



The Jampana Attraction and Collaborative Art Creation of Garut Regency, West Java

**Herman Hidayat^{1*}, Hendi Ahmad Sarip², Tita Hasanah³,
Yudi Habibi⁴, Hasim Asari⁵**

^{1,2,3,4,5}Yayasan Lawung Giri Pamukti, West Java, Indonesia

E-Mail: ¹lawunggiripamukti@gmail.com, ²hendiahmadsarip1@gmail.com,
³bimantara112233@gmail.com, ⁴yudihabibi555@email.com, ⁵yayasanlgp5@gmail.com

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Corresponding Author: Herman Hidayat

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Abstract

This study aims to examine the art of Jampana attractions and their innovations, as well as to create collaborative arts and culture from several traditional and creative arts. This study employs a qualitative descriptive method, utilizing data collection techniques that include observation, interviews, documentation, and training. Data analysis techniques are employed using qualitative analysis methods, which include data collection, data reduction, data presentation, and drawing conclusions. Meanwhile, to validate the data, the researcher uses data triangulation and methods. The results of this study indicate that the art of jampana attractions is a cultural heritage that has existed and is preserved, known for its use in various traditional activities, arts, and cultural events, as well as Islamic and national celebrations. Jampana Attraction Arts has many innovations created by the community, such as the form of jampana and its various uses. Then, the process of creating traditional collaborative arts and creative arts was carried out in ten meetings involving several arts, namely Gamelan Degung Arts, Gamelan Awi Arts, Badeng Arts, Jampana Dodombaan Arts, Traditional Dance Arts, Dwiwarna Music Arts, Angklung Arts, Arumba Arts, Raja Dogar Arts, and Creative Dance Arts

Keywords: Creative Arts, Cultural Heritage, Garut Regency, Jampana Attraction, Traditional Arts

1. INTRODUCTION

Garut Regency to date does not have specific regulations directly related to cultural management, however, the Garut Regency Government is trying to maintain and preserve the preservation of cultural heritage areas, through Regional Regulation Number 29 of 2011 concerning the Garut Regency Spatial Planning Plan for 2011 – 2031, in Part 2, Protected Areas of the Regency, Article 21 paragraph (1) The Protected Area Plan as referred to in Article 20 paragraph (1) letter a includes; point c Cultural Heritage Areas. Here it is only mentioned as protected areas. In addition, the Garut Regency Government is in order to preserve local culture, especially the Pangsi and Kabaya clothing culture, the use of which is every Thursday, as regulated in Regent Regulation Number 22 of 2016 concerning Official Clothing in the Garut Regency Government Environment, Article 4 paragraph (3) and Article 14 paragraph (1) letter c which regulates the use of official clothing [1].

The preservation of intangible cultural heritage plays a crucial role in building a nation's cultural identity. Intangible cultural heritage serves as a tool for introducing and maintaining the distinctive characteristics of local culture that distinguish one nation from another [2]. For example, traditional dances, such as the Saman dance from Aceh or the Kecak dance from Bali, are not only entertaining but also hold profound social, religious, and local wisdom values. The greatest challenge in preserving intangible cultural heritage is the influence of globalization and technological change [3]. Younger generations, who are more interested in modern technology, are often less interested in learning and preserving existing cultural traditions. Furthermore, migration between regions and countries has also led to the extinction of many local traditions and languages [4].

Furthermore, Jampana is the main art form in this arts and cultural event. Jampana Garut is a unique tradition of the Garut community that features a procession of food, agricultural products, or offerings placed on a palanquin (jampana) and carried together during a traditional celebration or thanksgiving event [5]. This art form not only expresses gratitude to God for the blessings and sustenance received, but also symbolizes togetherness, mutual cooperation, and community solidarity [6]. The Jampana procession is often accompanied by traditional music, pencak silat, and various other performing arts that add to the excitement and showcase

the richness of Garut culture. In addition to being a form of entertainment, Jampana also serves as a means of social cohesion and the preservation of traditional values inherited from ancestors [7].

Several news studies and museum records trace the roots of jampana back to its function as a palanquin/transportation in rituals and traditional life, including its evolution from a bridal palanquin or palanquin in circumcision ceremonies, which then underwent symbolic transformation [8]. In the context of independence celebrations and the Earth Almsgiving, jampana serves as an expression of gratitude for the earth's bounty and as a form of solidarity (sharing the harvest among residents) [9]. A historical approach also reveals a transformation in meaning: from a symbol of majesty (associated with the elite during the colonial era) to a symbol of togetherness and sharing. At the local level, the jampana tradition has undergone creative adaptations: an attraction called dodombaan, or a jampana creation in the shape of a Garut sheep, has emerged, combining elements of fine art, martial arts performances/skills competitions, and traditional music [10]. These variations demonstrate how local communities modify traditional forms to support local identity, public entertainment, and economic potential (tourism and festivals). Regional studies and local reports highlight the importance of community actors (arts groups, villages) in the regeneration and innovation of these attractions [11].

Popular literature and media coverage position the jampana parade as a means of educating values (mutual cooperation, gratitude), a unifying tool within the community, and a medium for cultural identity in the Sundanese region. In addition to its symbolic value, this activity has the potential to become a living cultural asset that supports the local creative economy (festivals, carnivals) if preserved in a participatory and adaptive manner [12]. However, challenges include modernization, a lack of formal academic documentation, and economic/public space pressures that can reduce the frequency of the tradition. A review of available sources reveals several research gaps: (1) the lack of comprehensive academic studies on the origins of jampana materials at the village level; (2) the lack of structured ethnographic documentation on production techniques, oral narratives, and gender roles in jampana practices; (3) the need for economic-cultural studies that measure the impact of festivals/jampana on local income and tourism. Therefore, further research (field studies, interviews with informants, museum archives, and visual analysis) is essential to provide a basis for policies on preservation and community empowerment.

Additionally, Garut Regency has cultural arts that need to be preserved within the community. The steps taken by the researcher are to create a performance that collaborates traditional and creative arts to produce an interesting work that can be enjoyed by the community. The process of creating an art and culture in Garut involves several arts, consisting of traditional arts and creative arts. The traditional arts are gamelan degung art, gamelan awi art, badeng art, jampana dodombaan attraction art, and traditional dance art. While creative arts consist of dwiwarna music art, angklung art, creative dance art, arumba art, and raja dogar art.

Based on the above issues, it can be concluded that an in-depth discussion is needed regarding the Jampana attraction and the creation of collaborative arts in Garut Regency, created by the Lawung Giri Pamukti Foundation. Therefore, this study is entitled "Jampana Attraction and the Creation of Collaborative Arts in Garut Regency, West Java."

The formulation of the problem in this research is (1) How is the jampana art in Garut Regency? (2) How is the art and culture produced from the process of creating traditional art and creation? The aim of this research is to describe the Jampana Attraction, Traditional Collaborative Art and Creation.

2. MATERIALS AND METHODS

The approach and method used in this study were descriptive qualitative. The qualitative method with a descriptive approach aims to describe the phenomena occurring in the community that is the subject of the research in a complete and in-depth manner, thus depicting the characteristics, character, nature, and model of the phenomenon [13], [14]. Qualitative research uses a naturalistic or objective approach to seek and discover understanding and comprehension of phenomena within a specific contextual setting [15]. This research method is expected to provide a clear picture of the Jampana Attraction, Traditional Collaborative and Creative Arts in Garut Regency.

The data sources used are primary data sources, which include person, place, paper, and secondary data sources [16]. The research data collection techniques were carried out through observation, interviews, and document studies in Garut Regency. Observations were made on tangible and intangible cultural heritage in Garut Regency. Informants in this interview were Cultural Stakeholders, the Garut Culture and Tourism Office, Cultural Figures, Artists, Art Lovers, and the Community. The documents studied in the research were in the form of manuscripts, photographs, journals, and other writings.

The data analysis technique used qualitative analysis techniques, including data reduction, data presentation, and conclusion drawing. Meanwhile, the data validity technique used triangulation [17]. According to Lexy J. Moleong, triangulation is a data validity checking technique that utilizes something other than the data for checking purposes or as a comparison against the data [18]. Triangulation includes method triangulation, which includes observation, documentation, and interviews, as well as source triangulation from articles, books, and other references.

3. RESULT AND DISCUSSION

3.1 Jampana Attraction

The Jampana attraction is a distinctive cultural tradition of the Sundanese people, often performed at various celebrations and traditional ceremonies. Sundanese culture is renowned for its rich traditions and local wisdom, which have been passed down through generations. One tradition that remains enduring to this day is the Jampana attraction. The word “jampana” refers to a palanquin used to carry offerings or people in traditional processions. This attraction typically involves a procession of people adorned with various decorations that reflect the richness of Sundanese art and culture. This study aims to explore the Jampana attraction in greater depth as a cultural heritage with aesthetic, historical, and social significance.

The Jampana tradition originates from the Sundanese agrarian custom of holding post-harvest thanksgiving [19]. Initially, the Jampana was used to transport the harvest to be offered to ancestors or gods as a form of gratitude. Over time, the Jampana's function evolved into a symbol of greatness and honor in traditional events such as weddings, circumcisions, and religious holidays [20]. The Jampana attraction is rich with symbolism that reflects the harmony between humans, nature, and the Creator. The beautifully decorated palanquin symbolizes prosperity and natural beauty. The offerings carried on the Jampana represent the community's gratitude and prayers. The procession that accompanies the Jampana reflects the spirit of mutual cooperation and togetherness..

3.1.1 Implementation Process

The Jampana attraction involves various stages, from preparation to execution. The preparatory stage involves constructing a palanquin adorned with traditional fabrics, flowers, and Sundanese ornaments. On the day of the event, the Jampana is paraded around the village accompanied by traditional music such as the angklung or kendang. The procession often concludes with a communal prayer and folk entertainment [21]. The Jampana attraction has a significant impact on the socio-cultural life of the Sundanese people. This tradition serves as a means of strengthening local cultural identity amid globalization. Furthermore, this attraction also encourages community participation in preserving local arts and traditions. In the context of tourism, the Jampana attraction is a draw that can boost the local economy.

The Jampana attraction is not only a tradition that showcases the beauty of Sundanese culture, but also a means of conveying moral and spiritual messages [22]. By preserving this tradition, the Sundanese people can maintain their cultural identity while making a positive contribution to future generations. Therefore, it is crucial for the government and the community to continue supporting the sustainability of the Jampana attraction as a valuable cultural heritage.

3.1.2 Elements in Jampana Attractions

The Jampana attraction consists of several important elements that support its implementation, including: (1) Jampana Palandu. The palandu or jampana is decorated with colorful ornaments, traditional cloth, flowers, and leaves. The contents of the palandu are typically agricultural products, including rice, fruits, and vegetables, as well as traditional Garut cuisine. (2) Cultural Procession, The Jampana procession involves people wearing traditional Sundanese clothing. In addition, this procession is often accompanied by traditional music, such as angklung, kendang, or gamelan, as well as dance performances, including jaipongan. (3) Ritual and Symbolism, Before the procession begins, a joint prayer or traditional ritual is usually held as a form of respect and gratitude to God. This tradition also has a symbolic element in the presentation of the contents of the palandu, which represents the welfare and hopes of the community [23].

The Jampana tradition is not only a visual entertainment, but also contains various important cultural and social values, including: (1) Mutual Cooperation, Preparation and implementation of Jampana requires cooperation between various elements of society, so that this tradition strengthens the sense of solidarity and togetherness. (2) Cultural Preservation, As a local tradition, Jampana plays an important role in preserving Sundanese culture amidst the current of modernization. (3) Regional Identity, Jampana is a symbol of Garut's cultural identity that distinguishes it from other regions, as well as being a cultural tourism attraction. Jampana Attraction has great potential as a unique and authentic cultural tourism attraction. Several aspects that support this include: (1) Unique Tradition: Jampana offers a unique cultural experience that cannot be found anywhere else. (2) Tourism Promotion: This tradition can be part of a festival or cultural tourism package, attracting local and international tourists. (3) Economic Contribution: The implementation of this tradition can increase community income through the creative economy sector, such as handicrafts, culinary, and tourism services.

Despite its great potential, the preservation of Jampana faces several challenges, such as: (1) Lack of Interest from the Younger Generation: The lack of involvement of the younger generation in this tradition can threaten its sustainability. (2) Globalization and Modernization: The influence of external cultures often shifts people's interest in local culture. (3) Limited Funding: Organizing cultural events such as Jampana requires adequate financial support. To overcome these challenges, strategic steps are needed such as: (1) Cultural Education: Integrating the Jampana tradition into the local education curriculum so that the younger generation understands the importance of culture. (2) Creative Innovation: Packaging the Jampana tradition in a way that

is more attractive to the younger generation and tourists. (3) Multi-Party Collaboration: Involving the government, community, and private sector in supporting the preservation and promotion of this tradition [24].

3.1.3 The Newness of Jampana

Over time, Jampana has evolved beyond circumcision ceremonies into a medium for performances, cultural parades, and regional festivals. These changes in function and form have given rise to innovations in Jampana art. One manifestation of this innovation is evident in the creation of Jampana forms and decorations. While previously limited to cloth, coconut leaves, and simple traditional ornaments, Jampana is now adorned with a variety of designs, including miniature houses, mosques, mythological animals (dragons, garudas), and even local icons typical of Garut, such as the Garut sheep. Even in the Dodombaan attraction, the Jampana is designed to resemble a large, magnificently decorated sheep and serves as a stage for performers to perform on it. This unique shape not only enhances the appearance but also provides a visual appeal that captivates audiences from diverse backgrounds. In addition to agricultural produce, Jampana can also contain processed foods, handicrafts, and other superior products, reflecting the richness and diversity of local products [25].

The forms and types of Jampana are varied, including miniature houses, mosques, vehicles, puppets, animals, and various other interesting things. There are also miniatures made by local residents, complete with tumpeng (rice cone) for the parade participants to eat. Jampana is usually performed at certain events, such as celebrations and thanksgivings, or other activities. In one commemoration, the Jampana Parade is typically held, such as to commemorate Independence Day, the anniversary of Garut Regency, and other special events. Not only that, but the Jampana parade is also accompanied by a procession of various traditional and modern musical arts [26].

Beyond its form, the Jampana's innovation is also evident in its contents or cargo. While it once consisted solely of circumcised children, today it is often filled with agricultural produce, traditional foods, or local products as a symbol of gratitude and village identity. For example, bananas, sweet potatoes, crackers, and dodol (a type of sweet potato) are hung or neatly arranged on the Jampana, then distributed to spectators after the procession concludes. This innovation makes the Jampana not just a spectacle, but also a means of sharing wealth and strengthening the value of mutual cooperation [27].

Another innovation is evident in the presentation of the performance. While previously the Jampana was paraded with simple accompaniment, it is now often combined with traditional Sundanese music such as dog-dog, pencak drums, and angklung, and sometimes even accompanied by pencak silat performances. The Jampana carriers don't just walk normally, but perform acrobatic feats with rhythmic movements to the music. In the Dodombaan performance, for example, the carriers move the Jampana dynamically, with performers even standing on it or performing stunts. This creates a spectacular impression that distinguishes today's Jampana from its traditional counterpart.

The innovation in Jampana art is also related to the scale of its implementation and the level of community participation. Once limited to village or family settings, Jampana is now part of major celebrations, including Regency Anniversary celebrations, August 17th parades, and cultural festivals. Each village strives to showcase its best Jampana creations, judged on aesthetics, creativity, and local uniqueness. This healthy competition fosters new innovations and revitalizes the community's collective spirit of cultural preservation [28].

From a value perspective, the innovations in Jampana art demonstrate that tradition is not static, but rather dynamic and adaptive. Innovations in form, content, and performance methods actually strengthen the tradition's sustainability by making it relevant to current developments. For the younger generation, Jampana is not merely an "ancestral legacy" but also an arena for creativity and expression of their local identity. Furthermore, this innovation opens up opportunities for Jampana to become a cultural tourism attraction, supporting the creative economy and enhancing Garut's image as a region rich in traditional arts [29].

In addition, there are updates in terms of the Integration of Modern and Traditional Arts through Musical Accompaniment in the jampana parade, which is now often accompanied by traditional musical instruments, even modern music, to add to the excitement of the event. Costumes and decorations: parade participants often use more attractive costumes and decorations, such as mothers using beautiful umbrellas, to create a more stunning visual. Then, strengthening the economic and tourism function in promoting local products through jampana becomes a promotional platform for agricultural products, home industries, and crafts, which has the potential to increase sales and marketing of local products. Tourist attractions, with better packaging, can transform the Jampana parade into a major attraction that draws both local and foreign tourists, thereby supporting the economic development of cities and regions [30].

As for its role in cultural preservation and identity, Jampana serves as a crucial means of preserving Sundanese culture and introducing its unique traditions to future generations. Furthermore, this parade strengthens regional identity by allowing the people of West Java to showcase their rich culture and superior products, strengthening the region's identity as part of the Indonesian nation.

3.2 Traditional Collaborative Arts

In traditional art, collaboration is carried out by combining several arts which will be explained in detail as follows:

3.2.1 Degung Gamelan Art

The term “degung” has two meanings: first, it refers to a set of gamelan used by the Sundanese people, specifically gamelan degung. Second, connected to the basic language, the word “degung” originates from the words “ngadeg” (standing) and “agung” (magnificent) or “pangagung” (noble), implying that the function of this art was formerly used to convey the splendor (grandeur) of the nobility.

In learning to play the degung gamelan, we introduce or teach knowledge about barrel snoring. The degung scales commonly used today typically employ two scales, consisting of adjustable height and barrel mandrels. The arrangement of notes and functions of the bonang instrument is usually arranged in a V or U shape. In general, bonang has 14 penclon, which are divided into 3 parts for the U-shaped bonang, 5 penclon on the right, 4 penclon in the front/middle, and 5 penclon on the left, which consist of notes 2 (mi) to 5 (la). Bonang serves as the carrier of the main melody, which is the mother of all instruments; the rank of the song is sung by bonang [31].

Forgamelan Degung is used for collaborative purposes, requiring a process of practice and creation. The process of practice and creation can be carried out in stages: (1) Determining the type of collaborative performance, for example, as an accompaniment to dance or theater. (2) Conducting joint exploration with other artists, for example, with choreography or drama directors. (3) Conducting a joint creation and training process. (4) Performing the performance. The stages above are not absolute; the work can start from other arts first, for example, the dance concept already exists, then the degung gamelan team explores music that suits the theme and dance movements that have been created. The types of musical works created for collaborative performances can be: (1) Arrangement, adjustment of musical compositions based on an existing composition so that the essence of the music does not change. (2) New works (creations), namely creating musical compositions that are completely new and unique. Both types of musical works can be used in collaborative performances. This depends on the theme of the work to be presented [32].

3.2.2 Badeng Art

Badeng art comes from the term “Phadareng” which means deliberation. Other information suggests that Badeng originates from the Arabic word “badiun,” meaning strange. This is related to the dance movements that jump, following the rhythm of the music. Badeng art is one type of art that is included in the Angklung art group. The arts that are included in the Angklung group, in West Java, number 21 types. The types of Angklung art include: gubrag in Cipining-Bogor, bungko in Bungko-Cirebon, badud in Cijulang-Ciamis, dogdog in Mekarwangi-Pandeglang, reak in Situraja-Sumedang, dogdog lojor in Ciptarasa-Sukabumi, buncis in Arjasari-Bandung, and Sundanese/Indonesian Angklung at Saung Angklung Udjo-Bandung.

The instrument used in the art of Badeng is Angklung, which is the dominant musical instrument used in the art of Badeng. The Angklung used is a three-tube angklung as seen in the picture on the side. In addition to the Angklung in the art of Badeng, another distinctive instrument is the Dog-Dog Lojor. Dog-Dog Lojor is a long clapping instrument. The art of Badeng uses 2 Dogo-dog Lojor. To guide the rhythm in Badeng, a goong bende is also used. This goong is a small-sized goong that is often used in pencak silat drum music. To guide the rhythm in Badeng, a goong bende is also used. This goong is a small-sized goong that is often used in pencak silat drum music. To add to the excitement and needs of the performance, in its development, the art of Badeng was added with several instruments including: Rebana, Kendang, Tertrumpet, and Kecrek [33].

There are two forms of Badeng Art performances, namely: (1) Performing arts, namely Badeng art which is performed on a stage or certain performance arena. (2) Helaran art, namely Badeng art which is performed in the form of a parade or carnival. The performance structure in Badeng Art is usually called an act. Each act has a different name and pattern, both in terms of movement, floor pattern and song accompaniment. The acts include: (1) Wawayangan. (2) Hahayaman. (3) Endong-endong. (4) Additional performances: Debus, Bobodoran/jokes, Dodomba, other attractions such as seseroan or momonyetan.

The Wawayangan round is the first round as the beginning of the badeng art performance. The sequence of plays in this wawayangan round includes: (1) Opening with tatalu, namely playing musical instruments together in unison (simultaneously) 3 times. (2) The singer sings a kidung song. (3) This kidung song is followed by the steps of the puppeteer and the Dogdog lojor drummer. The steps of the puppeteer and the Dogdog lojor drummer begin with a floor pattern facing forward, then simultaneously step forward and backward 3 times. Each step is arranged by following the Dogdog drum pattern which coincides with the thesis or on the beat. (4) The next step is a regular step pattern with a floor pattern called breech flower wijayakusumah [34].

The numbers above represent the sequence of movements or floor pattern shifts. The lines with directional markings indicate the path of the floor pattern shifts. Each floor pattern shift always begins with a signal given by the puppeteer, sounding (tremolo) the second Angklungroller which he holds simultaneously.

The Dogdog drummer is always behind following the steps of the puppeteer in a fixed order between the first and second Dogdog drummers.

The Hahayaman round is the second round in the Badeng art performance. This term is chosen because the movement patterns are similar to those of the mimesis (imitation of behavior) of a chicken. The sequence of games in this hahayaman round includes: (1) The puppeteer makes a sound (to send) Angklungroller (2) After the puppeteer gives a signal, the Angklung and Dogdog players continue playing their instruments. (3) The song played is a songPrayersin two languages, namely Arabic and Sundanese, which are sung alternately. (4) After the songPrayersfinished, the tempo then changes to become faster. The same applies to the movement pattern and the percussion pattern. The change is marked by the puppeteer by sounding (negeleterkeun) AngklungRoel. The floor pattern he plays also uses a random floor pattern depending on which direction the puppeteer moves [35].

In the endong-endong round, in this round the floor pattern and movements remain the same ashahahahaman. What differentiates it is the song that is sung and the fast rhythm pattern. The distinctive part of the actsleepThis is when the fast playing pattern, namely in the middle of a fast tempo game, stops simultaneously, which is indicated by the puppeteer sounding (to send) Angklungroller. When the two Dogdog drummers stopped simultaneously, they simultaneously changed their standing position to a "prone" position, like a sleeping position. Then the male alok player sang a song.sleepThe purpose of this is to wake up the two sleeping Dogdog drummers. The two Dogdog drummers then wake up and immediately follow the puppeteer's movement pattern. This performance is repeated depending on the puppeteer's wishes. At the beginning of the performance, the vocalist (Minden) sing a songOkay, Ambing. After the song is finished, the puppeteer and Dogdog drummer move to the front and then form a circular floor pattern around the stage, the vocalist then sings the second song, namely the songRaranggeuyan Coffee Fruit. At the end of this round it is almost the same as the floor pattern, The puppeteer and the two Dogdog drummers are positioned in the middle of the stage, then the puppeteer plays the Angklung to mark the end of the performance.

3.2.3 Gamelan Awi Art

Gamelan is a set of traditional musical instruments that are a cultural heritage and become one of the identities of the Indonesian nation. Gamelan can be found in several traditional arts, especially in the art of karawitan found in Sundanese, Javanese and Balinese cultures. The word Gamelan itself comes from the word nggamel (in Javanese) / gamel which means to hit / beat, followed by the suffix which makes it a noun. Gamelan awi is a Sundanese gamelan instrument made from bamboo as its instrument material. There are also artists who call it gamelan "dewi" short for Awi. Gamelan awi in Sundanese karawitan is an imitation of the gamelan that already existed before, namely gamelan salendro and gamelan Awi which are made of iron, brass, or bronze. Therefore, gamelan awi generally consists of three tunings: gamelan awi with salendro tuning, pelog tuning, and gamelan awi with madenda tuning.

The awi gamelan is made using readily available tools and materials, making it very affordable. Since its inception, Mang Dedi's awi gamelan has been commissioned by numerous art houses and studios in West Java and Banten. This demonstrates public interest in awi gamelan, as it is significantly more affordable and can be used as an alternative for homes and studios facing financial constraints [36].

To beatLook.two techniques are used, namely: (1) be prepared, that is, beating using both hands at a distance of one drum simultaneously and, (2) scratched two instruments that are struck in response, if one falls on the first and third beats then the other falls on the second and fourth cover as a melody filler in gamelanAwi Good cover1 orcover2. Each beat uses the right hand to hit and the left hand to play.nengkepor clamped, the aim is so that the sound of the instrument being hit is not too long so that it will not be too long. Likewise, playing a small gong, In addition to the right hand which is responsible for hitting, the left hand is also used to hold the kempul so that the length of the sound is adjusted as needed so that it is not too long. To practice playing the Awi gamelan, it is played in an orderly manner starting from training the bonang player, then saron 1 (peking), saron 2 (Panerus), Jenglong, kendang, and goong. This is done so that we can distinguish the differences between the waditra, and finally done simultaneously so that the harmonious sound produced by the Awi gamelan can be heard [37].

3.2.4 Dance Art

Dance is a form of performing art that has existed since ancient times and has developed in various cultures throughout the world. Dance is often used as a means of self-expression, communication, and ritual. In the context of Indonesian culture, dance plays a very important role in people's lives, both as a means of entertainment, traditional ceremonies, and as a medium for conveying stories and moral messages. There are several differences between dances. Traditional dance is a type of dance that is passed down from generation to generation in a particular society or culture. Dance choreography is the process of designing or composing dance movements in a performance or dance work. Choreography includes all aspects related to the arrangement of movements, formations, expressions, and relationships between dancers, whether in one group or more. The purpose of choreography is to create a structured arrangement of movements and convey

messages, stories, or emotions through body movements. A synopsis in creating a dance work is a summary or brief description of the content, theme, and essence of the dance performance to be presented. A synopsis gives the audience, artists, or other related parties an initial understanding of what they will see, including the background story, ideas, and messages that the dance work wants to convey.

Dance performance management is a process of planning and decision-making for a performance that is connected to the implementation of the performance, starting from the performance material to the artistic aspects on stage. Stages of dance performance management: (1) The first thing to do in planning is to determine the goals or targets for the performance, then choose the actions to be taken from several existing alternatives. (2) Organizing can also be called a committee. In this case, human resources are allocated, including determining the teams needed and who will be responsible. (3) Control in question is taking action or correction if the realization does not match what was planned [38].

Criticism is a bridge to understanding a dance work. It is a way to question, evaluate, or seek new breakthroughs to achieve better possibilities. Positive criticism is a verbal or written assessment or comment that approves, praises, or flatters a dance performance. Negative criticism often creates misunderstandings and disrupts the personal relationship between the critic and the target. This criticism addresses the shortcomings and weaknesses of the dance performance. Mixed criticism is the ideal criticism for assessing a work, particularly a dance performance. This criticism is often referred to as constructive criticism, not destructive criticism [39].

3.2.5 Jampana Dodombaan Art

Dodombaan is a traditional art from Garut Regency originating from Kp. Ciharashas, Panembong Village, Bayongbong District. This art is an adaptation of Garut sheep agility competition and Jampana art. The origin of the Garut sheep, according to legend, dates back to the reign of Regent Suryakanta Legawa around 1815-1829. He often visited his friend at the school named Haji Saleh, who had many sheep. One of Haji Saleh's sheep, known as si Lenjang, was asked by the regent to be mated with a sheep in the district hall named si Dewa. The child of si Dewa and si Lenjang, named si Toblo, then bred and produced the Garut sheep lineage to this day. Crossbreeding of Cape sheep from South Africa with Merino sheep from Australia. This resulted in the famous motto about Garut sheep, namely "Tandang di Lapang, Gandang di Lapang, Cantik Dipandang serta Enak Dipangkar". This art involves a contest to choose the best Garut sheep seeds as the king and queen of seeds.

Dodombaan is a reflection of the bravery and might of the Garut sheep. Dodombaan has a special ritual before the performance. Dodombaan is often performed at local activities in Garut Regency, and is also often asked to perform at the provincial level. Jampana from Sanskrit tina basa hartina Tandu (1930) Tutumpakan panganten sunat gotongan anu dijieun tina kai atawa awi nu euisna dahareun. The Intangible Cultural Heritage Site, the Indonesian Ministry of Education and Culture stated that Jajampanan, or a game involving carrying one player, as if carrying a jampana, was declared an Intangible Cultural Heritage in 2012 [40].

Jajampanaan is a creation of the jampana form used as a symbol of "majesty". Another creation is to make the symbol of majesty not for "arrogance" as the colonizers did, but rather to make it a source of happiness by sharing agricultural products and processed snacks. Jampana art is usually full of food in the August parade is the momentum of the collapse of the behavior of "colonizers" and the independence of Indonesian citizens, that what needs to be glorified is the attitude of mutual cooperation and sharing food. The jampana art attraction in the form of a Garut sheep which is usually ridden and carried by 4 (four) martial artists is the result of a creative adaptation of the same art form from other regions.

Helaran art is a performance of various regional arts that are presented in a row or parade. Helaran art can be a forum to preserve and promote regional culture. The composition of the movements in the traditional art attraction "Dodombaan" is adapted to the Garut Sheep fighting attraction, so that the jempana in the form of a Garut Sheep is created like two Sheep fighting. The movement of this Dodombaan art is adapted to the accompaniment of the Garut Sheep song, so that the jampana is shaped like a Garut Sheep, and it seems as if they are fighting in the arena [41].

The opening movements are greetings, basic silat movements, the core movements are swinging the hamstrings, walking on the sayunan road, lifting the jungjung, retreating forward - sliding the katuhu kenca, putting the taktak, fighting the ram, attraction, and closing movements of greetings. The dodombaan movement consists of several movements, namely horse stance, preparation, rolling, two kicks, backward steps, kael, and rincik. If all those carrying the jampana are a silat athlete, the movements are greetings, encak silat (tepak tilu/two), fighting the ram, and attraction [42].

As for the way of performing the way of performing with pencak silat movements and adu ram adjusted to the accompaniment of Garut ram song, then the artificial ram is carried by the bearers and the costumes of the bearers match. The accompanying music for Jampana Dodombaan Art was initially quite simple, including: Kendang Indung (2 pieces), Kulanter, Bonang (tap), Tarompet, Goong, Kempul, Kecrek. In its development now using juru kawih with songs (both vocal and instrumental) including: Song Kidung,, Interlude Songs

(Siyur, Tepang Sono, Awet rajet, Serat Salira, Madu dan Racun, Pria Idaman, Goyang Dombret, Warudoyong, etc.) The songs in Dodombaan are taken from the Tap Tilu art songs.

The presentation pattern of Dodombaan includes: (1) Rajah Bubuka, (2) Tatalu (tetabuhan, charcoal-arang bubuka) or keringan, (3) Kidung or kembang gadung, (4) Sajen Ibingan including solor, gondang, ewang (kangsreng), catrik, kosong-kosong and others, (5) Attractions or demonstrations, usually called kamonesan attractions in Dodombaan performances (6) Rajah panutup. As for the role in the lives of the people of Dodombaan, it has become the pride of the Garut people and is recognized as an iconic part of the many traditional arts typical of Garut. The philosophy in the form of dodombaan art reflects the bravery and strength of the Garut sheep, becoming part of the icon of Garut Regency, becoming the pride of the Garut people [43].

3.3 Creative Art

In creative art, this is done by combining several arts which will be explained in detail as follows:

3.3.1 Dwiwarna Music Art

An ensemble is a musical performance performed by several people or a group of people and a specific number of musical instruments, both the same type of instrument and different instruments. Initially, ensemble music was called chamber music (Chamber Music, Musica de Camera). This occurred during the Baroque era around 1600-1750. At that time, ensemble music was sung with a type of music consisting of string instruments and wind instruments only. The name ensemble music was associated with the condition of a special room that was not too large. Until 1750, this ensemble or chamber music began to be performed in public, and is known as it is today. According to their role and function, musical instruments used in playing ensemble music can be grouped into three types: melodic musical instruments, rhythmic musical instruments, and harmonic musical instruments.

In addition, in this art, it is inseparable from the scale or notes and the like. Writing notes with staves, writing the stems on the notes basically depends on the needs, as does the position of the stems. However, usually for writing notation or melodies of one voice track, if the position of the note is below the third line, the stem is placed on the right of the note pointing up. If the position of the note is above the third line, the stem is placed on the left of the note pointing down. The length is according to needs, only the length between the stems of one note and the stem of the other must be the same. The function of the key in writing staff notation is as a “door opener” to know the name and pitch of the note, meaning that the notes contained in the staff cannot be read or sung without using the key symbol. In writing staff notation we know the G, F and C keys [44].

Then in the two-color art, of course, there is a rhythm that must be understood. There are several basic elements in a musical work such as: form, basic framework (structure), high and low notes (pitch), melody, harmony, timbre and rhythm, rhythm is one of the important elements in a composition. In studying rhythm, there are three aspects that must be considered, namely, the time signature, the shape of the notes, and the rest signs. The time signature is an important part of music. It is important because the time signature must be able to represent and differentiate the feelings (metrics) in music. Even typical musical rhythmic forms such as marches, waltzes, tangos and the like can be felt because of the difference in time. The time signature is used both in writing music using staff notation and writing music using numeric notation. Besides the time signature, the shape of the notes and rest signs are an inseparable part of the rhythm. Especially rest signs, in reading rhythm, their existence is often less noticed, even though their presence is very meaningful in music [45].

Learning the shape, name, and value of notes is closely related to rhythm, namely how to rhythmize or provide beats according to the basic stressed beat and the basic unstressed beat (arsis-thesis). The beat value or count of each note and rest is also determined by the time signature. This means that how to strike each note depends on the time signature used [46].

3.3.2 Angklung Art

The word “angklung” comes from Sundanese, namely “angkleung-angkleungan”. This word refers to the movement of the angklung player who follows the rhythm and the word “klung” indicates the tone that comes from the musical instrument. Etymologically, angklung comes from the word “angka” which means tone and “lung” which means broken. Angklung is a traditional Indonesian musical instrument made of bamboo. Angklung is played by shaking the bamboo pipes that make it up to produce sound. Angklung is a development of the calung musical instrument. The types of bamboo used in angklung are: (1) Black bamboo (awi wulung): Usually used for sound tubes. This bamboo has a unique purplish black color. (2) White bamboo (awi temen): The type of bamboo commonly used for angklung. (3) Apus bamboo (awi tali): Usually used for the base of the angklung frame. (4) Gombong bamboo: Usually used for the angklung frame pole. (5) Temen bamboo: Usually used for the angklung frame pole. The angklung is an Indonesian musical instrument consisting of two to four bamboo tubes suspended in a bamboo frame. They are tied together with rattan rope. These tubes are carefully trimmed and cut by skilled angklung craftsmen to produce specific tones [47].

Playing the angklung is relatively easy, but requires good coordination between players. Each player is responsible for a certain note, so that when played together it will produce a beautiful melody. The philosophy related to the angklung is (1) Playing the angklung teaches cooperation and mutual assistance between players; (2) The simplicity of the angklung lies in the bamboo material with a beautiful sound; (3) The harmonious sound of the angklung symbolizes a harmonious and peaceful life; (4) Local wisdom, the angklung is a symbol of the local wisdom of the Sundanese people [48].

The techniques in playing the angklung art include: (1) Kurulung (Vibrating) Technique: Hold the angklung frame with one hand and shake the angklung with the other hand until the tubes collide and produce a sound. (2) Sentak (Cetok) Technique: Pull the base tube of the angklung quickly using your fingers to the palm of your hand and the angklung will sound just once like a stomping sound. (3) Tangkep Technique: Hold one of the angklung tubes with your fingers and the tube does not vibrate and only produces one sound [49]. In addition, angklung performances require a conductor to lead the performance. Angklung conductors use hand signals to replace scores or sheet music. The benefits of playing angklung include not only improving hand-ear coordination, increasing confidence when playing in public, practicing patience in harmony with other players, and relieving stress and refreshing the mind through music [50].

3.3.3 Arumba Art

Arumba is the name of a form of musical performance that uses a set of musical instruments made of bamboo and the public knows it better as Alunan Rumpun Bambu. Its formation cannot be separated from the journey of angklung music art developed by Daeng Sutigna since 1938. Arumba is an ensemble musical instrument made from bamboo pieces such as gambang or saron which are played by being hit. Arumba music is thought to originate from West Java and has existed since the 1960s. This music was developed from the angklung musical instrument. It is said that in 1964, Yoes Roesadi and his friends formed a music group that specifically added angklung to the ranks of its ensemble. While riding a truck to perform to Jakarta, they got the idea to name themselves the Arumba group (Alunan Rumpun Bambu). Then around 1968, Muhamad Burhan in Cirebon formed a music group that was determined to fully play bamboo musical instruments. They used traditional instruments (angklung, calung) and also innovated with new ones (gambang, bass lodong). They then named this ensemble Arumba (Bamboo Rumpun Alun). Around 1969, the Arumba Music Group also changed its name to Arumba, leading to some controversy over the term arumba. Over time, the term arumba eventually stuck as a bamboo music ensemble from West Java [51].

The current common gambang ensemble composition is: (1) Solo angklung: is a set of angklung (usually 31 pieces) that hangs on a crossbar. This angklung is played by one person only, so at one time, only two angklungs can be vibrated. (2) Melody gambang: is a gambang that plays the melody of the song (filling in the sound with the angklung), played by one person with two beaters. (3) Accompanying gambang: is a gambang that is responsible for producing chord sounds. This gambang is played by one player with 4 beaters. (4) Bass lodong: consists of several large bamboo tubes that are beaten to give a low-toned nuance. (5) Drum: is a percussion instrument that is used to carry the rhythm. With the development of new innovations, the solo angklung is currently being replaced by the toel angklung. There are several types of angklung, including:

1. Angklung solo is a configuration that hangs a single melodic angklung on a crossbar so that it can be played by one person. In accordance with the diatonic scale convention, there are two rows of angklung hangers. The lower one contains full notes, while the upper one contains chromatic notes. This solo angklung was initiated by Yoes Roesadi in 1964, and is played alongside basanova instruments in the Aruba (Alunan Rumpun Bambu) group. Around 1969, the name Aruba was adjusted to Arumba.
2. Gambang consists of two types, namely Gambang Melodi, which is a gambang that sounds the melody of the song (complementing the sound with the angklung), played by one person with two beaters. Gambang Pengiringan is a gambang that is responsible for producing chord sounds. This gambang is played by a player with four beaters.
3. Bass lodong: consists of several large bamboo tubes that are struck to give a low tone.
4. Kendang is a percussion instrument used to provide rhythm.
5. With the development of new innovations, currently the solo angklung is starting to be replaced by the toel angklung [52].

Playing an angklung is very easy. Simply hold the frame in one hand (usually the left) so that the angklung hangs freely, while the other hand (usually the right) shakes it to make a sound. There are three basic techniques for shaking the angklung:

1. Kurulung (vibration), is the most commonly used technique, where the right hand holds the base tube and vibrates it left and right repeatedly as long as the note is to be played.
2. Centok (jerk), is a technique where the base tube is pulled quickly by the fingers to the palm of the right hand, so that the angklung will sound only once (*detached*).
3. Tangkep, similar to kurulung, but one of the tubes is held back from vibrating. In melodic angklung, this technique causes the angklung to produce a pure tone (only one melodic note, not the usual two).

Meanwhile, in major angklung akompanimen, this technique is used to play major chords (3 notes), because without *tengkep*, what would be played is a dominant septim chord (4 notes).

4. In the *arumba*, several instruments are played by striking them. The *gambang* and *bass lodong* instruments are played by striking them with a beater.
5. *Ditoel*, in playing it, the player only needs to "toe" the *angklung* and it will vibrate for a few moments because of the rubber there [53].

3.3.4 The Art of Raja Dogar

Raja Dogar is one of the arts originating from Garut Regency which was born in Cikarag Village, Malangbong District, Garut Regency around 2005 which was created by an artist named Entis Sutisna. In 2008 Raja Dogar moved and developed in Kp. Loji Village, Keresek District, Cibatu District, Garut Regency until now along with Entis Sutisna's move to the area. The emergence of Raja Dogar was created by Entis Sutisna, an artist from Garut where the initial creation was inspired by one of the livestock that is the pride of the Garut community, namely the Garut Sheep. Starting from that, Entis Sutisna tried to create a form of performing arts presentation where the Garut Sheep is visualized in the form of a large puppet played by 2 people. The musical forms and structures presented are simple, including melody, rhythm, and structure. The songs are short, repetitive pieces. The gending forms are limited, evident in the *angklung* and *dog-dog* percussion patterns. Each song uses the same pattern. The relationship between the song and the gending is limited to providing rhythmic reference [54].

The Raja Dogar performance is a form of dexterity art that plays a role like a sheep fighting match. In addition to the performers who play the Garut Sheep who wear special costumes, there are also several performers who play *bobotoh* (supporters) dressed all in black. These *bobotoh* are the ones who hold the sheep. The Raja Dogar costume is similar to a real sheep, only larger, with each sheep played by two people: one person at the head and one person at the back. Technically, it is almost similar to the *barongsai* but the costumes are more covered like the Garut sheep. In addition to its performance form as a performance, Raja Dogar can also be performed in the form of a *helaran* (procession). This *helaran* form is usually performed at events such as the August 17th carnival, certain events, or circumcision celebrations to parade circumcised brides. Sheep are an animal closely associated with Garut Regency. Garut is known internationally as one of the best producers of high-quality sheep, making Garut sheep a distinctive icon of the city. Based on this fact, Entis Sutisna created Raja Dogar, an icon of Garut's traditional arts. Raja Dogar, meaning "King of Garut Sheep," was born on December 18, 2005. Warung Kaler Village, located in Malangbong District, is the birthplace of this art form. It is called Raja Dogar because the sheep in this art form are larger than real sheep [55].

Raja Dogar's art form is a replica of the Ram Fight, or what is now more commonly known as the Garut Ram Agility Competition. Its form is almost identical to the *Barongsai* (Lion Dance). One person acts as the head, while the others act as the body and tail. In addition to the four people who act as the rams, dozens or even dozens of other performers act as the "bobotoh" (fans) of the rams. This art form's primary function is entertainment, allowing it to be performed at various events and in various arenas. Besides its entertainment function, this art form is also often used to parade newly circumcised children. The *Pencak Kendang* (*Kendang Pencak*) accompanies this art form [56]. During their journey, Raja Dogar made several stops, including Malangbong, Cibatu, and Wanaraja. Although they now reside and thrive in Wanaraja District, Raja Dogar's works remain in Malangbong and Cibatu Districts. Although all three remain under the management of Entis Sutisna, Raja Dogar has already successfully brought honor to Garut. With Raja Dogar's frequent appearances at regional, national, and international events, this art form has successfully boosted Garut's reputation in the eyes of the international community.

All traditional arts and creative arts are collaborated into a very interesting art and the unit goes through several stages, namely: (1) Pre-production, what is done in this production is preparing the concept and art that will be trained, preparing resource persons or trainers who have competence in their fields. Then selecting participants who are considered suitable to contribute to becoming actors in this art, preparing the place and all the necessary needs; (2) Production, at this stage all participants who have been formed into ten arts along with trainers who will guide them in the process of creating this work. Starting with forming the art instruments then the whole group learns the movements well so that they look simultaneous and neat. This training is practiced continuously at each meeting to produce a good art performance; (3) Post-Production, at this stage is the final stage which only includes two activities, namely rehearsal and performance. The rehearsal process is carried out in two performances to create a maximum performance atmosphere, and also the artists can prepare mentally and the movements that have been learned. The performances were then performed at the "gebyar" (celebration) activities planned for the following agenda. Observations of the performances revealed an excellent display of traditional art and collaborative creations.

4. CONCLUSION

Based on the discussion in the previous section about the *jampana* attraction and the traditional art of creative collaboration, we can conclude that the *jampana* attraction known as the *tandu-tanduan* is usually used

in various traditional activities, arts and cultural activities, Islamic day activities, and national activities. Each existing tandu contains various forms, ranging from agricultural products, forms of identity of each region, sheep, house shapes, fish, and others. This jampana attraction art has many innovations that have been created by the community in accordance with the development of the times and this needs to be preserved to become a cultural heritage that continues to be cared for by various generations. Traditional Collaborative Arts and Creative Arts carried out in the process of creating creative and innovative works involve several arts, namely Gamelang Degung Art, Gamelan Awi Art, Badeng Art, Jampana Dodombaan Art, Traditional Dance Art, Dwiwarna Music Art, Angklung Art, Arumba Art, Raja Dogar Art, Creative Dance Art.

Jampana attractions and collaborative traditional arts represent an important representation of cultural heritage, not only displaying visual and artistic aesthetics but also embodying deeply rooted social and spiritual values in the community. This tradition reflects the harmony between creativity, local wisdom, and collective identity, making it a strategic part of developing regional cultural character. Socially, Jampana attractions serve as a shared space that facilitates intergenerational interaction, strengthens community solidarity, and maintains the continuity of traditional knowledge. Economically, traditional arts create creative business opportunities, increase local incomes, and contribute to the growth of the cultural tourism sector. Thus, Jampana and collaborative traditional arts are not merely performances but also multidimensional assets with strategic bargaining power for regional development.

To ensure the sustainability of this dedication to arts preservation, it is recommended that preservation programs be continued through various structured and sustainable strategies. Regular mentoring of arts groups can strengthen the capacity of cultural actors in management, artistic development, and member regeneration. Digital documentation is a crucial medium as a living archive that can maintain the continuity of knowledge while expanding promotional reach. Involving the younger generation through arts education, creative workshops, and cross-community collaboration will ensure that traditions do not cease, but continue to evolve in line with the dynamics of the times. Furthermore, integrating Jampana attractions with tourism events at the village, sub-district, district, and national levels will magnify the economic impact and expand opportunities for community empowerment. Through these steps, cultural preservation will not only survive but also grow into an adaptive, relevant cultural force that provides tangible benefits to the community in a sustainable manner.

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