

From Tradition to Innovation: Conservative and Liberal Perspectives on *Kemidi Rudat*'s Nonformal Learning

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ABSTRACT

Kemidi Rudat, a traditional Sasak theater from Lombok, functions as a nonformal educational medium that transmits cultural, moral, and religious values through performance. While its aesthetic and historical aspects have been previously studied, limited research has examined its pedagogical role amidst sociocultural change, particularly the interplay of conservative and liberal educational values. This study employs a qualitative case study approach at the Panca Pesona Art Studio, using participatory observation, in-depth interviews, and documentation. Data were analyzed through the Miles and Huberman interactive model to explore how nonformal learning practices within *Kemidi Rudat* integrate preservation and innovation. Findings show that conservative values emphasize authenticity, such as traditional language, music, and etiquette, promoting cultural identity and character education. Liberal values, meanwhile, allow for innovation through story adaptation, use of modern instruments, and inclusivity, making the art form more appealing to younger generations. The Panca Pesona Studio mediates these values through a hybrid pedagogical model that balances tradition with creativity. Rather than conflicting, conservative and liberal perspectives function complementarily—conservatism anchors authenticity, while liberalism ensures relevance and sustainability. This dialectical learning model supports the preservation of cultural heritage while adapting to contemporary challenges. The study offers practical implications for educators, policymakers, and cultural practitioners in strengthening community-based arts education.

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1. INTRODUCTION

Education occurs not only in formal settings such as schools and universities but also through nonformal pathways that emerge within communities. One form of nonformal education that continues to thrive in Indonesia is learning through traditional arts. Such learning processes are often organized through community-based spaces such as *padepokan*, studios, art environments, or extracurricular activities (Makaf, 2020). The arts serve not only as entertainment but also as a medium of learning imbued with local values, norms, and knowledge. Moreover, traditional arts possess significant cultural and economic potential when their local resources are sustainably managed. As Mazlan et al. (2025) note, performing arts can promote sustainable development by transforming local culture into both an attraction and a preservation tool.

In Lombok, West Nusa Tenggara, *Kemidi Rudat* represents one of these living traditions. This traditional theater blends music, dance, dialogue, and humor (Marijo, Wadiyo, Endraswara, & Cahyono, 2023). Historically, *Kemidi Rudat* has functioned as entertainment, religious propagation (*da'wah*), moral education, and a vehicle for social cohesion among the Sasak community (Marijo, 2019; Murahim, 2011). Through its performances, values such as cooperation, religiosity, and social ethics are transmitted across generations. Its inheritance process—occurring informally through families and artistic groups—makes it a dynamic and adaptive form of nonformal education.

However, globalization and modernization have created ambivalent effects on traditional arts. As Li (2024) highlights, cultural expressions today face both unprecedented challenges and opportunities. While technology facilitates documentation and dissemination, global popular culture has diverted younger generations' interests toward instant, digital entertainment (Faurizkha & Cahyono, 2025). Consequently, oral and practice-based traditions like *Kemidi Rudat* face declining engagement. In this context, nonformal learning spaces such as studios, *madrasah*, and home environments become crucial yet vulnerable points for sustaining artistic transmission.

The *Panca Pesona* art studio led by Zakaria exemplifies this dynamic. It retains conservative values—such as the use of regional language, religious themes, and inherited performance patterns—while embracing innovation through new storylines, technological integration, and collaborations with modern art. These differing orientations have generated two dominant perspectives among practitioners: conservative and liberal. Drawing from Kapoyos (2020), these correspond to the appreciative (conservative) and expressive (liberal) ideologies in art education. The conservative camp emphasizes authenticity and the sacredness of tradition, whereas the liberal camp advocates adaptation and innovation to maintain relevance.

The tension between these perspectives is not merely methodological but ideological, questioning the meanings of “authenticity,” “preservation,” and “innovation.” While such conflicts can hinder pedagogical coherence, they may also stimulate creative negotiation and hybrid learning forms.

Despite the richness of this phenomenon, few studies have examined the pedagogical dialectics between conservative and liberal approaches in the nonformal learning of traditional arts. Most existing works focus on the historical or descriptive aspects of *Kemidi Rudat* rather than on its learning dynamics. Therefore, this research aims to analyze how these conflicting perspectives shape nonformal learning practices of *Kemidi Rudat*, and how such interactions inform sustainable models of cultural transmission. By mapping the strengths, weaknesses, and impacts of each perspective, this study offers insights for educators, cultural actors, and policymakers in formulating adaptive yet tradition-respecting art education models.

2. METHODS

This research employs a qualitative descriptive-analytical approach with a case study design to explore the dynamics of nonformal learning in *Kemidi Rudat*. The case study enables an in-depth understanding of learning practices and value transmission within real-life contexts. The study was conducted at the Panca Persona Art Studio in West Lombok, West Nusa Tenggara. This site was

purposely chosen because it is among the few studios that consistently sustain *Kemidi Rudat* performances and learning activities. Panca Pesona uniquely integrates traditional (conservative) and innovative (liberal) approaches, making it a representative locus for examining the pedagogical tensions between preservation and adaptation.

Participants comprised 3 trainers, 8 students, and 5 community members directly or indirectly involved in *Kemidi Rudat*'s continuity. Selection employed purposive and snowball sampling to identify individuals with deep engagement or insight into the art's learning process. This diversity of participants allowed for triangulation of perspectives across generational and ideological lines. Data were obtained through three complementary techniques: 1) Participatory observation of rehearsals and performances; 2) In-depth interviews exploring attitudes toward traditional and modern learning elements; and, 3) Documentation studies of scripts, archives, and visual records.

Data analysis followed the Miles and Huberman interactive model, consisting of: 1) data reduction through coding and categorization by themes (e.g., preservation, innovation, ideological negotiation); 2) data display using matrices to visualize relationships; and 3) conclusion drawing and verification, refined through continuous reflection and field validation (Sirajuddin Saleh, 2017, hlm. 92)..

Data credibility was strengthened through source triangulation, technical triangulation, and member checking. Ethical protocols were strictly observed: all participants provided informed consent, were assured of confidentiality, and participated voluntarily. Through these stages, the study aims to provide a comprehensive yet contextualized understanding of *Kemidi Rudat*'s nonformal learning process within the dialectic of conservative and liberal perspectives.

3. FINDINGS AND DISCUSSION

Traditional arts are generally taught through a non-formal learning process that extends beyond the Formal Education Pathway, such as school or university, yet retains the value of education, character building, and cultural heritage. *Kemidi Rudat*, a traditional art form of the Sasak tribe of Lombok, is taught through non-formal learning at the Panca Pesona art studio. The *Kemidi Rudat* learning process, which takes place in the Panca Pesona art studio, does not focus on structured classes or a set time. Although the schedule of learning activities is available in writing, learning also often occurs at flexible times and in various spaces.

3.1. Nonformal Learning Form of *Kemidi Rudat*

The non-formal learning of traditional *Kemidi Rudat* theater in the studio occurs through direct practice, collective interaction, and the transmission of cultural values. The studio serves as an alternative learning space outside of formal schooling, where the young generation of Sasak can acquire art knowledge while internalizing social and religious values. The learning process typically begins with regularly scheduled exercises, led by a senior artist who serves as a teacher or coach. This system establishes a hierarchical relationship between teachers and students, yet it operates in a family-like atmosphere and fosters cooperation. The primary method used is the imitation and repetition method, where novice players learn by imitating the movements, verses, and rhythms of *rebana* (tambourine) and *jidur* music demonstrated by the senior coach, and then repeat them until natural and harmonious skills are formed. The imitation and repetition methods used by seniors with students show the practice of situated apprenticeship, in accordance with Rogers' (2005) theory of experiential learning.



No	Materi Latihan	Malam	Waktu	Tempat
1	Tari Rudat	Minggu	20.30-23.00	Sekretariat
2	Teater komedi	Selasa	20.30-23.00	Sekretariat
3	Syair Hikayat	Kamis	20.30-23.00	Sekretariat
4	Al-Barzany	Jum'at	18.30-19.30	Masjid
5	Tilawatil Qur'an	Sabtu		Sekretariat

Ketua Sanggar
ZAKARIA

Figure 1. Art Training Schedule at Panca Pesona Art Studio (Personal Documentation, 2025)

In line with the views of Coombs and Ahmed, non-formal education refers to any form of educational activity organized outside the formal system and intended to meet the particular learning needs of a group of learners (Coombs & Ahmed, 1980). The Traditional Arts *Kemidi Rudat* at the Panca Pesona Art Studio exemplifies the main characteristics of non-formal education as formulated by Coombs & Ahmed (1980). Learning occurs in a flexible, community-based manner and is not limited by rigid classroom structures (see Figure 2). Murahim explained that the learning that occurs in the Panca Pesona art studio, especially *Kemidi Rudat*, occurs from inheritance (direct experience) combined with routine exercises before the performance (Cheapim, 2011). Supporting this opinion, Rogers explained that non-formal education also emphasizes direct experience, active participation, and relevance to daily life (Rogers, 2005). This is evident in the Panca Pesona art studio, as seen in *Kemidi Rudat's* learning, where the exercises in the studio are always connected to the preparation of real performances within the socio-cultural context of the Sasak community. The participants gained direct experience from the training activities carried out together in the maapan outside the studio. Participants actively engaged in training activities led by senior Rudat Kemidi players, including movement exercises, vocal exercises, and script readings.



Figure 2. Non-Formal Learning Process that Occurs in the Panca Pesona Art Studio (Personal Documentation, 2025)

Furthermore, UNESCO emphasizes that non-formal education plays a vital role in building life skills (life skills) which includes knowledge (learning to know), skills (learning to do), the ability to realize oneself (learning to be), and the ability to live with others in a pluralistic society (learning to live together) (Nasihudin & Hariyadin, 2021). This life skill helps strengthen cultural identity and instill values that may not always be acquired through formal education. The Panca Pesona art studio, under the guidance of *Kemidi Rudat*, is a prime example of this role, as the learning activities at the studio impart knowledge (learning to know) about the traditional art of *Kemidi Rudat*, encompassing its history, form, and development. This knowledge is acquired through the process of rehearsals and discussions conducted by the studio members, and it is also conveyed during the performance. Knowledge about *Kemidi Rudat*, including its history and cultural values, is transferred through the prologue that precedes the performance. In addition, learning in the Panca Pesona art studio also teaches skills (learning to do) in the performing arts, including dance and theater. Dance and theater skills are taught through imitation and repetition methods as previously described. Through the skills learned and acquired, such as acting characters in theater, the participants also learn to realize themselves (learning to be) into the roles they have chosen and learned. This teaches participants how to understand themselves in a role that will be observed by the audience on stage. Learning in the Panca Pesona art studio also instills the ability to live together (living together) that is obtained during activities with the members of the studio and the wider community. Participants will specifically learn about discipline, responsibility, respect for others, social solidarity, and religiosity that are implied in every movement, poem, dialogue, and conduct. Thus, the Panca Pesona art studio functions not only as an art training space but as a cultural education institution that supports cultural sustainability.

The culmination of the learning process in the studio is a staging simulation, also known as a rehearsal. This activity trains both technical skills and teamwork in situations that resemble real performances on stage. Thus, the Panca Pesona art studio not only functions as a place to develop performing arts skills, but also functions as a non-formal education space that forms cultural identity, strengthens social solidarity, and passes on local wisdom to the younger generation of the Sasak tribe. Passing on local wisdom to the younger generation certainly requires an understanding of cultural values and local wisdom in the arts taught in the studio, as in research conducted by Murahim in 2010 and Marijo in 2019 which found several cultural values and local wisdom values in the art of *Kemidi Rudat* which can be internalized through non-formal learning in the studio as an effort to form the character of a community that upholds the cultural values and local wisdom of the Sasak tribe.

3.2. Conservative Values in *Kemidi Rudat* Learning

Conservatism in art education emphasizes preservation, which includes preserving, nurturing, and practicing. The word conservative can also be interpreted as protecting against damage/loss (Triyanto, 2025, p. 126). This approach focuses not only on preserving the original form of art but also on efforts to maintain its sustainability through learning, practice, and application in daily life. In this context, the word "conservative" can be interpreted as an attitude that protects art from damage, deviation, or loss, which can erode its noble values. *Kemidi Rudat*, as a traditional theater art that embodies noble values in every movement, dialogue, gesture, and other aspects, is part of the cultural heritage that reflects a significant portion of local culture and the identity of the Sasak tribe. Through the preservation of *Kemidi Rudat*, the community gains numerous benefits that embody noble values, serving as a conservation of identity against the negative influence of cultural acculturation.



Figure 3. A Gesture of Respect for Teachers in the *Kemidi Rudat* Arts Performance Series (Personal Documentation, 2025)

Kemidi Rudat is a traditional theater that teaches many local values and norms, both through movements, poems, dialogues, and on-stage behavior. In picture 3, we see one of the *Rudat* dance movements, which is a series in the *Kemidi Rudat* theater, symbolizing a form of respect for the audience. This form of respect is one of the local values taught in *Kemidi Rudat*, where everyone who attends the performance is considered a guest who must be treated with respect. The concept of 'Mutual' in the Lombok people, specifically 'Mutual value', translates to mutual respect. The term 'Mutual value' is interpreted as mutual respect and mutual respect in association and friendship (Fathurrachman, 2017, p. 135). This movement exemplifies the conservatism of local values and norms conveyed through dance movements in *Kemidi Rudat*. Gestur Respect each other, show the value of respect, and the social ethics of the Sasak people. Loyalty to the original form caused Sanggar Panca Pesona to be recognized as the only guardian of the *pakem* (standard) *Kemidi Rudat*.

Conservative values are also reflected in *Kemidi Rudat*'s learning at the Panca Pesona art studio, as evidenced by efforts to maintain the authenticity of traditions. These traditions incorporate local wisdom values, such as respect for others, cooperation, and an emphasis on religiosity and collectivity. *Kemidi Rudat*'s learning in the studio and community is passed down from generation to generation, emphasizing loyalty to the original form of performance, encompassing language, movement, poetry, and performance etiquette. Fidelity to the original form of this performance has led the Panca Pesona art studio to be the only studio that still maintains the original form of the *Kemidi Rudat* theater. This is supported by several cultural and artistic experts in Lombok, for example, in an interview with the Cultural Officer of the West Nusa Tenggara Provincial Education and Culture Office, namely Mr. Sahnan, S.H., who said that "*The only one that still maintains the authenticity of the Kemidi Rudat art form is the Panca Pesona art studio located in Terengan hamlet*" (interview, 2025). Likewise, one of the heads of the Rudat Purnama Ria studio, H. Ramiun, stated that *Kemidi Rudat*, which retains its original form, is only found in the Panca Pesona art studio.

In contrast, elsewhere, the form of *Kemidi Rudat* has undergone numerous changes and is now known as Rudat Bonyek (interview, 2025). This means that the Panca Pesona art studio, through its non-formal learning activities, consistently preserves the authenticity of the *Kemidi Rudat* form, which is rich in cultural values and local wisdom. This aligns with Tilaar's view, which posits that non-formal education not only teaches skills but also serves as a medium for transmitting people's cultural values (Tilaar, 2004). The *Kemidi Rudat* learning system at the Panca Pesona art studio also emphasizes social hierarchy, where students are obliged to respect the coach or maestro as a cultural authority that regulates and maintains the integrity of their traditional art. The system binds the players/actors of *Kemidi Rudat* to stay on the right track, avoiding excessive improvisation that can alter the form of art. In addition, conservative values are also reflected in the cultivation of discipline, manners, and ethical practices, so that art learning cannot be separated from character formation. Furthermore, Rogers

emphasized that non-formal education often aims to maintain the continuity of cultural identity through practices that are relevant to community life (Rogers, 2005). This is in accordance with *Kemidi Rudat*'s learning, which is directly connected to the socio-religious context of the Sasak community, for example, through performances held in Islamic religious holidays, such as maulid, weddings, or celebrations. Thus, the conservative value in learning *Kemidi Rudat* at the Panca Pesona art studio functions as a fortress for the preservation of tradition, as well as a means of forming religious, disciplined, and collective personalities in the younger generation.

3.3 Liberal Values in *Kemidi Rudat* Learning

Liberalism in art education emphasizes the concept of "autonomy" and "freedom" from the intervention of various parties in creating their artworks (Triyanto, 2025, p. 99). This principle rejects excessive intervention from outside parties, including institutions, society, and certain authorities, which can limit the space for artists or students to collaborate. With this freedom, the process of creating art is viewed as a means to foster creativity, innovation, and the courage to express one's identity and worldview. Art education within the framework of liberal values is a process of personal exploration, artistic experimentation, and the novelty of ideas, rather than simply maintaining tradition. Thus, liberalism provides a vast space for the birth of works that are more varied, contextual, and relevant to the development of the times. If conservative values in *Kemidi Rudat*'s learning function to maintain tradition and cultural identity, then liberal values are present as an effort to innovate and adapt to the times. In the studio and community, learning practices not only focus on preserving old forms, but also provide space for the creativity of the younger generation to explore movement, music, and more contextual play themes. This aligns with Dewey's view, which emphasizes that education should be progressive, open up space for new experiences, and encourage students to develop their creative potential (Dewey, 2004; Hasbullah, 2020). In the context of *Kemidi Rudat*, liberal values are reflected in the courage of studio members to incorporate modern elements, such as the use of contemporary costume props, additional musical instruments, or the packaging of stories to address contemporary issues or those desired by the Responders (tenants). *Jongos* and *Khadam* figures often use modern costume properties. These two figures are the key characters that create a funny atmosphere in this art. The use of the property is to enhance the comedic characters performed by the two actors. Zakaria, the leader of the Panca Pesona art studio, said, "*The costume properties used by the characters Khadam and Jongos are indeed given a little freedom, because the purpose is to liven up the funny atmosphere*" (interview, 2025).



Figure 4. Kahadam and Jongos with Sinterklaas Hats (Personal Documentation, 2025)

The use of modern costume properties of Khadam and Jongos characters, as seen in figure 4, is part of the value of liberalism in *Kemidi Rudat*. Khadam and Jongos are given expressive freedom in both the selection of costume props and dialogue, as well as on stage. This freedom was achieved by the characters Khadam and Jongos to enliven the stage atmosphere. *Kemidi* is the origin of the word comedy, which means that funny events make the two characters responsible for their comedic lives in acts. The two characters must possess high expressive abilities and select props and costumes that are in accordance with the dances performed, so that they can evoke laughter from the audience present to watch the *Kemidi Rudat* performance.

In addition to the costume property, liberal values are also reflected in the use of additional musical instruments in *Kemidi Rudat*. The additional musical instrument is a piano simulator instrument played on a cellphone (see figure 5). This instrument is often used as a backup to traditional Chinese musical instruments that sometimes experience disturbances when played, such as small sounds or the unavailability of master players. The presence of this simulator piano instrument makes playing music that initially feels a little difficult when played by Chinese people important, because it only presses the simulator bars on the cellphone screen, whose dimensions are more suitable for the human hand. Adding a musical instrument with a piano simulator on the cellphone does not change the pentatonic notes played by the Chinese Essential instrument. In fact, the existence of this simulator piano instrument adds to the ease of adjusting the audio output that was previously used. Important to note that China has to use a mic channel sound, whereas now it only uses an audio jack that can be connected directly to a Android phone.

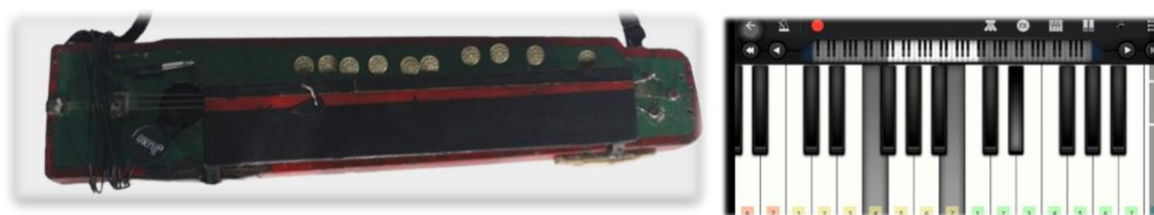


Figure 5. Penteng Cina and Piano Simulator in Accompanying Rudat Music (Personal Documentation, 2025)

Kemidi Rudat has a story package titled "Prahara in the Land of Ginterbaya," which tells the story of the conflict between 2 great kingdoms, namely the Ginterbaya Kingdom (described as an evil kingdom) and the Puspasari Kingdom (described as a good kingdom). The authenticity of this story is maintained by the Panca Pesona art studio as a tale passed down from generation to generation. To support its authenticity, the Panca Pesona art studio publishes IPR (Intellectual Property Rights) for the play script to protect it from changes that could alter the original form of the play. In an effort to maintain the authenticity of the manuscript, it does not mean that *Kemidi Rudat* at the Panca Pesona art studio closes itself off with the development of stories that contain contemporary issues. As a guide for traditional art, *Kemidi Rudat* also opens himself up by packaging stories that address modern problems, serving as a guide for those who witness them. In an art (local), many moral messages are conveyed in a pleasant way (*dulce et utile*), or liking, being happy, happy by enjoying the spectacle (which is packed with order), and unconsciously having received guidance (Sumaryadi & Pradoko, 2018). The packaging of stories that address contemporary issues, such as raising the issue of corruption, is portrayed by the Ginterbaya government. The *banyolan* (comedy) that was present from the characters of Jongos and Khadam satirized corruptors. Advice from Sultan Ahmad Mansyur, as a king who advised his subordinates not to engage in corruption, became an innovative performance but did not alter the essence of the story.

Additionally, liberal values are also reflected in a more inclusive learning process. Not only limited to the internal group of the Sasak community, but also open to the younger generation from outside the community who want to learn. Zakaria, as the leader of the Panca Pesona art studio, is always open to teaching anywhere and to anyone who wants to get to know *Kemidi Rudat* more deeply. Even Zakaria often becomes *Kemidi Rudat*'s trainer outside the Panca Pesona art studio, such as in schools and other studios. For Zakaria, teaching traditional arts such as *Kemidi Rudat* outside the studio is one of the efforts to preserve this art and introduce it to the younger generation and the public. Rogers emphasized that non-formal education is flexible and adaptive, allowing for innovation in learning methods and content (Rogers, 2005). Thus, the liberal values in *Kemidi Rudat* emphasize freedom of expression, openness to change, and the courage to modernize traditional forms, thereby remaining relevant in the midst of modern society's dynamics.

Table 1. Comparison of Conservative, Liberal Values and Pedagogical Implications in *Kemidi Rudat* Learning

ASPECTS	CONSERVATIVE VALUES	LIBERAL VALUES	PEDAGOGICAL IMPLICATIONS
LEARNING OBJECTIVES	Preserving the original form of <i>Kemidi Rudat</i> (movement, poetry, music, conduct).	Adapting and innovating the form of <i>Kemidi Rudat</i> to be relevant to the times.	A curriculum that balances conservation and creativity
METHOD	Internships, imitations, repetitions, respect for teachers/seniors.	Experimentation, improvisation, and active participation with freedom of expression.	Generating technical and creative competencies
VALUES INSTILLED	Discipline, religiosity, manners, respect for hierarchy.	Creativity, openness, inclusivity, the courage to experiment.	Holistic character building
THE ROLE OF THE TEACHER/COACH	As an authority, the primary source of knowledge is upheld.	As a facilitator, it provides space for dialogue and exploration of ideas.	Teachers double as mentors and learning partners
RELATIONSHIP WITH TRADITION	Maintain purity, resist excessive change.	Filtering traditions, combining with modern elements/contemporary issues.	Teaching tolerance for differences of opinion
SOCIAL ORIENTATION	Strengthening cultural identity, solidarity, and the sacredness of traditions.	Expanding the audience, attracting the interest of the younger generation, and bridging the local and global.	Shaping locally-rooted, globally adaptive learners

The comparison between conservative and liberal values and pedagogical implications in *Kemidi Rudat*'s learning in the studio reveals a dialectic between the preservation of tradition and the demand for innovation. From the conservative side, learning is focused on efforts to maintain the authenticity of the performance form through apprenticeship, imitation, and repetition methods. Students are educated to obey their teachers, be disciplined, and maintain good manners. This is in accordance with the character of traditional art, which serves as a medium for the inheritance of social, religious, and cultural values of the Sasak people. This conservatism is essential because it serves as a fortress that ensures *Kemidi Rudat* does not lose his identity amid the current of cultural globalization.

On the other hand, the liberal values in *Kemidi Rudat*'s learning emphasize freedom of expression, innovation, and openness to change. The learning process provides space for the younger generation to experiment with movements, music, and play themes that are more contextual with modern life. Teachers or coaches are no longer positioned as the sole authority, but rather as facilitators who

encourage students' creativity and innovation. This value enables *Kemidi Rudat* not only to become a static cultural artifact but also to continue living and attracting audiences across generations and cultures.

Behind the gap between conservative and liberal values lies pedagogical implications that accompany the learning process of *Kemidi Rudat* in the Panca Pesona art studio. Conservative and liberal values in *Kemidi Rudat*'s learning have implications for a balanced type of curriculum, developing technical and creative competencies at the same time, forming a holistic character, affirming the dual role of teachers, presenting tolerance for development, and forming students who are locally rooted and able to adapt to the global.

Thus, conservatives and liberals are not two poles that must be opposed, but two complementary orientations. Conservative values ensure the sustainability of cultural identity, while liberal values provide room for innovation, allowing the performing arts to remain relevant to the times. This dialectic creates a unique non-formal learning dynamic that can have implications for the pedagogical realm, where *Kemidi Rudat* can function as a means of preservation as well as cultural innovation.

3.4 A meeting between Conservative and Liberal Values

The Panca Pesona Art Studio is a dialectical space where conservative and liberal values in *Kemidi Rudat* learning meet and complement each other. From the conservative side, this studio still adheres to the principle of preserving tradition by emphasizing the original forms of movement, poetry, music, and etiquette that were inherited from previous maestros. Students are expected to show respect for teachers, exercise discipline in practice, and internalize the value of religiosity inherent in the performance of *Kemidi Rudat*. These values serve as the foundation that keeps *Kemidi Rudat* authentic as a Sasak cultural heritage.

However, the Panca Pesona Art Studio also opens up space for liberal values in its learning practices. This is evident in the coaches' and studio members' courage to innovate, as seen in their adaptation of the play's theme to address contemporary social issues, the utilization of modern performance technology, and their engagement with the younger generation through a more participatory and dialogical approach. The teacher is no longer positioned solely as an authority but as a facilitator who encourages students' creativity in improvising and exploring new forms.

This meeting of conservative and liberal values is what makes the Panca Pesona Art Studio a genuine example of how non-formal learning of traditional arts does not stop at preservation, but is also capable of transformation. In line with Stuart Hall's idea that culture is a representation that is constantly negotiated (Hall, 1997), *Kemidi Rudat* in this studio was present as a living tradition, one that is continuously renewed without losing its roots. Thus, the Panca Pesona Art Studio is not only a place to learn art, but also an arena for the formation of the character of the younger generation, who are rooted in tradition yet open to innovation.

The dialectic between conservative and liberal values in *Kemidi Rudat*'s learning demonstrates a negotiation process between the preservation of tradition and the demand for innovation. On the one hand, conservative values emphasize loyalty to the original form of performance, maintaining manners, and upholding the teacher-student hierarchy as part of the Sasak cultural heritage. On the other hand, liberal values open up space for creativity, openness, and adaptation to changing times, ensuring that *Kemidi Rudat* remains relevant in the midst of modern society's dynamics. The meeting between these two orientations cannot be seen as opposition, but rather as a complementary dialectical process: conservatives function to maintain authenticity, while liberals function to support sustainability through innovation. Thus, *Kemidi Rudat*'s non-formal learning presents a dynamic cultural education model that combines aspects of preservation with development.

The primary challenge in *Kemidi Rudat*'s learning, rooted in conservative and liberal dialectics, is to strike a balance between preserving tradition and encouraging innovation. If the conservative orientation is too dominant, *Kemidi Rudat* risks stagnation because it only repeats old patterns without leaving room for updates that can attract the younger generation. On the other hand, if the liberal

orientation is more prominent, there is a possibility of a shift in values and forms of performance that are too far from the original norms, thus reducing cultural authenticity. This aligns with Hobsbawm & Ranger's view of the "invention of tradition," which posits that when tradition is altered excessively, it can lose its historical significance and function in society (Hobsbawm & Ranger, 1983). Therefore, the biggest challenge for *Kemidi Rudat's* non-formal learning is to reconcile conservatism as the foundation of preservation with liberalism as a means of innovation, without sacrificing the cultural essence that is the identity of the Sasak people.

Behind the challenges that arise, the conservative and liberal dialectic in *Kemidi Rudat's* learning actually presents an excellent opportunity for the sustainability of this traditional art. Conservative values serve as a cultural anchor, ensuring that *Kemidi Rudat* remains grounded in the identity and local wisdom of the Sasak community. Meanwhile, liberal values provide space for innovation, enabling *Kemidi Rudat* to adapt to the times through the packaging of more modern performances, the use of digital media, and strengthening its attractiveness to the younger generation. As previously explained, *Kemidi Rudat* can be seen as a living tradition that can be continuously updated without losing its cultural roots. Thus, the most incredible opportunity of this dialectic is to make *Kemidi Rudat* a dynamic, non-formal learning model: maintaining authenticity while at the same time paving the way for innovations that expand its reach and relevance in the global era.

4. CONCLUSION

Kemidi Rudat, a traditional Sasak theater, functions not only as a medium of entertainment but also as a channel for preaching, character formation, and the transmission of local cultural values. Its continuity at the Panca Pesona Art Studio demonstrates how nonformal learning spaces sustain artistic traditions through intergenerational transmission. This study reveals that the learning and performance practices of *Kemidi Rudat* unfold through a dialectic between conservative and liberal orientations. Conservative values emphasize the preservation of linguistic style, musical elements, movement vocabularies, and performance etiquette, thereby safeguarding cultural identity and local wisdom. In contrast, liberal values provide space for creative expression, experimentation, and contextual adaptation—whether through innovative costume design, the selective use of modern instruments, or contemporary narrative framing. Rather than positioning these orientations as oppositional, this study argues that their interplay forms a complementary and mutually reinforcing process. Conservatism anchors authenticity, while liberalism enables renewal and relevance. Theoretically, this research contributes to nonformal education theory by demonstrating how dialectical approaches can integrate preservation and innovation, producing a dynamic learning model that sustains cultural heritage while remaining responsive to social change. The *Kemidi Rudat* case thus expands discussions on cultural sustainability by illustrating how community-based arts education navigates the tensions between tradition and modernity.

Practically, these findings offer several implications. For policymakers, the study highlights the importance of supporting non-formal cultural institutions as strategic sites for character education and heritage transmission. For educators and art instructors, the dialectical model offers a framework for striking a balance between adhering to core artistic values and creative adaptation, thereby helping to engage younger learners. For cultural organizations and studios, the results highlight the importance of flexible pedagogical designs that respect tradition while fostering innovation.

This study also acknowledges several limitations. Its focus on a single art studio limits the generalizability of the findings, and the analysis relies primarily on one regional context within Lombok. Future research could extend this work through comparative studies across different regions, traditional art forms, or institutional models of non-formal learning to deepen the understanding of how various communities negotiate the preservation–innovation continuum. Overall, the sustainability of *Kemidi Rudat* is shaped not only by efforts to preserve cultural heritage but also by the creative capacity to innovate without severing its cultural roots. The dialectical nonformal learning model

identified here offers insights for strengthening traditional arts education and cultivating youth character grounded in local wisdom yet adaptive to global dynamics.

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