



Bloom's Taxonomy Theory in the Pedagogical Value of Domyak Art: An Ethnopedagogical Perspective

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Abstract: Domyak art is an art that has two functions, namely, as a means of ritual and as a means of entertainment. This study aims to examine the inherited local wisdom values contained in domyak art. An Ethno pedagogy-based qualitative research method was used to describe the series of implementations. Ethno pedagogy is an educational approach that focuses on local wisdom and the importance of human relations through an educational perspective. This research focuses on Domyak art in Pasirangin Village, Darangdan, Purwakarta Regency, West Java. In Domyak art, some codes contain the use of signs which are then analyzed through Bloom's taxonomy theory to see the educational values contained therein. The results of this research find pedagogical values contained in Bloom's theory, namely cognitive, a mindset; effective, an attitude; and psychomotor, an action. Domyak itself means (ngadogdog and rampayak) playing dogdog music with dance to ask for rain in the dry season. There are values of sauyunan, silih asah silih asih silih asuh, sarendeuk saigel, ulah pahiri-hiri ulah pa aing-aing, and other attitudes that can be applied in socialising with the community. This research contributes to raising the pedagogical values in Domyak art connected with Bloom's taxonomy theory.

Keywords: bloom's taxonomy theory, domyak art, ethnopedagogical perspective, local wisdom, pedagogical value

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INTRODUCTION

Education is inseparable from the cultural influences that exist in the social environment. Likewise, the educational environment is also influenced by culture (Koentjaraningrat, 1989). Of course, a country with a rich culture like Indonesia has many variations of values derived from various existing cultures. This diversity of values affects education and makes it an interesting object of study (Fahrudinova, 2016; Khusainov et al., 2016). The study of education and its relationship with cultural values is called ethnopedagogy (Supriatna, 2020). Ethnopedagogy is an educational practice based on local wisdom in various fields, such as health, martial arts, environment, agriculture, economy, government, dating systems, and so on (Alwasilah, 2009; Herlambang, 2018). Ethnopedagogy views local knowledge or wisdom as a source of innovation and skills that can be used to improve community conditions. In this case, culture is closely related to education, as education plays a significant role in transferring knowledge and values from generation to generation (Sumardjo, 2010). These two variables, culture and education, complement each other and have a very close relationship. Education aims to instill values in the younger generation, while culture is an object that must be preserved and learned by the younger generation (Herlambang, 2018). Therefore, the process of preserving culture in society can be done by making education the main medium to ensure that cultural rituals can be passed on properly from generation to generation.

Education in Indonesia should aim to develop individuals who have good personalities, understand and respect diversity, have an awareness of the environment, and have awareness as part of a global society that is interrelated and influences each other (Supriatna, 2020). Therefore, education must not only consider the times but also provide space for the development of local values and knowledge that are rich and varied and contained in the diverse cultural products of various ethnic groups (Heriyawati, 2016). Education has a close relationship with three groups: the family, school as a formal educational institution, and the community. The education process must involve these three groups because they are part of an integrated education system. Although optimal education can occur in the family environment, it will produce uncreative human resources if it is not supported by the proper implementation of education in schools. Education is a learning process that aims to equip individuals with competence in terms of attitudes, skills, and knowledge. This concept is in line with Bloom's Taxonomy theory, which explains that education is a transformation process that helps individuals

or groups improve their behavior (Bloom, 1956).

Previous research has widely discussed ethnopedagogy associated with the ecological environment (Khusainov et al., 2016; Supriatna, 2015), current technology (Ainash et al., 2022; Cahyana et al., 2020; De Brito & Vieira, 2014; Rahmawati et al., 2021), food (Nikmawati et al., 2019; Rahmawati et al., 2021), and education (Abdurrahman et al., 2020; Ainash et al., 2022; Supriyadi et al., 2019; Toleubekova et al., 2022). Even developing and developed countries have also conducted research on the same theme (Krezhevskikh & Karataeva, 2022; Neustroev et al., 2018; Ruas, 2020; Toleubekova et al., 2022; Toleubekova & Zhumataeva, 2018; Zhuzeyev et al., 2022). In Indonesia, cultural research that raises cultural values in the context of pedagogy has also been carried out (Nikmawati et al., 2019; Supriyadi et al., 2019), but research on the culture associated with Bloom's taxonomy theory has not been carried out. Researchers took a position to analyze the ethnography of Domyak art as one of the studies. Educational value aims to help individuals develop their creative potential and dynamics, such as creativity, taste, and creativity, and provide continuous guidance to foster awareness and the existence of life as a human being.

Pedagogic science means guiding and teaching, studying human nature and means that the educational process must be able to provide an understanding that humans have a living relationship that is not only limited to themselves but also have relationships with other people (social), the environment (mass), and God (religious) (Bloom, 1956; Herlambang, 2018). In this case, it is important to re-analyze the cultural transmission and values of Domyak art so that it does not have a mystical meaning because art plays a role in shaping character and preparing the younger generation to become cultured individuals and have a better quality of life (Toleubekova & Zhumataeva, 2018; Zhuzeyev et al., 2022). Therefore, education plays an important role in correctly understanding existing values. Alwasilah et al. (2009) explain that education through an ethnopedagogical approach should show and describe the various destinies of humans as God's most noble creatures, whether individually, socially, culturally, historically, and so on. This helps a person acquire knowledge based on policies that will provide awareness of equal conditions for all humans, the diversity of individuals, societies, cultures, and countries, which is very rich and necessary, and peace as citizens of the earth who need each other and can coexist peacefully (Khusainov et al., 2016; Supriatna, 2015).

Based on the above statement, the main purpose of this article is to analyze the values of Domyak art and its relevance to Bloom's taxonomy theory as well as the pedagogical values in it that can be passed on to the next generation and the Pasirangin Village community in particular and Indonesian society in general. This will be an interesting and novel study in this article, considering that Domyak art is one of the beliefs of the Pasirangin Village community as a means of ritual asking for rain during a prolonged dry season and is used as a means of entertainment by the surrounding community. This research contributes to raising the pedagogical values in Domyak art, which is connected to Bloom's taxonomy theory.

METHODS

In conducting this research, the method chosen was an ethnopedagogy-based qualitative method. Ethnopedagogy is an educational approach that emphasizes local wisdom and the importance of human relationships (Fahrudinova, 2016). This research aims to study the pedagogical dimension through the perspective of the sociology of education. Ethnopedagogical research emphasizes the importance of personal experience, participation, and openness to learning new things (Creswell, 2009). Ethnopedagogical research is a thorough study that allows the researcher to make in-depth observations and understand the daily activities and events in the art of Domyak. This is one of the main strengths of ethnopedagogical research that allows researchers to fully describe what happens in the field (Creswell et al., 2007). This research was located in Pasirangin Village, Darangdan, Purwakarta Regency, West Java, which still runs the Domyak art. In Domyak art, some codes contained the use of signs (Wheeldon & Ahlberg, 2019) which were then analyzed through Bloom's taxonomy theory to see the educational values contained therein. The researchers worked in a multidisciplinary team, and this research focused on analyzing Bloom's taxonomy theory in the value of Domyak art education. In conducting research, the researchers need to have some assumptions that become the main basis of research (Creswell et al., 2007). Data collection was done by observation and interview based on Domyak art.

Data were collected through observation and interviews based on Domyak art. Data sources came from local figures and people who perform Domyak art. This interview method was sorted out by purposive sampling, which prioritized the main criteria to provide relevant information. In addition, direct observation was also conducted, especially when the Domyak ceremony or art was performed. This observation was done to gather information directly from the activities that became the research objectives. To supplement the data, a document review was conducted to obtain additional data, such as journal texts, books, and notes related to Domyak art. Thus, data collection can be done comprehensively to ensure the validity of the data can be obtained in this research process (Creswell et al., 2007). The analysis used taxonomic analysis, which has five important steps that must be done, namely: selecting the research domain on Domyak art, identifying a suitable substitution

framework for the analysis, finding a subset among several terms included, as in this study analyzed an ethnopedagogical perspective, looking for a larger domain, and finally creating a provisional taxonomy.

RESULT AND DISCUSSION

The Value of Domyak Art and Its Relevance to Bloom's Taxonomy Theory

Every individual has a value system built from experience, culture, religion, and other factors (Putri & Suherman, 2018). In general, this value system becomes the foundation for social interactions and influences individuals' thoughts, actions, and choices. In fact, no society can live without a value system that regulates the way of life and directs people to behaviors that are considered good or right (Prawiyogi et al., 2022). Although value is often associated with the word "good", it has a broad scope and includes devices that can be approved or disapproved. Values can be morals, ethics, norms, and rules that exist in society, such as loyalty, honesty, tolerance, or discipline (Ainash et al., 2022; Rahmawati et al., 2021). In a static society, values are usually found in the customs and traditions accepted and carried out by the community. In the context of this research, the people of Pasirangin Village, Purwakarta Regency, have a different value system from modern people living in cities. One of the heritage values preserved by the Pasirangin Village community is Domyak art.

Domyak art refers to a bean art known since 1980 and is currently known as Domyak by the community. This art originated from Pasirangin Village, Darangdan Sub-district, which has been popular since 1920 (Prawiyogi et al., 2022). Mama Nuria first created Domyak as the first generation, then continued by Bah Jumanta as the second generation, and is currently inherited by Husen as the third successor of Domyak Ritual in Purwakarta. The Domyak ritual was born from the problem of long droughts that often hit the people of Pasirangin Village, Darangdan District. Therefore, the local traditional leaders made an art ritual as a request to ask the Creator for rain. The ritual starts with a procession in the center of the village and ends in the spring (Putri & Suherman, 2018).

Domyak has an interesting origin, coming from the acronym or kirata language of the phrase "Ari Dur, Ari Rampayak". The sound "Dur" is taken from one of the musical instruments accompanying the art, the drum. At the same time, "Rampayak" means dancing. So, whenever the sound of bedug is heard, someone immediately dances. In its performances, Domyak uses various musical instruments, such as dog-dog or drum 3/4, kenong, gong, trumpet, and angklung, and is accompanied by dancers who dance along with the music. Each musical instrument has a different role; the trumpet functions as a live instrument, gong, kenong, and angklung as intermediate musical instruments, and dog-dog and drum as inanimate instruments. Interestingly, the Domyak Ritual is included as pattern three, and when combined with other entertainment, such as *debus* and *kuda lumping*, it is included in pattern two (Prawiyogi et al., 2022; Putri & Suherman, 2018). The following will describe the structure and values based on Bloom's Taxonomy Theory contained in Domyak art.

Table 1. Relevance of Bloom's Taxonomy Theory in Domyak Arts

Structure of Domyak art	Inheritance Value based on Bloom's taxonomy theory		
	Cognitive (Mindset)	Affective (Attitude)	Psychomotor (Action)
Found in all stages of the Domyak structure	Must adhere to principles in social life	<i>Sauyunan jeung sabilulungan</i>	One flow, one mission in performing Domyak art, especially in carrying out the stages of Domyak art
Found in the preparation stage of Domyak art	Must be united and work together in a positive way	<i>Sareundeuk saigel, sabobot sapihanéan</i>	This attitude is manifested in preparing dongdang, offerings, preparing musical instruments, music players, and dancers
Found in the entertainment stage of Domyak	Do not have many enemies, one enemy is the most, and a thousand friends are less	<i>akur jeung batur sakasur, sadapur, jeung sasumur</i>	Between <i>nayaga</i> (music players) and dancers in receiving the honor in Domyak art
Found in the entertainment stage of Domyak art	Don't feel the smartest, don't be jealous of others, and don't be prejudiced.	<i>Ulah aing-aingan, ulah pakia-kia, ulah pahiri-hiri</i>	In Domyak art, one should not feel the most able to play music, or dance, and not feel arrogant when they are senior, even seniority must help the young ones in playing Domyak art
Found in all stages of the Domyak structure	No human being can live alone, humans live as social beings living together with others	<i>Ka cai jadi saleuwi kadarat jadi salogak</i>	Not explaining each other between Domyak art players and always being united

Found in the stage of gending tatalu in Domyak art	Cooperate in carrying out activities that are positive and beneficial to the community	<i>Gawé bareng</i>	In playing musical instruments, dancing, in the Domyak art procession and the procession always cooperate between players
Found in the ngado'a stage in Domyak art	Before doing something must be preceded by prayer	<i>Ngado'a</i> (religious)	In Domyak art, there is a stage of ngado'a before starting other activities
Found in the preparation stage in Domyak art	Cultivate discipline and orderly rules that apply in society	<i>Tartib</i>	Music players in playing musical instruments and dancers in dance movements and preparing costumes and fashion make-up. If the Domyak art starts at 10.00, the Domyak art players must be ready at 09.00 WIB
Found in all stages of the Domyak structure	Respect elders	<i>Runtut raut sauyunan ulah rék pacéngkadan</i>	Domyak art players must respect the older players, especially the leader of Domyak art
There are all stages in the Domyak structure	Care for each other	<i>Silih asah, silih asih, silih asuh</i>	The friendship between Domyak performers is not only when they meet on stage or during the performance of Domyak art, but they also care about each other and visit each other's houses, for fear that someone is sick, or does not have rice for food. Domyak leaders must be sensitive to other players; Domyak players will not eat first before the leader invites them to; The players remind each other and care after playing a musical instrument or dancers after dancing are afraid that the property or alt music will be left behind.
Found in the preparation stage of Domyak	Maintain language because the tongue is spineless	<i>Hadé goréng ku basa</i>	Domyak leaders always pay attention to their language when telling them to prepare for Domyak
Terdapat pada tahapan hiburan Domyak	Do not be greedy in various matters	<i>Sapapait samamnis sabobot sapihanéan sakaéra sakanyeri</i>	The Domyak players always apply the principle of sharing, in terms of food if given a little in the entertainment event share equally, if given a little honorarium the same must be shared equally do not be picky want a lot yourself

Source: processed from research results

Some correlations the relationship between Blomm's Taxonomy Theory and the cognitive, affective, and psychomotor aspects of Domyak art include:

Cognitive Domain

The Cognitive Domain in Domyak art refers to the mindset of the Pasirangin Village community and the Domyak art actors in maintaining the preservation of the art. It contains behaviors that emphasize intellectual aspects, such as knowledge, understanding, and thinking skills (Bloom, 1956). The cognitive principle is a general assumption held by the community and considered true and legitimate regarding the nature of experience. Cultural themes are not always applied to every part of a culture; some of them appear in a limited context or only connect two or three domains (Alwasilah, 2009; Prawiyogi et al., 2022). Even so, Domyak performers apply inherited cognitive values such as "*lalaki mah kudu panjang langkah ulah kos awewe*", which implies that men have many steps and ways to solve a problem compared to women. There is also the inheritance of other cognitive values such as "*jelema kudu handap asor, sauyunan, silih asah, silih asih, silih asuh, runtut raut sauyunan*", which becomes the mindset of the Domyak performers in social life.

Affective Domain

The affective domain in Domyak art includes various behaviors that highlight the aspects of feelings and emotions, including interests, attitudes, appreciation, and ways of adjusting (Bloom, 1956). For example, Domyak performers and the Pasirangin community need to have affective indicators that support their success in living in society and playing Domyak. In addition, Domyak art has several attitudes passed on to the community, such as religion, *gotong royong*, discipline, and cooperation. Religious attitudes are related to beliefs and appreciation of spiritual values, while *gotong royong* shows the spirit of mutual help and support among community members (Putri & Suherman, 2018; Rahmawati et al., 2019). Discipline includes a responsible attitude and obedience to applicable rules, while cooperation shows the importance of appreciating the role of

others and joining hands to achieve common goals. All of these attitudes are vital to the sustainability of Domyak art and the life of the Pasirangin Village community as a whole.

Psychomotor Domain

The Psychomotor domain includes motor skills or movement behavior, such as playing musical instruments, dancing, drawing, and others (Bloom, 1956). Psychomotor indicators in Domyak art can be seen from the behavior and actions of the actors who are influenced by the affective domain, such as religious attitudes reflected in the implementation of prayers and *istisqa* prayers together before performing Domyak rituals. In addition, there is also a disciplined attitude in playing musical instruments during gending tatalu, which requires actors not to be careless in playing musical instruments by paying attention to the parts and the right time in playing music in Domyak art. Domyak dancers also show close cooperation with other dancers, musicians, and the audience (Prawiyogi et al., 2022; Ruas, 2020). For example, the dancers and musicians must work together to ensure the Domyak art event can run smoothly. In addition, dancers must also be friendly to the audience who give money to support the continuity of Domyak art. In this case, the Domyak performers show that the psychomotor domain in Domyak art includes motor skills and attitudes and actions that support these skills.

Pedagogical Value in Domyak Art

Pedagogical values in Domyak art are very important to be known by the wider community. This is coupled with the majority of Pasirangin villagers having a low level of formal education, so no one has documented this art. Therefore, we will explain the pedagogical values contained in Domyak art.

Educational values

Although not legally written in the law, the educational values in the indigenous community of Pasirangin Village have clear objectives. One of them is to maintain the customs and traditions passed down by the ancestors, especially in the Domyak art and in the fields of agriculture and farming, which support the survival of the community. In Domyak art, there are stages, such as praying before the ritual is performed, which educate the community about the importance of praying in daily life and starting all activities with prayer. Even so, Pasirangin villagers are not prohibited from getting the highest formal education but are still expected to master the knowledge and skills in agriculture and farming that support their lives. In fact, for some people, it is better not to attend formal education if it prevents them from mastering this knowledge (Prawiyogi et al., 2022). Formal education is seen as a means to gain knowledge and hone skills that can be a provision in finding work both inside and outside the surrounding community.

In Pasirangin Village, principles of life guide the local community, namely *sara*, *nagara*, and *mokaha*. The *sara* principle teaches that religion must be upheld by every member of the community in living their lives. At the same time, the *nagara* principle teaches that the Pasirangin Darangdan indigenous community, as part of Indonesian society, has the same rights and obligations as other communities. The *mokaha* principle teaches that customs or traditions must be properly maintained by all community members, wherever they are. To achieve the principle of *sara*, the people of Pasirangin Darangdan Village go through non-formal education, such as recitation for children and local residents, which is carried out regularly every *ba'da maghrib*. Meanwhile, to achieve the principle of *nagara*, formal education has been established by the government from PAUD to SMA level. Meanwhile, the principle of *mokaha* is taught through non-formal education that has been passed down from generation to generation, especially in the art of Domyak (Putri & Suherman, 2018). In addition to these principles, there are also educational principles that guide the Pasirangin Darangdan community, namely "*mun teu can kudu can, mung gues can teu win carl*" and "*mun teu nyaho kudu nyaho, mun geus nyaho teu win nyaho*". This means that if someone does not understand something, they must learn to understand it. But if someone can and understands something, they still have to keep learning because many other things still need to be learned.

The Role of Educators

Educators in the community of Pasirangin Village consist of individuals who have reached adulthood and have more experience in life than the learners, such as traditional leaders, elders, and the like. However, in the view of the surrounding community, the most important role of educators is parents. In addition to parents, cooperation with other parties, such as Domyak leaders and community members, is also needed in educating learners (Putri & Suherman, 2018). In Pasirangin Village, Kang Yosi is one of the educators in the community. Apart from being the last generation to inherit Domyak art, Kang Yosi is also a Darangdan Junior High School teacher. Because he is considered a model, symbol, and figure of the next generation of Domyak art, Kang Yosi's advice and suggestions are often heard by the surrounding community. He is also considered to have a good understanding of the surrounding environment as the next generation of Domyak.

Educational Tools

Educational tools used in education in the Pasirangin Darangdan Village community include habits, supervision, orders, prohibitions, punishments, and rewards. Habituation is done in Domyak art by involving

children in art activities. Children are included by their parents, and although they only play, they can learn directly about the stages of Domyak art from the Domyak actors. In Domyak art, young players must respect older players, so children are taught to respect their elders in social life. Supervision is carried out to ensure that the activities carried out do not harm learners or are not in line with existing traditions (Prawiyogi et al., 2022; Putri & Suherman, 2018). For example, supervision is carried out to ensure that Domyak art rituals are only performed in the Pasirangin Darangdan Village area and not in other areas except for entertainment. Commands can be given verbally or through actions. However, in Domyak art, there is no need for direct orders because the community independently carries out these activities. For example, when the customary chief or community leader builds something, the community voluntarily helps in the project because they need water for farming and farming.

Educational Environment

The educational environment or educational situation in Domyak is based on nature as their principle that the wise teacher is nature, and its principles are *ngarumat*, *ngarawat*, and *ngaruat*, which means maintaining, caring for and honoring nature, especially in terms of maintaining soil fertility. "*sareundeuk saigel*" which means always being together and never fighting because of different opinions, getting along well and respecting each other, cooperation, "*sauyunar*", cooperation between others, giving precedence to elders in carrying out daily activities. Domyak itself also still has the principle of maintaining traditional arts (Putri & Suherman, 2018). This can be seen from the fact that technology is not allowed to enter the Domyak stages, such as modern music (guitar, piano, drums, etc.), so they still use very traditional musical instruments as passed down by the ancestors, namely using drums, gongs, *kecrek*, *dog-dog*, *bedug* and other musical instruments which are traditional music.

Domyak art has many restrictions that Domyak artists must follow. One of the most important prohibitions is the prohibition of falling in love or loving a fellow Domyak player because this once resulted in a fight called "*awet rajet*" in Sundanese. If this prohibition is violated, the Domyak elders will give sanctions or punishments to the violator, such as dismissal from being a Domyak player or not being included in the performance for four consecutive times. In addition, Domyak players are also prohibited from playing musical instruments before the performance begins. They must wait for the *Isha* call to prayer before playing their instruments during rehearsals. This is considered important so that Domyak's art remains in the right way and follows tradition. In addition, the equipment and property of Domyak art must be complete so that the ritual of asking for rain can be successful. Therefore, the Domyak players must ensure that all the necessary equipment and properties are available before performing the ritual. In addition, discipline between players is very important and must be maintained well. This is so that the Domyak art can run smoothly and successfully. Musical instruments should not be played before the performance begins, except for practice if no performance is performed. This is also intended to keep Domyak art following tradition and the correct procedures. Lastly, it is important for Domyak players not to use this art to challenge the rain and maintain an attitude that is not arrogant and cheerful. This is important so that Domyak art can continue to be maintained and well preserved as part of the cultural heritage (Prawiyogi et al., 2022; Putri & Suherman, 2018). By complying with all these restrictions, Domyak art can continue to be preserved and maintain its authenticity.

In the Domyak art form, there is a system of rewards and punishments given to the members of the Domyak players, which is referred to as "*ganjaran*". These rewards can be in the form of prizes or sanctions, depending on the achievements or behavior of the Domyak performers. The reward given in Domyak art is in the form of a celebration if there is a Domyak player member who has achieved a certain achievement. The principle of "*sareundeuk saigel*", which is held firmly by the members of Domyak players, namely always being together, never quarreling because of different opinions, getting along well, and respecting each other, is the basis for this reward. However, on the other hand, sanctions can also be given in Domyak art if the members of the Domyak players commit an offense. These sanctions are given by the Domyak elders and can be directly felt by the offenders or even their families. The sanctions given can be in the form of warnings from the Domyak elders or related to the life of the person who violated the prohibition. To remove the sanction, the offender must admit the mistake and apologize. In addition, violators must also pray to God so that they can immediately avoid the sanctions they have received (Prawiyogi et al., 2022; Putri & Suherman, 2018). Thus, the principle of "*sareundeuk saigel*" and the reward system in Domyak become tools to maintain discipline and harmony among Domyak performers and ensure that the Domyak art tradition is maintained and preserved as part of the cultural heritage.

In general, education has an important role in human life and society (Heriyawati, 2016). This is because the subject and object of education are both humans (Koentjaraningrat, 1989). The educational process is carried out to grow and develop the potential that sustainably exists in humans. In addition, pedagogical value also plays a role in creating changes toward the progress of life (De Brito & Vieira, 2014). The main target of the pedagogical value of Domyak art is the creative potential and dynamics of human characteristics, such as the psychology of creation, taste, and *karsa*. Education is also related to culture, where the process and

outcomes of education should help the development of learners into socially, culturally, and morally responsible adults (Neustroev et al., 2018; Pheeney et al., 2015). In the context of culture, the transmission of values and beliefs passed down from previous generations is essential to maintain the continuity of the culture (Tolubekova et al., 2022). Therefore, the value of Domyak arts education is regarded as a deliberative process that aims to perpetuate the idea of a good life derived from fundamental societal beliefs concerning the nature of the world, knowledge, and values. Although these beliefs vary across societies and cultures, organizing a curriculum based on cultural values can be a solution to connect education with local wisdom.

CONCLUSION

This research found that the pedagogical values contained in Domyak art can be applied in daily life in interacting with oneself, family, and society. This research looks at how Domyak art can be maintained and preserved as a valuable local cultural asset and how innovation and creativity can be used to keep this art alive and thriving. This research can provide insights into how to preserve traditional arts and local cultural values in an increasingly modern and globalized society. Through this research, it is hoped that people can better understand and appreciate traditional arts as part of their cultural identity and continue to strive to preserve them for future generations with the educational values contained in them. This research implies the importance of preserving Domyak art as a valuable local cultural asset and keeping these educational values alive in the modern era, such as respect for elders, cooperation, discipline, and gotong royong, is very important to be passed on to the next generation as part of local cultural heritage. Therefore, the results of this study can be used as a reference for relevant parties to develop a more structured and sustainable Domyak art education and development program. In addition, this research can also increase public awareness about the importance of preserving traditional arts as part of cultural identity so that it can be passed on to the next generation.

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