

## Integrating Tradition and Technology: A Multimodal Approach to Indonesian Arts and Culture Education for Diaspora Youth in Malaysia

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### ABSTRACT

*Arts and Culture  
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Identity.*

*This qualitative case study aims to review the multidisciplinary framework and culture training program for the Indonesian diaspora at Sanggar Muallim in Malaysia. During the 6-month training program, documents for trainers and participants, as well as interviews with participants, teachers, and guests, were collated. Three components of the program were found to be interlinked. First is Education on the Arts and Culture of the Home Country and Local Wisdom Practised in Copper Metal Crafting and Folk Dance of Dolanan. Second is the Integration of Islamic Arts with Digital Augmented Reality (AR) Qasidah Cards and Apps and Teaching and Learning Islam. Third is the Development of Soft Skills: Communication, Collaboration, Creativity, and Mental Toughness. The program aims to address problems of relevance, balance, and culturally relevant, digitally accessible cultural heritage, an asset to the youth in the diaspora of the Indonesian nation. It also displays the living, inclusive Indonesian identity in the diaspora, enriched by 21st-century soft skills. This study supports the distribution of the curriculum design and documentation for the program and the initiation of longitudinal studies related to the curriculum/*

### INTRODUCTION

The preservation and transmission of cultural heritage in the face of globalization and cross-border human mobility pose particular challenges for diaspora communities such as the Indonesian community in Malaysia. Due to exposure to global pop culture and pressure to integrate into the dominant culture, diaspora youth in Malaysia are particularly at risk of cultural disconnection (Jeon et al., 2022). In such a case, cultural preservation extends beyond longing for the past. It also addresses identity development in a complex and positive way, an important aspect of adolescent self-development (Agus et al., 2021). Young people's interest in many traditions and the activities associated with them is at risk, if not eroded, with increasing access to modern entertainment and digital technologies, as is the case with studies on traditional games among youth in Malaysia and Indonesia (Abdull Rahman et al., 2025).

Non-formal educational institutions, such as art studios, have emerged as critical alternative spaces for addressing this gap through educational support. As862 assigns educational and identity-formation purposes and character molding outside the formal education system (Effendi et al., 2020). A case in point is Sanggar Muallim Malaysia, which offers an assortment of training programs for youth in Indonesian arts and culture. This assortment is an indicator of Indonesian culture and adds to the need for a more integrated and comprehensive approach to cultural education. As studies have shown in other situations, an adaptable, learner-centered approach also succeeds in education systems with a broader spectrum of learner needs. The most notable of these is the UK study, which aimed to identify and support young dancers with disabilities, and which shed light on the need to specify inclusive criteria that go beyond the usual technical-

physical criteria to include movement quality, creativity, tempered passion and dedication to work, and a strong work ethic. The described parameters of inclusion and adaptability are helpful in framing arts and cultural programs to respond to the varied interests and talents of youth from the diaspora.

Based on the literature review, at least three methods can be applied to provide practical arts and culture training to young people, including those in diaspora contexts. For example, there is the IACS study by (Trisni et al., 2025), in which participants in a unique intensive immersion model received advanced, hands-on training and integrated the emotional aspects of culture into their learning for over 20 years. Then there is the case of the Made in Cirebon Project, which, to integrate contextual learning and optimize a limited formal curriculum, involved cross-disciplinary collaboration with a local artist community (Jeon et al., 2022). I also have the work of (Setiawan et al., 2017), which presents flexible, interactive cultural education for young people through a combination of technology and multimedia delivered via an Android mobile learning application. While the use of such educational technology has helped close the gap in cultural interest and knowledge, there are still issues to be addressed regarding internet access and content quality. Indonesian culture is integrated into mobile applications that present text, images, and audio, along with quizzes and games, illustrating how technology can serve as a bridge to increase cultural knowledge and interest (Setiawan et al., 2017). Interactive augmented reality (AR) also falls under the category of cultural educational technology. Research conducted in Indonesia shows that AR cards for early childhood education (preschoolers aged 4-6) introduce and diversify learning about traditional houses, traditional clothing from various provinces, and the locations of these provinces in a fun and interactive way (Desyanty et al., 2024). This model of research also demonstrates that the use of digital technology abroad can provide a solid basis for developing digital education programs. At the same time, this study focuses on the AR educational technology.

Moreover, the innovation extends beyond the platform to how artistic content is adapted. Changes in the timbre and feel of popular music, such as rock, influence how teens listen to and like art music, as shown in the reinstrumentation of J.S. Bach and the use of electric guitar and synthesizers (Djohan et al., 2023). This suggests that, for younger audiences, it is possible to situate the traditional design within contemporary pop aesthetics while retaining the core of the original. The dynamics of cultural adaptation and negotiation in Indonesian popular music also showcase this. Africa influenced popular music in Indonesia, especially dangdut, the country's most popular genre, which has also become a site of debates over morality, Islam, and cultural identity.

There is no question that dangdut originated from Malay-Islamic music and at one point served as a vehicle for da'wah (for example Rhoma Irama); however, with the test of time, it has also evolved into a form of entertainment that has been described as erotic and controversial and, as such, crosses the moral boundaries of the Islamic society of Indonesia (Harnish & Rasmussen, 2011). The reworking of Arabic musical aesthetics, sub-genre, and the New Meaning in Indonesian Islamic music expression is an example of an Indonesian creative adaptation and negotiation of meaning that demonstrates the processes of vibrant cultural negotiation vis-a-vis global and local elements (Rasmussen,

2005). The three outlined models provide educational institutions in foreign countries with the primary criteria for developing effective programs.

In addition to preservation, arts and cultural training have also been recognized as essential to developing adolescents' soft skills. According to (Ginting, 2016; Nurul Huda et al., 2021), and (Sobri et al., 2019), various skills such as leadership, teamwork, collaboration, appreciation of culture, and critical thinking can be developed through the learning opportunities and experiences offered within the studios. In preparation for global competition, the necessity of soft and hard skills, including cross-cultural competence, has been developed, integrated through, and or within the arts (Prabowo & Windiarti, 2017). It has been shown that the mastery of computer skills, soft skills, creativity, and problem-solving capacity tends to be more enriched and holistic when mastery is more developed (Halim et al., 2024). Communication is one of the soft skills highly sought after in most workplaces, and studio activities that include collaboration, presentations, and appreciation of culture can help develop these skills (Lore et al., 2025; Rum et al., 2020). For the development of children and adolescents, structured education of the arts, culture, and the psychomotor domain, as in the case of silat developed in Malaysia, provides the psychomotor domain along with the affective domain of character and values, as well as the cognitive domain of strategies and problem solving (Razak et al., 2022). Experimental research has demonstrated the effectiveness of this approach (Hadiana et al., 2022). These studies provide evidence that designing a program with due consideration and intention can support self-development in addition to technical skills. Meaningful cultural education should adapt local knowledge and spirituality. (Effendi et al., 2020) and (Purwaningsih & Ridha, 2024) show that integrating local cultural morals into the curriculum productively strengthens students' morals and character. In the context of Indonesia's diversity, (Harjatanaya, 2025) and (Sofjan, 2020) demonstrate the use of arts and culture as a means of inclusive religious education to promote interfaith understanding with social justice and harmony. There is a distinct Indonesian identity formed through the fusion of cultural manifestations such as Indonesia's original calligraphy and carving, and a particular form of Islamic spirituality, i.e., the acceptance of Indo-Islamic art with its Arabic musicality (Athoillah et al., 2024; Rasmussen, 2005). The character shaping through the customs and traditions of the locality, in this case, is supported by the concept of lifelong education in its broad sense, and, more specifically, by the blend of formal and non-formal education. This is seen in the case of Larantuka, East Nusa Tenggara, where, as shown by (Iskandar et al., 2024), the community value (locally termed *Gemohing*) practiced in the community has its roots in the formal education curriculum, augmented by enduring character education. The results indicate that personalized learning, even through online means, can foster motivation and increase the relevance of learning, especially for young people, by targeting collective memory and local wisdom.

The question that remains is: how can we capture and retain the attention of the younger generation of digital natives? This is where technological innovation has become a significant focus. In addition to mobile learning apps ((Setiawan et al., 2017) and Augmented Reality (AR) cards (Desyanty et al., 2024), the development of apps for learning traditional gamelan has also been discussed. A literature review has identified

at least six gamelan learning apps (Gamelan Jegog, Gamelan Selonding, Gamelan Gong Gebyar) that aim to simplify learning, preserve traditional arts, and foster interest among the younger generation (Wulandari & Sarjono, 2023). The use of app-based learning media represents a significant leap forward in the era of the Fourth Industrial Revolution, offering solutions to the challenges of accessibility and the onslaught of foreign cultures. Re-instrumentation and technical adaptation strategies, as exemplified by the study of Baroque music, also provide opportunities for presenting some forms of traditional heritage within a more contemporary, popular, and less problematic framework in terms of psychological distance (Djohan et al., 2023). However, we need to understand that technology alone is not sufficient; stimulating active participation requires deliberately arranging active spaces in physical communities (Abdull Rahman et al., 2025).

Based on the above rationale, the training program at Sanggar Muallim Malaysia is an interesting case study. This studio is believed to adopt a multimodal and structured approach that combines: (1) hands-on learning in traditional arts; (2) character development through various artistic disciplines with the potential to adopt Positive Youth Development principles and a holistic approach, as in the silat development model (Razak et al., 2022) and which has proven effective in the context of Pencak Silat (Hadiana et al., 2022); (3) deepening of values through the contextual integration of art and Islamic spirituality, potentially involving a process of adaptation and creative negotiation of cultural heritage, as has been the case with dangdut music and Islam in Indonesia (Harnish & Rasmussen, 2011). Moreover, (4) the use of digital technology such as learning applications and AR Cards (Desyanty et al., 2024; Wulandari & Sarjono, 2023) and the possibility of creative adaptations (such as re-instrumentation) as a support for engaging learning, taking into account the principles of inclusivity and personalization to address the challenge of low active participation (Abdull Rahman et al., 2025). This combination aims to create a complete cultural learning ecosystem, not only for skill transfer, but also for internalization of values, dynamic identity formation, and character development and life skills for diaspora youth.

Therefore, this scientific article aims to examine in depth the variations and implementation of Indonesian arts and culture training programs for youth at Sanggar Muallim Malaysia. The study focuses on how the diversity of arts disciplines offered and the integration of digital learning media are structured to achieve the goals of cultural preservation and holistic youth development. This article will also explore strategies used to overcome challenges such as attracting youth in the digital era, bridging the gap between awareness and participation, and maintaining the authenticity of traditions while negotiating and creatively adapting in the diaspora context, taking into account lessons learned from technological innovations such as AR Cards (Desyanty et al., 2024) and gamelan applications (Wulandari & Sarjono, 2023), as well as the dynamics of cultural negotiation in popular arts such as dangdut (Harnish & Rasmussen, 2011). Through this study, it is hoped to obtain an overview and a practical model of effective, relevant, inclusive, and sustainable cultural education for the young generation of the Indonesian diaspora.

## RESEARCH METHOD

Data collection for this study was conducted at Sanggar Muallim, Malaysia. There, we conducted 12 semi-structured individual interviews, two focus group interviews, and 2 participant observations. In-depth interviews and focus group interviews were conducted with 13 teenagers attending Sanggar Muallim's arts and culture training program. Furthermore, all participants were accepted into Sanggar Muallim's case study program on Indonesian arts and culture, which is active in Malaysia. Testimonials from two local young facilitators were also collected.

Furthermore, a case study of the program was conducted, specifically on the educational construction of the program participants. Testimonials from two local young facilitators were also collected. Furthermore, two local young facilitators provided their testimonies. Finally, five members of the supervisory board received training in arts and culture. Moreover, participants in the arts and culture training program also served as case studies.

### Research Design and Approach

This study uses the method described by (Creswell & Poth, 2016) as interpretative and qualitative, and employs an intrinsic single-case study designed as exploratory-descriptive. The single case study was chosen because the phenomenon of the training program in this study has unique, contextual, and in-depth characteristics and warrants a complex, intensive study (Yin, 2018). This study covers six months (June - November 2024), with the main period of intensive data collection from July to October 2024. The analysis of this study unit is focused on the studio training program which, based on the literature and the studio context, is organized around three thematic areas: (1) Metal Crafts (as a value of local technical wisdom and perseverance); (2) Dolanan Dance & Performing Arts (as a vehicle for social and kinesthetic learning); (3) Integration of Islamic Arts & Digital Technology (religious art expressions such as *qasidah* and the use of digital media, applications and AR Cards). This research design enables researchers to capture the meaning, process, and essence of an experience from stakeholders' perspectives.

### Research Location and Participants

Cultural community studio Muallim Sanggar is located in Kuala Lumpur, Malaysia, and is an Indonesian studio. It is an example of a nonformal diaspora institution because of the significant number of arts and culture educational programs it offers (Creswell & Poth, 2016). This research also utilized purposive sampling, with maximum variation across strata, to ensure the collection of heterogeneous data and multiple perspectives on the phenomenon in question. Data collection continued until saturation, as determined by (Fusch Ph D & Ness, 2015); this is usually 15-20 participants. These participants were subdivided into the following groupings: (a) Trainers/Instructors (3-5) for every primary subject (metal, dance, & *qasidah* music) with two unique years of teaching in the studio, (b) Young Participants (8-10) in the age range of 12 to 18 with diverse experience levels who had been in the project for a period of 6 months, and (c) Studio Managers and Parents or Guardians (4-5) who were actively mentoring the participants. The principles of voluntariness and informed consent are applied in recruitment through the gatekeepers (studio managers).

## Data Collection Techniques

Data collection was conducted through triangulation using three primary methods to increase data validity (Creswell & Poth, 2016). First, participant observation (observer-as-participant) was conducted during various training sessions over 3–4 months. Structured observation guidelines focused on: learning interactions and dynamics; implementation of pedagogical strategies and value integration (Effendi et al., 2020); the use and effectiveness of digital learning media such as cultural apps or AR Cards (Desyanty et al., 2024; Wulandari & Sarjono, 2023) and the development of participants' soft skills (Nurul Huda et al., 2021). Second, in-depth semi-structured interviews were conducted with all participant groups using flexible guidelines covering the following domains: motivation and expectations; teaching and learning experiences; integration of cultural values, Islamic art, and technology (Harnish & Rasmussen, 2011); and the perceived impact on skills and identity. Third, document and artifact analysis was used to complement and confirm the findings, including: curriculum or syllabus; participant work; learning media; and archives of studio activities.

## Data Analysis Techniques

An interactive thematic analysis by (Braun & Clarke, 2006) was also conducted. It was carried in the following ways. The first step involved the researcher becoming familiar with the transcripts and other materials before attempting to write any codes to extract pertinent information. The researcher attempted to identify potential patterns within the codes. To maintain consistency with the data, a second iteration of the thematic review was conducted, and the data was verified. The themes were then finalized, and extensive reports were compiled. The reports were submitted in fully developed textual form, richly describing the data, with quotations that were analytically significant to the data. The purpose of the analysis was to capture significant themes emerging from the data that helped answer the key research questions. These themes included integrative program design, multimodal learning practices, identity construction in the diaspora, soft skills development, and creativity in addressing adaptive challenges to change.

## Research Trustworthiness

To assess the credibility of this research, the authors applied the Trustworthiness Criteria Model (Lincoln & Guba, 1985), which includes, among others, Credibility, Transferability, Dependability, and Confirmability. Credibility results from triangulating sources and methods, as well as from prolonged fieldwork/observation, with member checking of interpretations and data. In Transferability, the researcher provides a detailed description so that audiences can evaluate the research findings and determine transferability to other situations. In Dependability, the author leaves an audit trail, and peer reviewers scrutinize and evaluate the research process. Confirmability results from self-reflective practices intended to reduce the influence of the researcher's positionality, as well as from triangulation to confirm that the research fin

## Ethical Considerations

This research complies with established policies through the following steps: 1. Informed Consent: Participants signed a consent form after being briefed on the purpose, risks, and benefits of the research. 2. Confidentiality: Participants' identities were protected by

pseudonyms and encrypted documents. 3. Right to Withdraw: Participants could decide to withdraw at any time during the research for any reason. 4. Beneficence Principle. The studio should at least receive the research results.

### Research Implementation Procedures

This research was conducted in the following three stages: 1. Preparation stage (2 months): proposal preparation, application for related permits, and preparation of research instruments; 2. Data collection stage (3 months): field observations, research interviews, and collection of related documents; and 3. Analysis and reporting stage (2 months): analysis of the data obtained, preparation of the report, and verification of findings through member checking. This process ensures that the research is conducted methodically and in an orderly manner.

## RESULTS AND DISCUSSION

According to the case study of Sanggar Muallim Malaysia, the primary focus of this study is the implementation of a comprehensive and systematic arts and culture training program for young members of the Indonesian diaspora, and a case study analysis is conducted of the program or activity. The results of the research program are compiled in a narrative format in three dimensions of scope according to the research approach. The results are detailed in the context of the theory and literature.

### Research Results

By using three types of qualitative data collection (Observation, Interviews, and Document Review) it allows researchers to divide the program implementation into three interrelated areas, or components, of a complete system, namely: (1) Local Wisdom Arts and Culture Education, (2) Alignment of Islamic Arts with Digital Technology, and (3) Soft Skills Improvement, all of which are based on the program implementation at Sanggar Muallim Malaysia.

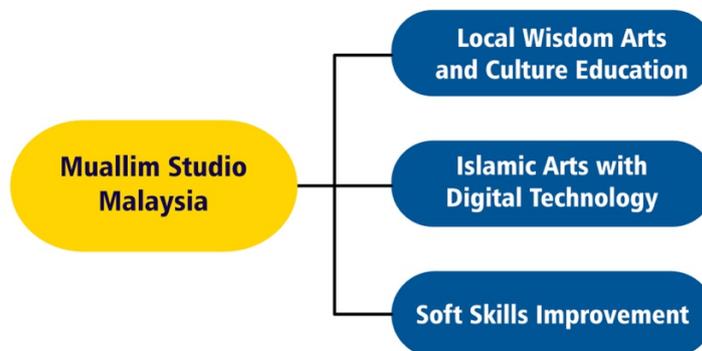


Figure 1. Implementation of three interrelated component areas

## Local Wisdom-Based Arts and Culture Education through Metal Crafts and Dolanan Dance

Arts and culture education at this studio emphasizes experiential and hands-on practice in two areas. In copper metalwork, for example, participants create miniature keris (keris) and appreciate the entire production process, from raw metal plate to finished work of art. As one trainer explained, "They are not only taught hammering and carving techniques, but through the process, they also experience the struggle, precision, and patience that are the soul of our traditional crafts. Appreciation and emotional connection to our ancestral heritage grow from there" (Metalwork Trainer, Interview, August 12, 2024). The dolanan (dance) space focuses on traditional games incorporated into the choreography: gundhul-gundhul pacul (a hand game) and cublak-cublak suweng (a hand game). This method preserves the lessons of the games: collaboration, community participation, and playful spirit. In group social rehearsal and production, they have built social norms about the local cultural traits of tepo sliro (tolerance) and pahala-ungguh (politeness), which they have identified as the differentiating attributes.

### Integration of Islamic Arts and the Utilization of Digital Technology

This sector reinforces spiritual ideals alongside advanced learning technologies. Spirituality is contextualized through qasidah. Qasidah instructors note that while they primarily focus on vocal technique training, they go further. "We analyze the message of each poem. Many poems "songs" are didactic, centered on the oneness of God, or prophetic narratives. Thus, qasidah provides a flexible pedagogy for them to assimilate Islamic teachings in a rich and culturally relevant context". (Interview, Qasidah Trainer, August 25, 2024).

Furthermore, the novelty of digital technology is being judiciously utilized to enhance learning. The studio is equipped with AR (Augmented Reality) cards that, when scanned using a special smartphone app, display 3D images and narratives of the decoration, clothing, and philosophy of traditional Indonesian art motifs. "It's fun, like taking a museum with you. Just point your phone at the card, and the image will appear, you can rotate it, and there's a voiceover". (Interview, Teen Participant, 15 years old). In addition to AR cards, dance and craft video tutorials, and culturally themed app-based quizzes to evaluate instruction retention were also used.

### Observed Soft Skills Development

Intensive involvement in all three domains of studio activities (traditional arts, Islamic arts, and digital) systematically develops a set of important soft skills. Communication and collaboration skills develop rapidly through discussion forums for planning performances, presenting work, and teamwork in craftmaking. One teen participant expressed her improvement: "At first, I was shy when asked to speak in public. Now, in the studio, we often discuss what kind of performance we want to create. I am learning to convey ideas and also accept feedback." (Interview, Teen Participant, 16 years old). Creativity and problem-solving skills are honed in the process of designing craft motifs or composing new dance choreography. The process also builds perseverance, discipline, and mental resilience, as creating a miniature keris or mastering a dance requires considerable time and commitment. The studio manager added, "We see the children

becoming more patient, better able to manage their emotions when their work is not perfect, and taking the initiative to find solutions when obstacles arise" (Interview, Studio Manager, September 5, 2024).

## Discussion

The operationalization of a multimodal framework within the arts and culture education practices of Sanggar Muallim Malaysia is discerned by juxtaposing the findings of the study with relevant theories and literature.

### **Synthesis of Immersive, Integrative, and Digital Models in One Learning Ecosystem**

A combination of the three frameworks presented in the literature has been adapted in studio educational innovations. Integrating metalwork and traditional dance forms is one of the goals of the Indonesian Arts and Culture Scholarship (IACS) program. The goal is to evoke experiences and engage emotionally with the forms (Trisni et al., 2025). The essence of authentic local wisdom and Islamic teachings aligns with evidence that deeply held values are embedded in lived experiences when practitioners engage in meaningful, reflective practice (Effendi et al., 2020; Sofjan, 2020). Consequently, augmented reality (AR) cards and educational apps are designed for children. These technologies bridge the psychological distance between younger audiences and traditional heritage, making it more interactive (Desyanty et al., 2024; Setiawan et al., 2017). These three approaches provide the studio with the opportunity to build an enriched and diverse learning community where the convergence of digital and analog experiences enables a strong work ethic of appreciation for the diaspora.

### **Arts and Culture Education as a Laboratory for 21st-Century Soft Skills Development**

These findings further strengthen the claim that non-formal arts and cultural pedagogy sites are excellent incubators for the development of soft skills. The communication and collaboration skills developed by participants confirm previous studies' claims about the effectiveness of group work and presentations in developing social skills (Lopus et al., 2019; Rum et al., 2020). Furthermore, creating art inherently requires and therefore encourages the development of a fundamental work ethic and a mentality of perseverance, iteration, and problem-solving (e.g., the conceptualization and execution of metal carvings or choreography). This aligns with the assertion by (Halim et al., 2024) that mastery of complex technical or digital skills (hard skills), particularly woodworking, stems from a foundation in critical soft skills, namely creativity, logical and systematic thinking, and mental fortitude. Therefore, studio programs not only disseminate culture but also develop 21st-century skills such as creativity, communication, collaboration, and critical thinking, thus making participants culturally competent. These 21st-century competencies are essential for supporting the global economy (Prabowo & Windiarti, 2017).

### **Negotiation and Construction of a Dynamic Indonesian Identity in the Diaspora Space**

Throughout the studio program, participants have the opportunity to negotiate and construct their identities within a space curated especially for them. Reflection and reinterpretation are practices that aid participants in decentering static cultural packages and in determining their own cultural realities as minorities in Malaysia. The digitally

enlightened participants are able to employ technology in their workshop practices, and as a result, cultural instruments do not become ancient relics. The shift demonstrates cultural engagement and the formation of a more autonomous personal identity. The participants demonstrate their mastery of *qasidah*, reflecting an Indonesian artistic and Islamic identity that is unconflicted and therefore harmonious. This artistic expression is characteristic of moderate, inclusive Islam in Indonesia, which is essential to cultural conversations. The studio offers diaspora youth the opportunity to learn Islamic values, local wisdom, and digital tools to build a strong, unique Indonesian identity that is adaptable and able to participate in a fluidly multicultural society.

## CONCLUSION

The launch of the Arts and Culture Training Program at Sanggar Muallim Malaysia illustrates the need for a multipronged, flexible, integrated, and multidisciplinary approach to mentoring young diaspora members. This initiative captures the interconnectedness of the following phenomena: First, arts and culture education for diaspora youth and local wisdom integrated and contextualized within Islamic art. Second, digital technology. Third, soft skills. All innovations within this educational ecosystem embed interactivity. This model also enhances the transmission of cultural heritage to younger audiences, digital natives, fostering the assimilation of local wisdom and Islamic values, and internalizing knowledge.

This study strengthens the framework on diaspora cultural education by further integrating immersive-hands-on, values-integrative, and interactive-digital education. These have been individually examined in the existing literature. This integration allows participants to physically engage in arts practices, internalize associated cultural and religious values digitally, and foster constructive cultural identities, thus enabling sustainable cultural immersion. These studies inform the literature/research in the context of informal arts and cultural education that 21st-century arts and cultural education incorporates collaboration, creativity, critical thinking, problem-solving, and communication.

The implementation of the model at Sanggar Muallim Malaysia is an excellent starting point for building something sustainable that is also accessible to Indonesian diaspora communities in other countries. This includes providing a safe and creative space for young people, which, within a constructive, inclusive, and global framework, can facilitate, configure, and reflect on young people's eco-identities in an inclusive and digital way. In this regard, AR is a valuable educational tool to inspire learners to engage with their intangible cultural heritage.

This data has several limitations. Such artifacts should be treated as a single, exploratory case study to avoid bias in generalizing the findings. Within the limitations of this study, the program's impact on participants and community activities was not the result of an in-depth analysis, which should be acknowledged as a shortcoming in the scope of the observations.

1. Given these findings and limitations, the researchers in this study suggest the following for future research.

2. Additional efforts are needed to create digital products (apps, augmented reality, and virtual reality) that are educational and enable users to collaborate and create with each other.
3. Documentation and dissemination of integrated curriculum models: A comprehensive integrated curriculum framework that includes the elements mentioned above needs to be documented and shared so that it can be readily adapted or used in educational studios or similar organizations around the world.
4. The longitudinal impact of diaspora programs on the identity, cultural engagement, and career paths of young people needs further research. Cross-diaspora studies in various countries would also enhance existing knowledge about cultural education in its various forms and settings.
5. To maximize potential impact, integration of studio learning models into the formal curriculum of Indonesian schools abroad or partnerships with local schools should be considered.

This study reinforces the need for the integration of traditions, values, and technology as a strategic necessity for the preservation of cultural traditions and the relevance of education for Indonesia's younger generation in the digital age. Sanggar Muallim Malaysia demonstrates that with the right methodology, diaspora cultural spaces can be transformed into active educational centers that preserve the past and enrich the future of young people with resilience and a sense of identity, especially for those living abroad.

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