

Original Article

Preservation of Kedidi Dance Values through Art Education: Social Roles and Strategies for Sustaining Cultural Continuity

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Abstract:

Kedidi Dance is a cultural heritage of the West Bangka community in the Bangka Belitung Islands, embodying strong social, spiritual, and aesthetic values. However, the rapid development of modernization has led to shifts in its social functions and a decline in interest among younger generations. This study aims to analyze the role of art education in preserving Kedidi Dance, examine its social functions within the community, and formulate strategies to sustain its existence amid social change. This research employed a descriptive qualitative approach through field study. 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 stages of data collection, reduction, presentation, and conclusion drawing to identify patterns related to social roles and preservation strategies. The findings indicate that art education plays a significant role in transmitting cultural values and strengthening local identity through dance learning. Kedidi Dance has transformed from communal folk entertainment into a medium of cultural education and public performance while maintaining its core values. Preservation strategies include strengthening the social role of the institution, encouraging community involvement, allowing openness in artistic development, and building synergy with local government. Overall, art education and cross-sector collaboration are key factors in ensuring the sustainable and adaptive continuity of Kedidi Dance as a cultural identity in the modern era.

Keywords: Art Education, Cultural Preservation, Social Role, Cultural Transformation.

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Introduction

Art is an essential part of culture that expresses 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 from

generation to generation without fundamental changes ([Minarti et al., 2023](#)). Kedidi Dance is one of the traditional dance forms that has developed in the Bangka Belitung Islands Province, specifically in Benteng Kota Village, Tempilang District, West Bangka Regency. The dance was inspired by the agile movements of the kedidi bird, which were later adapted into dynamic and attractive martial arts movements.

Philosophically, Kedidi Dance reflects the values of mutual cooperation and community togetherness. It symbolizes harmonious relationships between humans and nature, as well as spiritual balance and strength. This can be observed in the practice where dancers and musicians pray before performances, indicating the strong religious values embedded in the tradition. Thus, the dance is not only aesthetic but also carries social, ritual, and spiritual functions ([Prasetyo et al., 2025](#)). As a traditional dance, Kedidi Dance is closely related to community life, particularly in celebrations and customary ceremonies. The diversity of its functions demonstrates how traditional dance can also serve as a form of social entertainment ([Wiradharma et al., 2024](#)).

In 2015, Kedidi Dance was officially 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 Determination of Indonesian Intangible Cultural Heritage. This recognition holds several cultural meanings. First, it affirms local identity and ancestral heritage preserved across generations. Kedidi Dance is not merely a performance art but a symbol of the cultural identity of the Bangka Belitung community. Second, it ensures protection for the sustainability of traditional culture, requiring both community and state involvement in documentation, community development, and performance facilitation. Third, it legitimizes the socio-cultural function of the dance. Fourth, it strengthens the regional cultural status at the national level and opens opportunities for ethical and educational cultural tourism development. Tourism, as one of the largest industries globally, has become a key catalyst for preserving and utilizing cultural heritage ([Putri Br Karo et al., 2024](#)).

However, globalization and modernization pose significant challenges to the existence of Kedidi Dance, including shifts in meaning and declining interest among younger generations. Changes in lifestyle, the rise of popular culture, and limited regeneration of artists present real challenges for its sustainability. In this context, art education plays an important role in transmitting local cultural values, both formally in schools and informally through art studios, particularly the Mawar Putih Martial Arts School. Through dance learning, individuals acquire not only technical skills but also an understanding of philosophical and social values embedded in the tradition. Traditional dance education enables cultural values to be internalized by younger generations ([Rahmadani & Kusumastuti, 2022](#)).

Previous studies emphasize that art education enhances social skills such as cooperation, tolerance, and respect for diversity ([Nugrohaaji, 2025](#)). It also functions as an important medium for children to recognize, understand, and appreciate themselves and their environment ([Triwardhani et al., 2023](#)). Therefore, art education plays a dual role: preserving traditional cultural values in an aesthetic context and stimulating creative expression ([Rizal et al., 2025](#)). In the context of Kedidi Dance, art education serves as an effective strategy for introducing, internalizing, and sustaining traditional dance in the face of modernization.

Traditional dances such as Kedidi Dance also function as cultural communication media and social cohesion among community members. They embody solidarity, social ethics, and a sense of belonging to ancestral heritage. When these social functions are

neglected, the dance risks losing its meaning and relevance within society. This study is therefore important to examine the preservation of Kedidi Dance through art education by analyzing its social role in West Bangka Regency and identifying effective strategies to sustain its existence amid socio-cultural transformation.

This research is expected to contribute theoretically to the study of education-based traditional art preservation and practically to regional art developers and curriculum designers in developing adaptive cultural preservation strategies. The preservation of Kedidi Dance is not merely about maintaining its traditional movements but also about strengthening its social functions and cultural values as a regional identity.

Fundamentally, this study assumes that art education grounded in local cultural values can serve as a strategic solution to sustain Kedidi Dance amid modernization. Cultural works, including folklore, contain noble values that must be understood and transmitted ([Asyraf Suryadin et al., 2022](#)). Through integrative and participatory approaches, Kedidi Dance can function as a learning medium that develops aesthetic skills while reinforcing cultural identity awareness. Integrating its social functions into art education can revive traditional cultural meanings and increase youth participation in cultural preservation activities.

These conditions reflect a process of social transformation within Kedidi Dance. Transformation accompanies societal development and begins with changes in fundamental ideas that lead to creative processes and new cultural expressions ([Nur & Dana, 2024](#)). In this context, art education plays a crucial role in guiding the transformation of Kedidi Dance without losing its identity. Through local wisdom-based learning, communities can understand the philosophy of movement, social values, and cultural meanings embedded in the dance. Thus, art education serves not only as a means of preserving form but also as a medium for transmitting cultural values across generations ([Lestari & Chanifudin, 2024](#)).

Methods

Research Design

This study employed a descriptive qualitative research method. A qualitative approach provides space for researchers to collect rich and 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 ([Nurrisa et al., 2025](#)). 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.

Research Site

The research was conducted in Benteng Kota Village, Tempilang District, West Bangka Regency. The researcher conducted direct observations regarding the history and development of Kedidi Dance from 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 who possess in-depth

knowledge regarding strategies implemented 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 ([Husen et al., 2023](#)).

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 findings, and scholarly works related to traditional dance analysis in various regions.

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 ([Zanariyah, 2024](#)). Interviews were conducted to obtain deeper information, understanding, and perspectives regarding specific topics or phenomena ([Budiarti et al., 2024](#)).

Participatory observation was employed, allowing the researcher to gather evidence related to social impacts, social adaptation processes, and efforts undertaken 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.

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 or classification was carried out to organize information related to social roles and preservation strategies. Third, data display involved presenting data obtained from observation, interviews, and documentation in a systematic manner to facilitate interpretation. Finally, conclusion drawing was conducted to formulate answers to the research questions.

Results

This art education initiative specifically focuses on the social role of Kedidi Dance as part of the identity and cultural heritage of the community in West Bangka Regency, Bangka Belitung Islands. The existence of Kedidi Dance in the current era of modernization cannot be separated from its historical journey since its initial creation. It evolved into a social dance within community life in the Bangka Belitung Islands, transmitted from generation to generation and continuously developing in line with the dynamic changes of society.

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 creation of Kedidi Dance was inspired by the movements of the Kedidi bird during combat. The creators were fascinated by the agility and dynamism displayed by the bird. The Kedidi bird, scientifically known as *Actitis hypoleucos* ([commonly referred to as 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 ([Megawandi, 2023](#)).



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 head to toe ([Rusminingsih et al., 2025](#)).

The Social Function of Kedidi Dance

Kedidi Dance functions socially as an entertainment medium and as a means of strengthening social bonds within the community. It also serves as a reminder of ancestral heritage and as a medium for preserving traditional customs. Furthermore, based on its movements, Kedidi Dance functions as a medium for introducing and familiarizing the community with martial arts techniques characterized by dynamic movements synchronized with musical rhythms.

For the Mawar Putih Martial Arts School as the developing group, the combination of Kedidi bird movements and martial arts techniques functions not only as entertainment but also as a means of introducing the existence of Kedidi Dance to the broader community and to other martial arts schools. It also serves as a strategic effort to preserve and sustain Kedidi Dance amid the pressures of modern culture, while simultaneously demonstrating the development and existence of the Mawar Putih Martial Arts School.

The Development of Kedidi Dance

With the strong currents of modernization and the involvement of the local government since 2003, Kedidi Dance has undergone shifts in its social function—from an open, community-based entertainment dance to a more closed and exclusive performance. The influence of Islam has also shaped the practice of Kedidi Dance, particularly in the inclusion of safety prayers performed by dancers before and after the performance. Additionally, the accompanying music utilizes specific traditional instruments that are played according to established conventions.

Since its redevelopment in collaboration with the local government in 2003, certain aspects of Kedidi Dance no longer strictly refer to its original form. Changes have occurred not only in its social function but also in its accessories and performance venues. The local government's involvement in revitalizing Kedidi Dance was partly motivated by the need to reduce the region's economic dependence on tin mining. As non-renewable natural resources became increasingly depleted and environmental degradation intensified both on land and at sea, the government gradually sought to shift economic dominance from tin mining toward tourism development supported by arts and culture.

The Social Role of Kedidi Dance

As the primary developing institution, the Mawar Putih Martial Arts School must strategically maintain the existence of 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 the performance of 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 in front of the school leader's residence or in 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 the openness of Kedidi Dance to be 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.

Social Adaptation of Kedidi Dance

Social adaptation is a crucial strategy for sustaining Kedidi Dance amid modernization and the proliferation of popular culture. Adaptation refers to adjustments made to the environment, occupation, and other conditions within a given social setting. In this study, adaptation involves adjustments made by the developing group, the community, artists, and historians in response to changes in the social function of Kedidi Dance. This adaptation arises from social interaction, which constitutes the foundation of all social processes within society.

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 ([Herdany et al., 2024](#)). 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 ([Baadi et al., 2025](#)). 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.

Discussion

The social role of art education in dance, directed toward dancers and the broader community, constitutes a key factor in strengthening regeneration and sustaining the existence of 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 are able to 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 ([Melliny et al., 2026](#)). In anticipation of rapid modernization and technological advancement, individuals are encouraged to enhance their competencies in order to utilize their resources effectively and efficiently for achieving specific objectives ([Adisaputro et al., 2020](#)).

Education grounded in these values functions to ensure 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 ([Asyraf Suryadin, 2025](#)). Through this approach, comfort, enthusiasm in training, and performance quality in the Kedidi dance are significantly enhanced, ultimately fostering excellence and cohesion in the dance performance.

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 such efforts will lead to the establishment of a harmonious and more peaceful social order ([Khumairani, A., et al., 2023](#)). 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 can be observed in the ongoing regeneration process and the increasing number of dancers and members within 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.

Meanwhile, the social role of the Mawar Putih Martial Arts School toward the surrounding community functions not only to disseminate information about the existence of Kedidi Dance but also to foster public understanding regarding efforts to maintain the dance's sustainability through changes in its social function. This effort is essential to encourage active and participatory community involvement in preserving Kedidi Dance. The community serves as a determining factor 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.

It can be argued that the social role directed toward the community constitutes a form of 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 are able to 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—knowledge derived from feeling—which differs from logical knowledge, ultimately leading to judgments about the experience of beauty ([Kafi et al., 2022](#)).

Logically, the transformation of the social function of Kedidi Dance can be understood as a comparative medium 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 such changes are directed toward 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.

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 ultimate 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 who mediate meaning-making processes, enabling communities to reinterpret artistic works that might otherwise be perceived as detached due to technological advancement or modern cultural shifts. The participatory aesthetic approach is expected to serve as a bridge for strengthening social bonds and encouraging active community involvement in artistic creation, thereby fostering critical awareness of environmental, social, intellectual, and political conditions (Maulana et al., 2018).

On the other hand, the openness of Kedidi Dance to broader development also constitutes a strategic effort to ensure that the dance continues to be performed across various regions of the Bangka Belitung Islands. This openness increases public recognition of Kedidi Dance and 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.

The social role of Kedidi Dance is also carried out by artists through song lyrics. Several regional songs from the Bangka Belitung Islands explicitly mention 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 was entered in the Nusantara Regional Pop Song Creation Competition and was later performed by Shabrina Leanor at the Indonesia Idol 2025 event.

Within the framework of capital theory, the social role of artists 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 (Elfahmi et al., 2022). 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 (Yunita et al., 2023). In this context, composing regional songs that highlight traditional arts demonstrates the artists'

competence and creativity in generating both material benefits (economic value) and social benefits, particularly in promoting and revitalizing traditional artistic values to a wider audience.

At this stage, the local government also assumes a significant social role in maintaining the existence of 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.

Meanwhile, the adaptation of Kedidi Dance's social values forms part of a broader strategy to ensure its relevance across generations. As the principal developing and preserving institution, the Mawar Putih Martial Arts School demonstrates openness and acceptance in the ongoing development of Kedidi Dance. 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.

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, concerning the choreography, ritual prohibitions, and ritual incantations, the Mawar Putih Martial Arts School retains full authority without being subject to directives or policies from the local government.

The statement above signifies the presence of social adaptation in the arts and cultural practices within the community. As society evolves dynamically, cultural development must likewise adapt in order 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 the support of technological advancements, social adaptation in cultural practices does not pose a threat to authenticity, as original cultural forms can be documented and archived for preservation.

Such documentation serves as a comparative reference and primary source for subsequent cultural development. More broadly, community acceptance—or conformity adaptation—toward changes in the social function of Kedidi Dance can be observed through the enthusiasm and active participation of residents, historians, and cultural figures in every stage of the Perang Ketupat traditional festival, where Kedidi Dance is featured as the main performance.

The attitude demonstrated by the community 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 ([Mahsyar et al., 2021](#)). This perspective constitutes an important framework in community development, as it not only fosters independence and well-being but also represents an embodiment of sustainable development principles ([Nur, 2021](#)).

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 of which feature 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 the presentation of offerings placed 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.

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 movement of resistance from those who expressed disagreement. Rather, the presence of these two state institutions represented a preventive and conciliatory measure initiated by the local government by inviting 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.

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 maintain a close relationship. According to Sutrisno (2014), culture is broader than religion. This is because culture functions as the contextual language of religion, 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 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 connections with religious values, particularly through ritual incantations derived largely from verses of the Qur'an. The integration of cultural and religious approaches reflects historical strategies employed by the Wali Songo in disseminating Islam through engagement with local cultural traditions.

Conclusion

This study confirms that art education plays a strategic role in preserving Kedidi Dance through the transmission of cultural, social, and spiritual values to younger generations. Dance instruction functions not merely as technical movement training but also as a medium for cultivating cultural identity and strengthening community character. The social function of Kedidi Dance has transformed from a

traditional entertainment performance into a medium for cultural education, public performance, and an integral component of customary rituals. This transformation demonstrates the capacity of Kedidi Dance to adapt to social dynamics without abandoning the fundamental values that constitute its core identity.

Strategies for sustaining the existence of Kedidi Dance include strengthening the social role of the Mawar Putih Martial Arts School, fostering active community involvement, encouraging artistic support, and building synergy with the local government. Openness in developing performance forms and cross-sector collaboration are essential factors in ensuring the continuity of Kedidi Dance amid modernization. Overall, the preservation of Kedidi Dance requires an integrated approach that combines education, cultural communities, and regional policy in order to remain vibrant, relevant, and sustainable as a cultural identity of the West Bangka community.

Suggestion

The preservation of Kedidi Dance through art education should continue to be 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 through the facilitation of cultural activities and promotional 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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