrains the findings at regional front and one cultural territory. Comparative studies exploring alternative artistic contexts would add significantly to the world body of knowledge. In addition, more appropriate cost-benefit surveys giving proper estimates on the economic consequences could allow for better conformation of these findings. We will one day look more deeply for a research agenda focused on the implications of cultural policy making, all mediated by our interpretative reception. Last, practical guidance for officials is clear. Revitalisation initiatives embed within a broader system of arts education with structural supports and tourism, as long as they find ways to separate themselves from this common move towards fragmented management.

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All authors contributed equally to this paper. All authors have read and approved the final manuscript.

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## Data Availability

The datasets generated during and/ or analyzed during the current study are available from the corresponding author on reasonable request.

## Declaration on AI Use

The authors declare that no artificial intelligence (AI) or AI-assisted tools were used in the preparation of this manuscript.

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