



# Character Education Representation Through Visual Arts At The Tampomas Festival Banjarnegara

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## ABSTRACT

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Globalization and cultural modernization have weakened the internalization of local character values, particularly among younger generations. This condition highlights the need for contextual and participatory character education rooted in community traditions. The Tampomas Festival in Banjarnegara exemplifies a cultural event in which visual arts serve as a sociological medium, from a symbolic interactionist perspective, for representing character education values and promoting social cohesion through community social practices. These are manifested in stage decorations, costumes, procession attributes, and traditional artworks rich in symbolic meaning. This study examines the role of the visual arts in the Tampomas Festival as a sociological tool for representing values of character education. This research employs a descriptive qualitative approach. Data were collected through field observations during festival preparation and implementation, interviews with local artists, organizers, community leaders, and youth, and visual documentation, including photographs and festival archives. Data analysis involved data reduction, thematic categorization, and interpretive analysis grounded in the sociology of art and symbolic interactionism. The findings reveal that visual art elements at the Tampomas Festival function not only as aesthetic expressions but also as symbolic communication that conveys values such as cooperation, responsibility, religiosity, discipline, and appreciation of local culture. Colors, forms, and traditional motifs are collectively interpreted and contribute to shaping social meaning and cultural identity in Banjarnegara. The study concludes that visual arts within the Tampomas Festival serve as an effective medium for culture-based character education in a non-formal context while strengthening social cohesion through community participation and intergenerational collaboration.

**Keywords:** visual arts, sociology of art; tampomas festival; character education; representation.

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## I. INTRODUCTION

The development of globalization has significantly influenced the dynamics of culture and the arts in Indonesia. The rapid pace of modernization often displaces traditional values that underpin community identity, including in Banjarnegara. Within this context, visual arts play a strategic role not only as a form of aesthetic expression, but also as a medium for communicating values, a space for moral preservation, and a means of strengthening local cultural identity, thereby ensuring their continued relevance in community life.

One tangible manifestation of the close relationship between visual arts and social life in Banjarnegara can be observed in the organization of *Tampomas Festival*, an annual cultural event featuring stage decorations, bamboo ornaments, dancers' costumes, and local batik motifs as representations of character values such as mutual cooperation, religiosity,



responsibility, and appreciation for regional culture. From the perspective of the sociology of art, artistic works cannot be separated from the social conditions that give rise to them. Visual arts in *the Tampomas Festival* function as a form of social practice that embodies educational, aesthetic, and moral dimensions through visual symbols that not only enhance visual appearance but also constitute a symbolic language that shapes social interactions among community members. A review of previous studies indicates that research on visual arts in cultural festivals in other regions has largely focused on aesthetic aspects or on the preservation of tradition. In contrast, relatively few studies have examined in depth the relationship between festival visual symbols and the formation of community character values. This indicates a research gap that warrants further exploration.

In this context, the purpose of this study is to analyze the role of visual arts in *the Tampomas Festival* as a medium for representing character education values within the Banjarnegara community. The research questions addressed in this study are: (1) How do visual arts function in *Tampomas Festival* as part of the social activities of the Banjarnegara community? (2) How do visual elements in *Tampomas Festival* represent social meanings and the cultural identity of the Banjarnegara community? (3) How do visual arts in *Tampomas Festival* contribute to the internalization of character education values, particularly among the younger generation? The scope of the study is limited to the symbolic meanings of visual elements, their aesthetic functions, and the contribution of visual arts to the formation of community cultural identity amid the challenges of globalization. Accordingly, this study is expected to provide both theoretical and practical contributions to understanding the function of visual arts as a medium for local culture-based character formation in the Banjarnegara community, particularly for younger generations, as an effort to strengthen moral values, cultural identity, and social awareness in the midst of globalization and socio-cultural change.

## II. LITERATURE REVIEW

Studies in the sociology of art position artworks as integral components of social systems formed through community interaction and collaboration. (Becker, 1982) through the concept of the *art world*, explains that art is the product of collective labor involving multiple actors. At the same time, Émile Durkheim (1893) emphasizes that shared cultural activities generate mechanical solidarity, binding communities through common values and traditions. These perspectives are highly relevant to the visual arts in *Tampomas Festival*, which are produced through communal cooperation (*gotong royong*) by the people of Banjarnegara.

From a semiotic perspective, visual symbols such as *janur*, bamboo, batik motifs, and traditional colors embody cultural meanings shaped by communal experience. (Pierre Bourdieu 1984, p. 170) views signs as representations that generate social interpretation, while (M. A. K. Halliday, 1978) underscores that visual meaning is influenced by social and cultural contexts. These views resonate with Blumer's assertion that meaning emerges from social interaction among individuals (Herbert Blumer, 1969). Accordingly, these visual elements function as symbolic capital (Pierre Bourdieu, 1984) that reinforces the cultural identity of the Banjarnegara community.



Cultural festivals also serve as spaces for the reproduction of tradition and the preservation of local identity. As noted in cultural studies and regional government reports, festivals such as *the Tampomas Festival* function not merely as entertainment but also as mechanisms for maintaining values, rituals, and collective memory. Creative activities that involve younger generations position the festival as an effective medium for character education. (Thomas Lickona 1991, pp. 20-21) emphasizes that character formation occurs most effectively through direct experience and active engagement in meaningful social practices. In the context of visual art activities at the *Tampomas Festival*, the processes of creating decorations, costumes, and visual ornaments function not only as aesthetic activities but also as means for internalizing character education values such as discipline, responsibility, cooperation, and appreciation for local culture.

Overall, existing research on character education has predominantly focused on formal educational contexts within schools, emphasizing pedagogical strategies and value habituation, while non-formal educational spaces grounded in local culture have received comparatively limited scholarly attention. Similarly, studies of visual arts in cultural festivals generally prioritize aesthetic, symbolic, and cultural identity aspects, without examining in depth the educational function of visual arts in character formation. Moreover, the involvement of younger generations in the creative processes of festival visual arts, such as the production of decorations, costumes, and visual ornaments, has rarely been analyzed as a form of social experience that contributes to the internalization of character education values. This gap underscores the need for research on the role of the visual arts in *the Tampomas Festival* as a medium for character education grounded in social experience within Banjarnegara's local cultural context.

### III. METHOD

This study employs a qualitative research approach to examine the role of visual arts in *Tampomas Festival* as a form of social activity, a representation of cultural identity, and a medium for the internalization of character education values within the Banjarnegara community. The research begins with the identification of the topic, grounded in the phenomenon of visual arts participation in local cultural festivals, particularly in the creation of decorations, costumes, and visual ornaments that actively engage community members and younger generations. The data collection process involved three primary methods: observation of the festival's stages, in-depth interviews with key stakeholders (artists, organizers, community leaders, and active youth), and documentation via photographic and video archives. The collected data are then analyzed thematically through processes of data reduction, categorization, and interpretation by relating field findings to theories of the sociology of art, visual semiotics, and character education. This analysis aims to reveal the symbolic meanings of visual elements, the social processes embedded in visual art practices, and their contribution to the formation of character values such as cooperation, responsibility, and respect for local culture. The research findings provide an in-depth description of the visual arts' functions in the *Tampomas Festival*, synthesized into conclusions regarding their role as a medium for character education. This role is grounded in social experiences within



Banjarnegara's local cultural context. Triangulation of sources, methods, and documentation ensures data validity.

#### IV. RESULTS AND DISCUSSION

To understand how visual arts in the Tampomas Festival represent character education values, **we present** results from observations, interviews, and documentation, **and subsequently analyze** them through the sociology of art and studies of visual symbolism. This discussion elaborates on the relationship between community creative practices, the symbolic meanings of visual elements, and their contribution to the character formation of the younger generation in Banjarnegara.

##### 4.1 Visual Art Practices in Tampomas Festival as Social Activities that Strengthen Community Integration and Solidarity

Table 1 summarizes visual art practices at the Tampomas Festival as social activities that reinforce community integration and solidarity. It illustrates the relationships among visual art forms, the social actors involved, the social values generated, and the theoretical foundations of the sociology of art.

**Table 1. Visual Art Practices in *Tampomas Festival* as Social Activities**

Social Aspect	Visual Art Practices in <i>Tampomas Festival</i>	Actors Involved	Social Meaning / Values	Theoretical Foundation
Mutual cooperation ( <i>gotong royong</i> )	Collective creation of stage decorations, bamboo installations, and <i>janur</i> arrangements	Village residents, local artists, youth	Togetherness and collective responsibility	Sociology of art; cultural <i>gotong royong</i>
Social solidarity	Collective work in the preparation and implementation of the festival's visual elements	Cross-group community members	Sense of belonging and social cohesion	Durkheim (1912) – mechanical solidarity
Division of roles	Allocation of tasks in the production of costumes, parade props, and visual arrangements	Organizing committee, craftsmen, artists, youth	Discipline, cooperation, and responsibility	Becker (1982) – <i>art world</i>



Intergenerational and professional integration	Collaboration among local artists, youth organizations, community leaders, and MSME actors	Multiple age groups and professions	Unity and social interdependence	Durkheim (1912) – social solidarity
Cultural reproduction ( <i>habitus</i> )	Involvement of younger generations in creative processes based on local traditions	Older and younger generations	Internalization of cultural and character values	Bourdieu (1984) – <i>habitus</i>

Visual art practices at the *Tampomas Festival* are not merely creative activities that produce visual forms, but rather social phenomena that reflect the relationships, values, and cultural structures of the Banjarnegara community. From the perspective of the sociology of art, every artistic activity within this festival constitutes part of a social process involving interaction, negotiation of meaning, and the formation of collective identity.

Azizah et al. (2021) explain that artistic practices and cultural rituals operate within social networks that unite various actors with distinct roles. Mutual cooperation, collective work, and the distribution of roles serve as the fundamental foundations for the success of cultural performances. Artistic activities serve as spaces of social interaction that cultivate togetherness and strengthen the community's cultural structure.

During the festival preparation stage, community members produce various visual elements, including stage decorations, bamboo installations, janur arrangements, dancers' costumes, and procession props. These activities serve as social arenas where community members build intensive interaction networks. In the sociology of art, such processes can be understood as an *art world*, as proposed by Becker (1982), referring to a "world of art" formed through the cooperation of diverse social actors interconnected in the production of artworks. Community involvement in these creative processes aligns with the findings of (Rika Safitri Nur Azizah Nuriah Muyassaroh Anisa Amalia Maisaroh Melina Nur Hafida Laila Inayah, 2021), in which the making of ornaments, ritual preparations, and inter-community collaboration constitute integral aspects of cultural preservation as well as media for character formation through tangible activities within the social environment. Accordingly, visual arts in the festival are not the products of individual creation alone, but rather





the outcomes of collective labor within a community. Figures 1 and 2 document the preparation process and communal cooperation among residents.



**Figure 1.** *Tampomas Festival 2025: Cultural and Nature Tourism of Banjarnegara during the Eid Holiday*

Source: *Pikiran Rakyat Jabar*



**Figure 2.** *Community Mutual Cooperation in the Creation of Visual Art Decorations and Ornaments in Tampomas Festival, Banjarnegara*

Source: Documentation of *Tampomas Festival Activities*, Banjarnegara (2025)

Furthermore, cross-generational and cross-professional collaboration illustrates how the visual arts function as a mechanism of social integration. The involvement of local artists, youth organizations (*karang taruna*), artisans, community leaders, and micro, small, and medium enterprises (MSMEs) demonstrates the existence of interdependent social networks. This condition is closely related to the concept of mechanical solidarity (Émile Durkheim, 1912), namely a form of social cohesion that arises from shared values, traditions, and communal experiences that bind a community together. Within the festival context, visual arts serve as a medium that reactivates solidarity through activities that require collective coordination and shared responsibility.

From the perspective of the sociology of art, these collective practices also function as processes of cultural reproduction. The involvement of younger generations in the creation of ornaments and decorations is not merely a transfer of artistic skills, but also a process of internalizing local cultural values. **The analysis aligns** with Pierre Bourdieu's (1984) concept of habitus, where everyday social practices transmit habits, values, and patterns of action. Through active participation, younger generations develop an artistic *habitus* grounded in local traditions. Moreover, collectively produced visual arts create a shared cultural space. This space is not only physical, such as the festival venue, but also symbolic, encompassing values of togetherness, local aesthetics, and the cultural identity of Banjarnegara. From a sociological perspective, such symbolic spaces serve as arenas where communities negotiate collective identity and strengthen their sense of belonging to their own culture. Visual arts, therefore, play a crucial role in fostering cultural awareness and reinforcing the position of local culture amid social change.

Overall, the visual arts in the Tampomas Festival demonstrate that **visual works remain inextricably linked** to the social structures that produce them. They are the outcomes of social



interaction, reflections of communal values, and cultural practices that sustain the continuity of Banjarnegara's community identity across generations.

#### 4.2 Social Meaning and Cultural Identity through Visual Symbols in Tampomas Festival

Each visual element in *Tampomas Festival* functions not only as an aesthetic artifact, but also as part of a social system that shapes and reproduces the cultural identity of the Banjarnegara community. The relationship between social practices, visual symbols, and character education values embedded in *the Tampomas Festival* can be summarized as presented in Table 2.

**Table 2. Social Meanings, Visual Symbols, and Character Education Values in Tampomas Festival**

Socio-Cultural Aspect	Forms of Practice in the Festival	Visual Symbols Employed	Social Meaning and Cultural Identity	Character Education Values
Mutual cooperation ( <i>gotong royong</i> )	Collective community work in producing decorations, costumes, and stage properties	Bamboo, <i>janur</i> , natural ornaments	Represents social solidarity, togetherness, and a harmonious relationship with nature as a core identity of the Banjarnegara community	Cooperation, responsibility, social care
Social solidarity	Cross-generational and cross-group involvement in festival preparation and implementation	Traditional colors (red, green, gold)	Strengthens a sense of belonging, social unity, and community cohesion	Empathy, tolerance, togetherness
Cultural identity	Use of local batik motifs in costumes and decorations	Banjarnegara batik motifs	Representation of social memory, local history, and cultural cosmology transmitted across generations	Appreciation of local culture, self-identity
Cultural transmission	Transmission of visual and symbolic knowledge to younger generations	Traditional decorative forms, local iconography	Mechanisms of social reproduction and the sustainability of cultural traditions	Discipline, cultural awareness, continuity of values
Cultural adaptation	Integration of traditional and modern elements in parade costumes	Visual hybridity in costumes and stage design	A dynamic cultural identity that is adaptive to social change	Creativity, openness, innovation
Character education	Active participation of younger generations in festival art activities	Stage visuals, costumes, artistic performativity	Art as a medium for internalizing moral and social values through aesthetic experience	Discipline, responsibility, respect for diversity



Within the sociology of art, visual symbols are understood as products of social interaction and as media that carry cultural values, historical narratives, and collective meanings of a community. Local batik motifs applied to costumes and stage decorations, for instance, are not merely visual ornaments but cultural symbols that contain social memory. They embody narratives of cosmology, local history, and moral values that have long existed within the community. From the perspective of symbolic interactionism, Herbert Blumer (1969) asserts that “human beings act toward things based on the meanings that the things have for them.” The value of batik motifs stems not only from their formal appearance but also from the cultural meanings that social experiences attach to them. From Pierre Bourdieu’s (1984) perspective, such visual elements function as symbolic capital, serving as sources of meaning that legitimize group identity and strengthen the cultural position of the Banjarnegara community within the social arena.

The local cultural context fundamentally shapes the interpretation of these symbols. (Koentjaraningrat, 2009) emphasizes that culture consists of systems of symbols, ideas, and actions transmitted through learning processes within society. Each visual symbol in the festival serves more than a mere aesthetic purpose; it is a vital component of an enduring, constantly evolving cultural system. Batik motifs, color schemes, and specific decorative forms are the outcomes of cultural knowledge transmitted across generations, aligning with Koentjaraningrat’s view that culture shapes how people interpret the world and act within it. (Soerjono Soekanto, 2012) further explains that the continuity of a society depends on how values and norms are instilled and transmitted through repetitive social activities. Through the creation and use of these symbols, the Banjarnegara community transmits values, morality, and cultural identity to younger generations. In other words, visual symbols become part of a mechanism of social reproduction, as described by Soerjono Soekanto (2012), through which traditions are sustained via cultural socialization embedded in festival activities.

A semiotic approach (Pierre Bourdieu, 1984) helps explain how each visual element operates as a sign (representamen) that refers to particular cultural objects and generates social interpretation. However, from a sociological perspective on art, such interpretations do not emerge individually but are shaped by collective community experience. For example, bamboo used as a structural material for stage decorations is not merely an inexpensive, easily accessible material, but also serves as a social symbol of simplicity, resilience, and the harmonious relationship between the community and the natural environment. This meaning becomes part of the community’s *habitus*, as discussed by Pierre Bourdieu (1984), namely a system of values and dispositions formed through lived experience. An article by Rahakbauw (2025) also emphasizes that traditional arts “build bridges of understanding across ethnicities and generations,” indicating that visual interpretation arises not only from aesthetics but from intergroup social relationships manifested through shared cultural practices.

Within the framework of symbolic interactionism, long-term social interaction creates, negotiates, and transmits these meanings. The Banjarnegara community understands the meanings of batik, bamboo, and colors such as red, gold, green, and blue not because of their physical properties, but due to socially constructed meanings developed through cultural





habits and ritual practices. When community members encounter curved *janur* ornaments, they immediately associate them with purity, harmony, and prayers for safety, meanings that have been socially constructed and maintained through cultural rituals. From the perspective of social semiotics (M. A. K. Halliday, 1978), this occurs because each sign derives its meaning from the relationship between text and its social context; thus, visual symbols within the festival function as media for transmitting sociocultural values.

Moreover, costume design in community processions demonstrates a dynamic interaction between tradition and modernity. From a sociological perspective on art, this illustrates that visual art is not a static entity but an arena for negotiating cultural identity. The community integrates traditional elements with contemporary creativity as a form of cultural adaptation to maintain relevance in the modern era. Traditional dance costumes integrated with new elements, as illustrated in Figure 2, demonstrate how visual arts represent a dynamic local identity. As emphasized by M. A. K. Halliday (1978), semiotic systems are open and continuously evolving alongside social change; therefore, the visual hybridity evident in the festival represents a natural and productive form of cultural evolution. Multicultural studies by Rahakbauw (2025) similarly note that traditional arts are capable of “adapting to social dynamics without losing their inherent noble values,” suggesting that visual changes in the festival reflect the resilience of culture amid modernity.

In *Character Education through Regional Dance Arts* (Siti Supeni, Setyasih Harini; Inggis Mialiawati, 2021) explain that regional arts essentially function as media for internalizing values and cultural identity that continuously adapt to changing times. They emphasize that artistic expressions, including costumes, movements, and other visual symbols, embody values of character education, such as creativity, discipline, respect for tradition, and adaptability to social change. Paraphrasing this perspective, visual transformation in art is not merely an aesthetic variation but a cultural strategy to ensure the sustainability of tradition while providing space for innovation by younger generations. Thus, costume hybridity in the festival signifies not only stylistic change, but also a process of collective character formation rooted in local wisdom.



**Figure 3.** Tampomas Embeg Festival and Lengger Dance Performance  
Source: *Intipseleb*



**Figure 4.** Lengger Dance Performance within the Series of *Tampomas Festival*, Banjarnegara  
Source: Documentation of the *Tampomas Festival* Organizing Committee, Banjarnegara (2025)



Throughout these visual symbols, *Tampomas Festival* serves as both a social and cultural space where the community affirms its collective identity. The festival serves not merely as entertainment but also as a medium for cultivating cultural awareness that reinforces moral values, social solidarity, and the continuity of tradition. (Koentjaraningrat, 2009) conceptualizes culture as a guiding framework that shapes patterns of thinking, feeling, and acting. Accordingly, this perspective further emphasizes that all visual elements within the festival operate as social instruments that sustain the continuity of tradition. Visual arts within this festival, therefore, play a significant role as social instruments in maintaining and transforming the identity of the Banjarnegara community across generations.

The utilization of regional arts within the context of cultural education demonstrates that artistic works and activities can function as effective media for character formation through aesthetic experience and social participation. Through involvement in the festival, community members are not merely spectators but actively engage in processes of internalizing values such as cooperation, empathy, respect for diversity, and social responsibility (Siti Supeni, Setyasih Harini, and Inggis Mialiawati, 2021). In the context of *the Tampomas Festival*, the visual presence of art, manifested through costumes, decorations, iconography, and performative expressions, serves to sustain these character values. These values are subsequently transmitted from one generation to the next through continuously renewed cultural practices.

Thus, the visual arts within this festival play a crucial role as social instruments in both preserving and transforming the identity of the Banjarnegara community. Art not only ensures the continuity of tradition but also constitutes a space for character formation that aligns with Koentjaraningrat's (2009) conception of culture and the principles of culture-based character education articulated by Siti Supeni, Setyasih Harini, and Inggis Mialiawati (2021).

#### **4.3 Aesthetic Contributions and Collective Visual Art Activities to Character Education in the Banjarnegara Community**

Visual arts at the *Tampomas Festival* make a substantial contribution to character formation within the community, particularly among younger generations, as artistic activities at the festival take place as social practices. Collective visual art activities, visual aesthetics, and character education values embodied in *the Tampomas Festival* can be systematically summarized as presented in Table 3.

**Table 3. Aesthetic Contributions and Collective Visual Art Activities to Character Education in Tampomas Festival**

Aspect of Visual Art Activity	Forms of Activities within the Festival	Aesthetic / Visual Elements	Social Meaning (Sociology of Art)	Character Education Values Developed
Mutual Cooperation (Gotong Royong)	Collaborative work in decorating the stage and creating visual decorations and properties	Bamboo, palm leaves, traditional ornaments	Collective practice as an <i>art world</i> that reinforces social relations and a sense of communal belonging	Cooperation, responsibility, social awareness
Social Solidarity	Cross-generational and cross-role involvement (artists, youth, community members)	Stage arrangement and collective visual composition	Mechanical solidarity based on shared values and collective cultural goals	Empathy, togetherness, tolerance
Discipline and Responsibility	Task distribution, adherence to rehearsal and preparation schedules	Stage structure, costumes, visual properties	Internalization of social norms through repetitive cultural practices	Discipline, commitment, responsibility
Agrarian Cultural Aesthetics	Stage arrangement based on natural materials	Bamboo, local flowers, natural color palettes	Representation of harmonious relationships between humans and nature	Simplicity, environmental awareness
Cultural Socialization	Involvement of younger generations in artistic production	Local motifs, traditional symbols	Transmission of cultural values across generations	Appreciation of local culture
Internalization of Moral Values	Repetitive interaction with cultural visual symbols	Traditional colors, symbolic ornaments	Formation of <i>habitus</i> through repeated social and cultural experiences	Morality, social ethics
Spirituality and Religiosity	Collective prayers and traditional rituals	Ritual symbols and sacred visual arrangements	Strengthening of social control based on spiritual values	Religiosity, ethical awareness
Identity and Cultural Pride	Artistic performances and festival visual displays	Local costumes and iconography	Art as a medium of communal identity communication	Nationalism, cultural pride



From the perspective of the sociology of art, visual works and creative activities are not merely aesthetic objects, but integral parts of social processes that shape values, identities, and relationships among community members. The involvement of younger generations in creating decorations, performing dances, or preparing costumes is not simply an artistic endeavor, but constitutes a socialization arena for sociocultural values. Through these processes, participants learn discipline, responsibility, cooperation, and respect for differentiated roles within a group. What Thomas Lickona (1991) describes as character formation through action, repetition, and example can, in the sociology of art context, be understood as a process of value internalization through social interaction within the festival's *art world*.

Within the framework of social systems theory (Talcott Parsons, 1951), it is emphasized that a society can endure only if values and norms are continuously transmitted and internalized through sustained processes of socialization. This perspective illustrates that creative activities at the festival are not solely aesthetic, but also serve as mechanisms of socialization that ensure the continuity and intergenerational transmission of the cultural values of the Banjarnegara community.

In line with this view, Widodo (2022) demonstrates that cultural activities, such as festivals, provide direct experiences for community members, especially younger generations, to internalize local values through active participation, allowing character to be formed not through verbal instruction but through lived, meaningful social experience. Stage arrangements and decorative elements utilizing bamboo, *janur*, local flowers, and traditional ornaments reflect the aesthetics of an agrarian society closely connected to nature. From a sociological perspective, however, these visual elements also serve as media that structure social experience. The values of balance, simplicity, and harmony embedded within them shape how the community understands its relationship with nature and culture. In this sense, the visual arts in the festival function as social pedagogical tools that instill the life philosophy of the Banjarnegara community. Consistent with this argument, Talcott Parsons (1951) asserts that cultural systems provide value frameworks that guide social action. Accordingly, visual symbols in the festival operate as normative guides that help community members interpret the meaning of actions and social relationships within the community.

Visual symbols further reinforce the internalization of values. Traditional colors, local motifs, and ornamental forms are not merely decorations but social symbols that convey moral values. When younger generations repeatedly interact with, create, or perform these symbols, they gradually absorb the values embedded within them. This process aligns with Pierre Bourdieu's (1984) concept of *habitus*, which refers to the formation of dispositions, ways of thinking, and cultural values through repeated social experiences. Documentation of the festival atmosphere, which visualizes these spaces of value internalization, can be seen in Figures 5 and 6.





**Figure 5.** *Tampomas Festival Stage Design*  
Source: Pinteres <https://pin.it/9XUKqBIEW>



**Figure 6.** *Tampomas Festival 2025: The Experience of Extreme Tourism and Culinary Attractions during the Eid Holiday in Banjarnegara*

Within the framework of character education, the festival functions as a non-formal educational arena that instills noble values in the community, particularly among younger generations. The collective participation of various social elements reflects the strong value of *gotong royong* (mutual cooperation). Émile Durkheim's (1912) concept of mechanical solidarity **explains** how shared values and common goals **build** social cohesion within the festival. The active involvement of participants and organizing committees further underscores the importance of responsibility and discipline, as evidenced by their commitment to ensuring the smooth implementation of the event, adherence to regulations, and consistent fulfillment of assigned roles, thereby contributing to the internalization of social norms.

Moreover, the festival fosters nationalism and a sense of attachment to local culture through the presentation of traditional symbols and historical narratives, thereby strengthening collective awareness that culture constitutes an identity that must be preserved and transmitted across generations. The inclusion of prayer rituals and customary ceremonies further reinforces religious and spiritual values as the moral foundation of the community, functioning as mechanisms of social control that shape ethical conduct and collective spiritual awareness. These values converge into a character formation process that unfolds organically through lived cultural experiences within the community. **Yuniar (2021) aligns with these findings**, stating that Pancasila-based artworks aim to 'prioritize religious values, diversity, and pluralism as moral guidelines in everyday life. These values are reflected in the festival's rituals and cultural symbols, underscoring art's role as a medium for shaping social ethics.

From a sociological perspective, the aesthetic qualities of the stage and decorations are not the products of individual effort but rather collective creations that unite diverse social groups. These collaborative activities represent a tangible manifestation of *gotong royong*, which underpins social solidarity in Javanese society. Through creative practices such as decorating the stage, arranging ornaments, and preparing visual properties, the Banjarnegara community implicitly learns about responsibility, discipline, and cooperation. These values are consistent with culture-based character education, which emphasizes moral learning through social experience (Thomas Lickona, 1991).





Furthermore, the festival provides a space for the community to express identity and cultivate cultural pride. Visual arts serve as a medium of social communication, conveying cultural narratives that are accessible to all members of the community, from children to adults. Visual arts are thus understood not solely in terms of aesthetic value, but as effective social instruments for character education and the transmission of local culture. Accordingly, from a sociological perspective, *the Tampomas Festival* exemplifies how visual arts can function as a social force that shapes character, strengthens communal identity, and sustains the continuity of cultural values within the Banjarnegara community.

## V. CONCLUSION

Visual arts in the Tampomas Festival function as both aesthetic expressions and strategic social practices. These practices strengthen social integration, shape cultural identity, and instill values of character education within the Banjarnegara community. Visual art practices, manifested through the creation of decorations, stage arrangements, costume design, and visual performances, have been shown to constitute spaces of social interaction that involve diverse segments of society. Cross-generational and multi-role participation demonstrates that the visual arts serve as a medium for social bonding. Such involvement activates values of *gotong royong* (mutual cooperation), solidarity, and a shared sense of cultural belonging, ultimately reinforcing community cohesion.

The findings further indicate that the visual symbols present in *Tampomas Festival*, such as local batik motifs, the use of bamboo and *janur*, traditional color schemes, and ritual iconography, embody social meanings and cultural identities formed through collective community experiences. Rather than interpreting these symbols individually, the community understands them as representations of social memory, local history, and moral values passed down across generations. Accordingly, visual arts within the festival function as symbolic capital that affirms Banjarnegara's cultural identity while simultaneously serving as a medium of cultural reproduction that sustains tradition amid social dynamics and modernity.

Moreover, the study confirms that stage aesthetics and collective visual art activities in *Tampomas Festival* make a tangible contribution to character education, particularly for younger generations. Active involvement in creative processes enables the internalization of values through direct experience rather than through normative instruction alone. Values such as discipline, responsibility, cooperation, empathy, tolerance, religiosity, and respect for diversity and local culture are formed organically through repeated social practices. In this context, visual arts serve as an effective form of non-formal education, cultivating moral and social values through interaction, exemplification, and cultural participation.

Therefore, the Tampomas Festival serves as both a cultural and pedagogical space, integrating aesthetics, social interaction, and character education. Visual arts not only sustain tradition but also actively contribute to shaping a collective identity that is adaptive to contemporary change without losing its local values. These findings affirm the position of the visual arts as a social



force capable of bridging cultural preservation, identity formation, and the sustainable strengthening of character within the Banjarnegara community.

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