

Revitalizing Gambang Semarang in Education: A Triple Helix Strategy for Strengthening the Creative Economy within the SDGs Framework

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Abstract:

This study examines the integration of Gambang Semarang, a traditional musical heritage of Central Java, into cultural arts education to support cultural preservation and creative economy empowerment. The research addresses the urgency of sustaining cultural traditions in the era of globalization while aligning with the Sustainable Development Goals, particularly Goal 4 (quality education) and Goal 8 (decent work and economic growth). Using a descriptive qualitative approach with a case study design, the study involved Semarang City students, teachers, principals, artists, and creative economy practitioners. Data were collected through observation, interviews, surveys, and documentation, and analyzed using Miles and Huberman's interactive model. The findings show that integrating Gambang Semarang enhances students' cultural appreciation, strengthens local identity, and creates opportunities for creative entrepreneurship through performances, digital content, and community engagement. Supporting factors include teacher and student enthusiasm, active art communities, and policy support, while limitations involve a lack of instruments, teaching modules, and teacher expertise. This study highlights the relevance of the Triple Helix model linking education, cultural communities, and government in developing sustainable education and creative economy ecosystems. It offers a replicable model for other regions, demonstrating how traditional arts can function as educational resources and drivers of creative economic growth.

Keywords: Creative Economy; Gambang Semarang; Education; SDGs; Triple Helix

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INTRODUCTION

The creative economy has become one of the main drivers of sustainable development worldwide, including Indonesia, a country rich in cultural resources. Leveraging cultural heritage as the basis for innovation contributes to cultural preservation, generates new employment opportunities, improves community welfare, and fosters regional economic growth. [1], [2]. Traditional music, as part of the performing arts, holds substantial potential to be developed as a component of the creative industry due to its aesthetic, social, and economic values. [3]. In this context, *Gambang Semarang*, a traditional music form from Central Java, serves as a strategic cultural asset for advancing the *Sustainable Development Goals* (SDGs), particularly Goal 4 (quality education) and Goal 8 (decent work and economic growth) [4].

Formal education is crucial in sustaining cultural continuity while cultivating students' creative skills. Studies reveal that integrating local cultural arts into school curricula enhances students' cultural appreciation, creativity, and adaptive thinking skills. [5], [6]. *Gambang Semarang*, in this regard, functions not only as a form of artistic expression but also as an educational instrument that fosters students' engagement with local identity. [7], [8]. Research by Raharjo [9], [10] Demonstrates that traditional music learning strengthens cultural identity through symbolic interaction, while other studies highlight the role of art communities in ensuring cultural sustainability amidst globalization [7], [11]. Hence, cultural arts education based on *Gambang Semarang* may serve as a strategic medium to bridge cultural preservation and advance the creative economy.

Nevertheless, specific research gaps remain unaddressed. Most previous studies have emphasized cultural preservation or pedagogical innovation in arts education, but have not examined the direct integration of *Gambang Semarang* into formal curricula within the creative economy and the SDGs framework. For example, Problem-Based Learning (PBL) has been proven effective in enhancing student creativity in arts education. However, it is not directly linked to entrepreneurial or creative economy aspects [12], [13]. This study fills that gap by examining how *Gambang Semarang* integration in cultural arts education can function as a dual pathway for cultural preservation and creative economy empowerment, particularly in the school context [14].

Theoretically, this research adopts the Triple Helix model, which emphasizes collaboration among educational institutions, art communities, and government bodies in driving innovation and sustainable development. [15]. This framework is relevant for analyzing how cross-sectoral collaboration generates local culture-based educational innovations that contribute to developing a creative economy. Recent studies demonstrate that when applied to arts and education, the Triple Helix model enhances innovation capacity, improves teaching quality, and expands creative networks. [16], [17]. Thus, integrating *Gambang Semarang* into formal education is a cultural strategy and part of a sustainable creative ecosystem.

Based on these considerations, this study aims to: (1) analyze the forms of *Gambang Semarang* integration in cultural arts education at schools; (2) identify supporting and inhibiting factors in its implementation; and (3) examine its contribution to strengthening the creative economy and achieving the SDGs. The novelty of this research lies in its integrative approach that links local cultural arts with formal education, the Triple Helix model, and global development agendas. Consequently, this article offers a conceptual model of local culture-based learning relevant to education and contributes significantly to local creative economy development.

LITERATURE REVIEW

Integration of Local Arts and Culture in School Curricula

Recent studies emphasize the importance of incorporating local cultural elements into school curricula to preserve cultural identity while fostering student creativity and critical thinking. A study on cultural arts management curriculum design, teacher training, and cultural diversity integration demonstrates its contribution to students' creative intelligence and their responsibility to preserve local wisdom. [18]. Similarly, research on integrating local arts and culture in

elementary education highlights its benefits in enhancing students' cultural understanding and creative capacity (RISOMA Journal, 2023).

The Triple Helix Framework in the Creative Economy

The Triple Helix model, which describes the synergy between academia, industry (or creative communities), and government, has been widely applied as a framework for fostering innovation and creative economy development. This model encourages the formation of hybrid institutions such as science parks and technology transfer offices that bridge research, production, and policy-making. [15]. In Indonesia, the Triple Helix has been adopted in various contexts to support creative economy development, emphasizing collaboration between higher education, local industries, and government as a foundation for strengthening creative talent and innovation. [19], [20].

Applications of the Triple Helix in Local Creative Industries

Case studies from Indonesia demonstrate that the Triple Helix approach effectively drives local creative industries. For instance, research on batik in Lumajang shows that collaboration among schools, local artisans, and government agencies contributes to cultural preservation, production capacity, and market expansion. Similar applications highlight how the model facilitates job creation, added value, and regional economic growth in creative sectors [19], [21]. These findings underscore the model's relevance in strengthening arts-based educational ecosystems.

Expanding the Helix Models: Quadruple and Quintuple Helix

Scholars propose extending the Triple Helix into Quadruple and Quintuple Helix models to address the complexity of contemporary challenges in creative economy development. The Quadruple Helix adds civil society and media as crucial actors, while the Quintuple Helix incorporates the natural environment as a key component of knowledge-based innovation ecosystems [22]–[24]. These extended frameworks enrich the traditional Triple Helix model by acknowledging the role of social, environmental, and communication dynamics in sustaining innovation.

Summary of Literature Review

Theme	Key Findings
Integration of local culture in curricula	Enhances students' creativity and cultural appreciation.
Triple Helix model	Strengthens collaboration across education, creative industries, and government.
Local applications	Demonstrates positive impacts on cultural sustainability and creative economy growth.
Extended Helix models	Incorporate civil society, media, and environment to address broader challenges.

Relevance to This Study

This review underscores the suitability of applying the Triple Helix framework to integrating Gombang Semarang into school-based cultural arts learning. The framework provides a strong analytical lens to examine how schools (academia), local art communities (creative industry), and government collaborate to create a sustainable creative ecosystem. Additionally, it opens the possibility of adopting Penta or Quintuple Helix perspectives by including civil society and environmental considerations, thereby ensuring broader social and developmental impacts.

METHODS

This study employed a descriptive qualitative approach to gain an in-depth understanding of the integration of Gambang Semarang into cultural arts education in schools. A qualitative approach was chosen because it allows the researcher to capture complex social realities through direct interaction with research subjects and to obtain rich, contextual data. [25], [26]. In cultural arts education, qualitative methods are considered appropriate for holistically exploring the experiences of students, teachers, and artists. [27], [28].

Research Type and Strategy

The research applied a case study strategy, focusing on schools in Semarang City that have implemented or have the potential to implement Gambang Semarang learning. The case study design enables an in-depth exploration of the specific phenomenon of curriculum integration and its practical implementation in schools. [29].

Research Subjects

The subjects of this study included students, cultural arts teachers, school principals, Gambang Semarang artists, and creative economy practitioners. A purposive sampling technique was used to select informants directly involved in cultural arts education and creative economy activities. This sampling method aligns with the qualitative principle of selecting participants based on their relevance to the studied phenomenon. [30].

Sources and Types of Data

This research utilized both primary and secondary data. Primary data were obtained from in-depth interviews, participatory observations, surveys, and documentation of teaching activities. Secondary data came from academic literature on the creative economy, Triple Helix, and cultural arts education. Combining these data sources strengthened the study's validity through triangulation. [31].

Data Collection Techniques and Instruments

Data collection was carried out through:

1. Participatory observation of Gambang Semarang teaching practices.
2. In-depth interviews with students, teachers, principals, artists, and creative economy actors.
3. Surveys to assess students' knowledge and perceptions of Gambang Semarang.
4. Documentation review of curricula, teaching modules, and cultural activities.

The research instruments included semi-structured interview guides, survey questionnaires, and observation sheets developed based on the research objectives. [3], [16].

Inclusion and Exclusion Criteria

The inclusion criteria covered schools with existing cultural arts programs, particularly those that taught or planned to teach Gambang Semarang. Participants included individuals directly engaged in the cultural arts learning process. Exclusion criteria included schools or individuals without direct involvement in cultural arts activities.

Data Analysis

The collected data were analyzed using the interactive qualitative model by Miles and Huberman, which includes data reduction, data display, and conclusion drawing/verification. [32], [33]. To ensure credibility, methodological triangulation was applied by comparing observations,

interviews, and documentation findings. [34]. This process enabled the emergence of key themes regarding Gambang Semarang integration, student creativity, and creative economy contributions.

Validity and Reliability

Data validity was maintained through source triangulation, member checking with participants, and expert discussions with cultural arts education specialists. Reliability was reinforced by systematically documenting all research processes, ensuring transparency and enabling replication by other researchers. [35], [36].

Through this methodological approach, the study provides a comprehensive depiction of the integration of Gambang Semarang in formal education and its implications for strengthening a local wisdom-based creative economy.

RESULTS AND DISCUSSION

Forms of Gambang Semarang Integration in Cultural Arts Education

Observations and interviews revealed that several schools in Semarang City have begun integrating Gambang Semarang into cultural arts education. This integration occurs through local content curricula, extracurricular activities, and collaborative projects between schools and art communities. Teachers use Gambang Semarang instruments as practice media and cultural learning material. This practice aligns with prior findings that traditional arts can be adequate learning resources to enhance students' cultural appreciation. [6], [37].

Student Participation and Perceptions

Survey results indicate that students' understanding of local cultural values improved after participating in Gambang Semarang-based learning. Most students expressed that playing traditional music fostered pride in their cultural identity. Furthermore, they began recognizing its potential within the creative economy through performances, digital content creation, and arts-based entrepreneurship. These findings are consistent with research emphasizing arts education's role in nurturing youth creativity and entrepreneurial skills. [5], [14].

Roles of Teachers, Artists, and School Principals

Teachers are facilitators, bridging the curriculum with traditional music practices, while Gambang Semarang artists provide training and performances. School principals support integration by facilitating extracurricular programs and external collaborations. These dynamics align with the Triple Helix model, which underscores the importance of cross-sectoral synergy in developing sustainable creative ecosystems. [15], [38].

Supporting Factors

Key factors supporting the integration include: (1) the presence of active Gambang Semarang art communities; (2) teacher and student enthusiasm; (3) government policies promoting cultural preservation; and (4) the cultural uniqueness of Gambang Semarang itself. These findings reinforce earlier studies highlighting institutional support and community participation as essential for successful culture-based education. [10], [17].

Inhibiting Factors

Challenges include limited teachers with expertise in Gambang Semarang, insufficient school instruments, and the absence of standardized teaching modules. Additionally, time allocation within an already dense curriculum poses constraints. Such limitations echo other studies' findings that show resource shortages as significant barriers to cultural arts integration in formal education. [28], [39].

Impact on the Creative Economy

Student engagement in Gambang Semarang-based activities created opportunities for creative economy development, such as school-based music groups, performances at community events, and digital content production. Local artists also viewed this integration as an opportunity for regeneration and market expansion. This aligns with research highlighting the role of traditional arts as catalysts for building local creative economies. [3], [40].

Contribution to SDGs

The integration of Gambang Semarang was found to directly contribute to SDG 4 (quality education) achievement by providing contextual, creativity-based cultural learning, and SDG 8 (decent work and economic growth) by fostering arts-based entrepreneurship opportunities. This confirms the view that traditional arts can be recontextualized as vehicles for achieving global development goals. [4], [41].

Discussion

Addressing the Research Questions

The findings demonstrate that integrating Gambang Semarang into school curricula serves a dual purpose: cultural preservation and empowering the local creative economy. This addresses the research questions regarding how traditional music-based education contributes to the *Sustainable Development Goals* (SDGs). Specifically, the integration supports SDG 4 (quality education) through contextual, culture-based learning, and SDG 8 (decent work and economic growth) through creating entrepreneurial opportunities in the arts. These results echo Sunarto et al. [5], who found that traditional arts education nurtures creativity and community economic potential.

Interpreting the Findings through the Triple Helix Model

The results confirm the relevance of the Triple Helix model in this context. Teachers act as educational facilitators, artists as cultural and skill transmitters, and local governments as policy enablers. Their collaboration reflects the synergy proposed by Etzkowitz & Zhou. [15], where innovation thrives through cross-sectoral partnerships. Moreover, Foulds [16] It highlights that Triple Helix-based collaboration fosters social innovation by engaging local actors, evident in the Gambang Semarang integration case.

Comparison with Previous Studies

Earlier studies focused mainly on pedagogical innovations in arts education, such as using Problem-Based Learning (PBL), which effectively enhanced creativity. [12], [13]. However, these studies did not explicitly link cultural arts education with creative economy development. This research complements those findings by showing that Gambang Semarang functions as a medium of cultural identity formation and a catalyst for creative entrepreneurship. These results align with Swandari. [14], who demonstrated how traditional arts could empower local communities economically.

Theoretical and Practical Contributions

Theoretically, this study contributes to the literature by positioning the Triple Helix model as a robust analytical framework for culture-based arts education. It illustrates how collaboration among schools, cultural communities, and government produces sustainable educational and economic outcomes. Practically, the study offers a replicable model for other regions in Indonesia and beyond, particularly those with rich cultural traditions. The study expands the discourse on cultural heritage and sustainable development by demonstrating the dual role of traditional arts in

both education and creative economy empowerment. [10], [40], [42].

Research Limitations

This study faced several limitations. First, the limited availability of Gambang Semarang instruments restricted wider implementation across schools. Second, teachers' varying levels of competence in traditional music constrained the depth of integration. Third, as the study focused solely on Semarang City, the findings may not be fully generalizable to other regions with different socio-cultural contexts. These limitations align with Khoa. [28], who noted that qualitative research outcomes are often context-specific and should be interpreted within their particular settings.

Implications for Future Research and Practice

The findings have both theoretical and practical implications. Theoretically, they affirm the applicability of the Triple Helix model in linking cultural education with creative economy development, while suggesting the potential extension to Quadruple or Quintuple Helix frameworks that incorporate civil society, media, and environmental dimensions. Practically, the study recommends that schools design curricula incorporating local cultural arts, governments strengthen policy and infrastructure support, and art communities act as active partners in education. Gambang Semarang can evolve into a sustainable creative ecosystem through collaborative approaches, balancing cultural preservation with innovation-driven economic growth. [43], [44].

CONCLUSION

This study demonstrates that integrating Gambang Semarang into cultural arts education in schools contributes to cultural preservation and strengthens the local creative economy. The findings confirm that traditional arts-based learning enhances students' appreciation of local culture, fosters cultural identity, and generates entrepreneurial opportunities in performance and creative production. Supported by the collaboration among teachers, students, artists, and local government, this integration aligns with the broader agenda of the *Sustainable Development Goals* (SDGs), particularly Goal 4 (quality education) and Goal 8 (decent work and economic growth). The theoretical contribution of this research lies in applying the Triple Helix model to culture-based education, highlighting the role of cross-sectoral collaboration in creating sustainable ecosystems for both education and creative economy development. This study proposes a model of cultural arts learning that can be replicated in other regions with distinct cultural assets, offering a pathway for education systems to integrate local wisdom into global development frameworks. In conclusion, Gambang Semarang symbolizes cultural heritage and is a strategic resource for sustainable development. Embedding traditional arts into formal education provides a foundation for cultivating creative generations that preserve cultural identity while actively contributing to regional and national creative economy growth.

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