



## Identification of Material and Cultural Arts Potential of Bumijo Kulon Village as a Pioneer for Cultural Villages in Yogyakarta City

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### ABSTRACT

This study aims to identify the materials and cultural art potentials in Bumijo Kulon Subdistrict, Yogyakarta, as a foundation for developing a pilot Cultural Village. The method used is descriptive qualitative, involving in-depth interviews with art figures, community leaders, village officials, and direct observation of local cultural activities. The results show three main forms of cultural arts: dance, gamelan, and the *lesung* tradition. Dance performances are still presented during village events as entertainment and as a means of passing down cultural values. Gamelan is actively preserved through *karawitan* groups that practice regularly, while the *lesung* tradition has been revitalized through festivals as a symbol of communal cooperation (*gotong royong*). Although preservation efforts continue, major challenges remain in the regeneration of artists and the low interest among younger generations. Therefore, the proposed development strategies include revitalizing performances, introducing early childhood art education through PAUD programs, promoting cross-sector collaboration, and utilizing digital media. With these strategies, the cultural art potential of Bumijo Kulon holds great promise to support the creation of a sustainable and competitive Cultural Village.

## INTRODUCTION

Indonesia is a country renowned for its cultural diversity. Savira (2024) states that Indonesia's cultural diversity possesses complexity and richness from a globally recognized cultural perspective. With its vast variety of ethnicities, languages, religions, and traditions, Indonesia plays a significant role in the global cultural landscape.

Firstly, Indonesia's cultural diversity serves as a major attraction in the international tourism industry, offering unique experiences such as traditional arts, dances, music, and distinctive architecture. Secondly, this diversity plays a crucial role in the preservation of world cultural heritage, serving as a subject in international efforts to maintain local identities amid the homogenizing flow of globalization. Thirdly, Indonesia's cultural diversity contributes to cultural diplomacy between nations, building bridges of understanding and cross-cultural cooperation. Fourthly, within the complex context of globalization, Indonesian culture provides an example of how tolerance and pluralism can be cultivated through appreciation of cultural differences.

Several regions embody this cultural richness, including Yogyakarta. Yogyakarta also promotes the motto "Jogja Cultural Experiences," which positions culture as the defining character of its tourism identity. Historical sites have become major tourist attractions. This cultural tourism enhances Yogyakarta's overall tourism destinations, encompassing cultural performances such as traditional dances, local cuisine, traditional attire, historical buildings, and more. Moreover, based on community participation, there are now tourism concepts developed under the theme of "village" or "community-based tourism" (Nugraha et al., 2023).

Yogyakarta City is a cultural hub that hosts many artists and possesses abundant cultural art potential. Numerous art performances are held in various venues throughout the city – some offered free of charge, others ticketed. Almost every month, Yogyakarta hosts cultural and artistic performances. Below are data on art and cultural events organized in Yogyakarta City.

**Tabel 2.258 Penyelenggaraan Pertunjukan Seni dan Budaya di Kota Yogyakarta Tahun 2017-2021**

No	Indikator	Satuan	2017	2018	2019	2020	2021
1.	Penyelenggaraan pertunjukan (festival) seni dan budaya	Hari	54	54	111	32	41

Sumber: Dinas Kebudayaan Kota Yogyakarta, 2022

With the abundance of cultural activities in Yogyakarta, this urban subdistrict aims to identify which forms of art and culture can be effectively developed and organized within its area. Yogyakarta has long embraced culture as one of the defining characteristics of tourism in the Special Region. One of the areas in Yogyakarta that possesses notable cultural potential is Bumijo.

Bumijo is part of Jetis District, Yogyakarta City, covering an area of 0.80 km<sup>2</sup>. It lies at an elevation of 114 meters above sea level, with a topographic slope ranging from 0–15%. The area has a tropical climate with an average rainfall of

200 mm and an average humidity temperature of 24.7°C. Bumijo consists of three sub-villages: Kampung Pingi, Kampung Bumijo, and Kampung Badran. Based on the toponymy of *Kampung Abdi Dalem Njaba Beteng*, the name *Kampung Bumijo* originated from the settlement of royal servants (*abdi dalem*) who were responsible for agriculture and landscaping affairs. The name *Bumijo* derives from the Javanese phrase *bumi sing rejo*, meaning “a land that brings prosperity.” Administratively, this village is part of the Bumijo Subdistrict, Jetis District.

The soil conditions of Yogyakarta City are generally fertile and suitable for agricultural or plantation purposes, as it is located on the fluvial volcanic footplain of Mount Merapi, characterized by *regosol* or young volcanic soils. However, along with rapid urban and residential development, agricultural land in Yogyakarta has been steadily declining. Data from 1999 show a 7.8% reduction of the total city area (3,249.75 ha) due to land-use conversion (primarily into residential lots). By the end of 1999, the city's population reached 490,433 inhabitants, and by June 2000 it increased to 493,903, with a population density of 15,197 people per km<sup>2</sup>. The life expectancy of Yogyakarta residents was 72.25 years for males and 76.31 years for females (*Kelurahan Bumijo, n.d.*).

In this context, identifying the potential materials and forms of cultural arts in Bumijo serves as a crucial first step in supporting the establishment of a Cultural Village. Mapping and documenting existing art and cultural potentials are expected to form the foundation for sustainable cultural programs and encourage community participation in preserving local cultural values.

This study aims to explore and identify various forms of cultural arts that have developed within the Bumijo community and to assess the extent to which these potentials can be developed as part of the Cultural Village framework. This effort is not only essential for cultural preservation but also for strengthening local identity and enhancing the area's attractiveness as a cultural destination amid Yogyakarta's urban dynamics.

## THEORETICAL REVIEW

### Art

Art is the result of a human creative process that involves skill, creativity, sensory sensitivity, and emotional depth to produce works with aesthetic and harmonious qualities (Huliyah, 2016). Art represents an expression of human emotion manifested in works that embody refinement and beauty. It encompasses all human creations that combine thought, feeling, and intention to evoke emotional responses in those who experience it (Wisnawa, 2020).

According to Alfa Kristanto (2017), art is a form of emotional and cognitive expression manifested through various media, including visual art, dance, drama, music, and poetry. Ki Hajar Dewantara defines art as the embodiment of beauty that can influence the feelings of those who perceive it. Art, therefore, is a human act capable of evoking a sense of aesthetic pleasure. Learning art involves understanding aesthetics through sensory and emotional experience, leading to the internalization and recreation of beauty (Nurwita, 2020).

Art is also viewed as an **aesthetic impulse**—a fundamental aspect of human activity that marks the essence of civilization (Sari, 2023; Loho, 2022).

## Culture

The term *culture* (*kebudayaan*) originates from the Sanskrit word *buddhayah*, the plural form of *buddhi* (intellect or reason), meaning things related to the human mind. In English, it is known as *culture*, which derives from the Latin *colere*, meaning “to cultivate” or “to refine” (Muhaimin, 2001).

Culture cannot be separated from humanity, as it reflects the ability of humans to think, adapt, and create. Schein and Robert (2008) describe culture as a set of basic assumptions developed by a group as it learns to cope with external adaptation and internal integration—assumptions that have worked well enough to be considered valid and are taught to new members as the correct way to perceive, think, and feel.

Culture encompasses all human creations, beliefs, arts, morals, laws, customs, and capabilities acquired as members of society (Sumarto, 2019). According to Edward B. Tylor (Tilaar, 2002), culture is “that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society.” Each culture is a unique mosaic with distinctive patterns.

Ki Hajar Dewantara viewed culture as the result of human struggle against the dual forces of nature and time, embodying the national spirit and identity of a people. Culture is thus both a reflection of and a response to the social and natural environments that shape human existence.

Indonesia, as a culturally diverse nation, demonstrates how human thought and creativity produce cultural richness that must be preserved (Dwiningrum, 2016). In the current era of globalization, the preservation and adaptation of culture are essential to protect national identity amid the influx of foreign influences (Azima et al., 2021).

Culture becomes meaningful when expressed through artistic works—art, therefore, represents the **soul of culture** (Dwiningrum, 2016).

### Bumijo Cultural Arts

Art is a human expression born from *cipta*, *rasa*, and *karsa* (thought, feeling, and intention), manifested in works that possess aesthetic and emotional value. Art is not merely the creation of beauty but also a medium for understanding and conveying human ethics, spirituality, and social values.

Culture, on the other hand, represents the totality of human life patterns that develop and are transmitted across generations. It embodies the identity of a community, encompassing values, norms, customs, and social systems. Within local communities, culture functions as a tool of social integration and a marker of civilization and uniqueness.

From this relationship, art can be understood as an integral part of culture. Together, they shape community identity and serve as a foundation for character-based development.

In the context of Kelurahan Bumijo, identifying cultural art potentials is essential as the foundation for establishing a Cultural Village. This initiative aims not only to preserve and document local heritage but also to empower the community, strengthen local identity, and develop Bumijo as an area rich in cultural values.

## METHOD

This research employs a descriptive qualitative approach, aiming to deeply explore the cultural art potentials developing within the Bumijo community. The qualitative approach allows researchers to understand the meanings, values, and social contexts of local artistic practices embedded in community life.

Data collection techniques include direct observation, in-depth interviews, documentation studies, and focus group discussions (FGD). The study was conducted in Kelurahan Bumijo, Jetis District, Yogyakarta City, with research subjects including community leaders, local artists, community organization administrators (RW/RT/LPMK), art and cultural communities, and residents actively involved in cultural activities.

## RESULTS AND DISCUSSION

Data collection was carried out through in-depth interviews with art figures, community leaders, and village officials in Bumijo Kulon, Yogyakarta. In addition, researchers conducted direct observations of local cultural and artistic activities.

The study identified several forms of art that continue to thrive in Bumijo Kulon, including traditional dance, karawitan (gamelan ensembles), langendriyan (Javanese opera), gejog lesung (rhythmic pestle performances), mocopat (traditional poetry chanting), jathilan (traditional horse dance), theater, and modern organ music performances.

These findings, based on interviews with subdistrict officials, community leaders (RT/RW), and residents, illustrate the rich diversity of cultural expressions that still exist and are preserved by the Bumijo community.

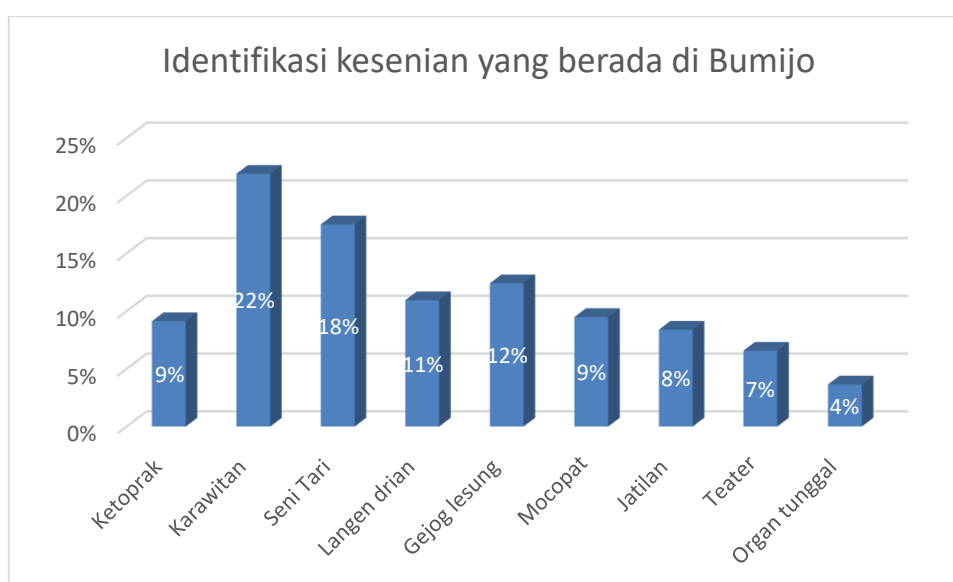


Figure 1. Graphic of some of the arts in Bumijo

From the graph above, it can be seen that the most popular art in Bumijo is karawitan with the highest percentage of 22%, then dance 18%, gejog lesung 12%, langen drian with a percentage of 11%, macapat and ketoprak 9%, jathilan

8%, theater 7%, single organ 4%. From these data, the arts that have the potential to be developed in Bumijo village are karawitan, dance, and gejog lesung.



Figure 2. Initial data search process



Figure 3. Interview data identification process with the head of Bumijo village

The findings of this study indicate that ketoprak, gamelan, and the lesung tradition are forms of art that remain actively practiced within the Bumijo Kulon community and possess strong potential to serve as the foundation for developing a pilot Cultural Village.

Traditional dance in Bumijo functions not only as a form of entertainment but also as a medium for transmitting historical, moral, and Javanese cultural values. In the context of cultural education, dance plays a vital role in fostering community awareness and strengthening local identity (Haryanto, 2015). However, challenges in generational succession are evident, as younger generations show declining interest in traditional performing arts. This condition aligns with Wardani's (2019) findings, which note that traditional arts are under pressure due to modern lifestyle changes and the influence of popular culture. Therefore, revitalization strategies grounded in education and community engagement are necessary to ensure that traditional dance remains relevant in the face of contemporary developments.

The gamelan tradition in Bumijo remains well preserved through *karawitan* groups that regularly conduct rehearsals and perform at various traditional, religious, and village government events. This continuity reflects the community's commitment to maintaining the sustainability of traditional Javanese music. According to Supanggah (2016), gamelan serves not only as a

medium of artistic expression but also as an instrument for fostering social harmony, as it requires collective cooperation among players.

An innovative effort has been made to involve early childhood education (PAUD) teachers and mothers as agents of cultural transmission by introducing gamelan to young children. This approach aligns with Suyadi (2016), who emphasizes that early childhood education serves as a strategic platform for the internalization of cultural values through play-based learning and hands-on experiences.



Figure 4. Gamelan as a superior potential in Bumijo

The tradition of pounding rice using a lesung (wooden mortar), which once served as an agrarian activity among villagers, has now been revitalized as a symbolic performance during cultural festivals. This practice reflects the values of mutual cooperation (*gotong royong*) and community togetherness that characterize rural society. According to Koentjaraningrat (2009), such traditions embody local wisdom that carries both social and spiritual functions.

#### ***Strategies for Developing Cultural Arts Potential in Bumijo as a Cultural Village***

Based on interviews and field observations, dance, gamelan, and the lesung tradition possess significant potential to be developed as local cultural identities as well as tourism attractions. The data indicate that *karawitan* (*gamelan*) holds the highest percentage of cultural activity participation at 22%, followed by dance (18%), *gejog lesung* (12%), *langendriyan* (11%), *macapat* and *ketoprak* (9%), *jatilan* (8%), theater (7%), and organ performances (4%). From these results, the most promising art forms for development within the Bumijo Cultural Village are *karawitan*, dance, and *gejog lesung*.

However, current conditions show that these art forms face serious challenges related to generational regeneration, changes in community lifestyles, and the influence of globalization. Therefore, well-designed development strategies are

needed to ensure that these cultural assets can be preserved and utilized sustainably.

Interviews with cultural figures, community leaders, and local government officials, combined with direct observations, reveal that the living cultural practices in Bumijo Kulon include traditional dance, gamelan, and the lesung tradition. Traditional dance continues to be performed during social gatherings and village celebrations as a form of entertainment and as a medium for transmitting cultural values, even though youth interest has noticeably declined. Gamelan remains actively preserved through *karawitan* groups that practice regularly and perform in traditional, religious, and official village events. Meanwhile, the lesung tradition, once part of daily life, now serves as a featured performance in cultural festivals – symbolizing cooperation and social harmony among villagers.

Despite these preservation efforts, the community still faces significant challenges in recruiting younger generations and sustaining long-term interest in traditional arts. To address this, strategies should focus on community-based engagement, particularly involving younger generations and women's groups. One of the most promising strategies is to revitalize gamelan traditions through the involvement of early childhood education (PAUD) mothers in Bumijo. These mothers can serve as both facilitators and cultural agents by introducing gamelan to young children. Through basic *karawitan* training, they become not only companions but also role models who nurture love and appreciation for traditional arts.

Children at PAUD institutions can actively participate by playing simplified gamelan instruments and singing traditional *dolanan* songs such as *Cublak-Cublak Suweng* and *Gundul-Gundul Pacul*. This "gamelan dolanan" concept allows children to learn about art while developing linguistic, motoric, and socio-emotional skills. The activities can also be implemented as extracurricular programs, children's cultural performances, or village festivals, making gamelan not only a preserved cultural heritage but also a creative educational medium.

Through this strategy, the preservation of Bumijo's cultural arts can become more sustainable by engaging two essential social layers – children as future generations and mothers as community movers. Consequently, gamelan can once again thrive within homes, schools, and community spaces, while simultaneously reinforcing Bumijo's identity as a developing Cultural Village.

## CONCLUSION

This study identifies three main forms of cultural arts potential in Bumijo Kulon: traditional dance, gamelan, and the lesung tradition. Each functions not only as a form of entertainment but also as a medium of education and a means of transmitting local cultural values.

Cultural preservation efforts are still ongoing through community groups and village events, yet they face challenges such as artist regeneration and declining youth participation.

To overcome these challenges, several development strategies are proposed:

1. **Community-based revitalization**, through regular performances, village festivals, and cultural showcases.
2. **Early childhood art education**, particularly through the involvement of PAUD mothers in introducing traditional *gamelan dolanan* to children.
3. **Multi-stakeholder collaboration** between communities, government bodies, and educational institutions to maintain continuity of traditions.
4. **Digital technology utilization** for cultural documentation and promotion.

Through these strategies, the cultural art potentials of Bumijo can be both preserved and sustainably developed. This will strengthen local identity, increase community participation, and position Bumijo Kulon as one of Yogyakarta City's pioneering Cultural Villages.

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