

The Influence of Cultural Learning on Indonesian Curriculum for Generation Z

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Abstract

The richness and characteristics of tradition and culture set in the Unitary State of Indonesia is distinct from other nations around the world. Instead of taking up the burden of preserving tradition and culture in the age of globalization and modernization, Generation Z has become obsessed with cultures outside Indonesia, pop culture, and video games. Indonesia, a home of more than 200 ethnic groups and languages is in danger of gradually disintegrating, because the young generations of Indonesia take less interest and efforts in preserving the nations customs and cultural heritage. Learning culture, traditions, and heritage has thus become crucial. The Indonesian government has thus integrated this into the curriculum through the Ministry of Education.

This research examines the influence of learning about traditions and culture on Generation Z Indonesia through 12 years of formal education. The research employed a quantitative pilot study to test validity and reliability with a convenience sampling concept in the city of Malang and big cities in Indonesia such as DKI Jakarta, Bandung, Semarang, Surabaya, and Malang. It distributed questionnaires to a purposive sample of generation Z aged 18-27 years via Google Forms. Data is processed using a multi-variate statistical formula, namely Principal Component Analysis, to simplify complex data, analyzed for the relationship between factors using the Structural Equation Modeling-Partial Least Square formula.

Findings show a very low understanding of cultural and traditions knowledge of Indonesia among the Generation Z despite 12 years in formal education. Their interest in learning Indonesian culture is also low compared to Indonesia. However, this study concludes that the influence of learning about traditions and culture on Generation Z Indonesia through the formal education is significant. Practical insights are offered in the paper towards achieving that.

Keywords: Indonesia traditions, Cultural learning, Indonesian Gen Z, Pop Culture, Learning media.

Introduction

Indonesia, which is divided into 33 provinces and is recognized globally as an archipelagic nation with the greatest sea area in the world, is home to over 200 distinct ethnic groups and over 7,200 cultural works that have been registered as national assets (Aisara et al., 2020). Culture, customs, and traditions are the nation identity that is carried down from generation to generation and differs Indonesia from other countries in the globe. It encompasses things like people's way of life, customs, values, philosophy, material works, and order in daily life (Widiastuti, 2013).

This distinctive pluralistic society in the Indonesian style is created by groups of people with completely different backgrounds, languages, beliefs, customs, etc., who choose to live together while preserving their own distinct identities without going through a process of cultural unification; this is basically the idea of a colonized population, which was initially developed by the Dutch East Indies (Ridwan, 2015).

The idea of cultural diversity is the heritage of Indonesian that has been preserved for hundreds of years, makes it quite distinctive in the eyes of the international community. This distinctiveness has consequences that may represent this country's strength or its greatest vulnerability. These diverse community groupings confront an imminent danger of disintegration since they are extremely vulnerable to social friction and conflict in their daily interactions. Intolerance-related misunderstanding frequently starts with a lack of understanding between two community groups and eventually serves as a cause for interpersonal conflict (Widiastuti, 2013).

Recently, social disputes in Indonesia's heterogeneous society can frequently be credited with two factors: the intent of religious purifying and the recent wave of globalization. These factors involve ideological and cultural infiltration from outside the archipelago. Due to the fact that information is easily accessible in the modern era and people can easily embrace ideas from various outside ideology that suit in their personal preferences, fanaticism towards foreign cultures is becoming increasingly prevalent (ethnocentrism) (Ridwan, 2015).

The religious purifying agenda, which is designed at eradicating indigenous cultural norms as part of Western countries' political agenda in confronting communism in Islamic countries, is one instance of a destructive ideology that flourished outside of Indonesia. In fact, this has been going on since 1965, but it is currently gradually worse due to the rise in radicalism and vigilantism in society, academia, government bureaucracy, and even military organizations that can be traced back to the New Order era (Aji, 2020).

Islam in Indonesia is gradually becoming authoritarian due to the emergence of a religiously oriented political constellation. This is being facilitated by mass organizations that openly degrade other religions and call for their deception, heresy, idolatry, and even unbelievers. Preservation of traditional attire, regional arts, hairstyles, etc., becomes futile when intersecting with Islamic culture. Local traditions, like *Selamatan* that have been carried out from generation to generation for hundreds of years promoting the value of brotherhood and mutual kinship now becoming less relevant because it is labelled as heresy (Aji, 2020).

Religious leaders made calls to give up local customs and cultural works, citing the argument that these activities are not documented in sacred texts such as prohibiting traditional puppet art performances (Tim detikcom, 2022), groups with academic credentials that detest of traditional fashion (Indonesian traditional hairbun) because it violates religious laws (Artiyono, 2016). Numerous local cases of intolerance, committed not only by one person but also by a large group of people against religious minority adherents, are in the spotlight, but there is no actions for the local government to mediate or protecting believers of minority religions, and they even have an inclination to side with radical groups (Hendriana, 2022).

As a solution to the problem of religious radicalization against the preservation of local arts/culture not yet found, another danger from free information access, globalization, and the development of communication technology is the cause of pop culture invasion that is growing along with human mobilization activities. Whether through media or direct communication processes, the process of cultural diffusion or cultural integration cannot be avoided. The desire to be accepted and recognized in society is characterized by efforts to imitate foreign culture in

terms of traditions, lifestyle, ideology, fashion, etc. has now become a trend that increases the level of self-confidence, especially among the Indonesian younger generation (Arwansyah et al., 2017).

Due to new breakthroughs and technological advancements in mass media, popular culture, also known as pop culture, originated in Western countries and is currently penetrating, spreading quickly, and flourishing particularly among urban societies. Pop culture, also referred to as mass culture that is characterised by hedonism, happiness, and a pragmatic philosophy is easily welcomed and favoured by people from every socioeconomic class since it doesn't require filters or critical thinking (Storey, 2018).

Pop culture originating from Europe first hit the whole world, including Indonesia, through the Canto-Pop music wave at the end of the 1970s, which then became a trend-setter in Taiwan, Hong Kong, Japan and South Korea. Not only in the musical stage but also the world of film, fashion, lifestyle, etc., Canto-Pop became a trend center throughout the world through Hong Kongese four heavenly Kings (Andy Lau, Leon Lai, Aaron Kwok, and Jacky Cheung) but then faded due to many cases of piracy and the death of Leslie Cheung and Anita Mui. As Canto-Pop faded, the Pop-Culture wave was continued by the Mando-Pop trend at the end of 1980 (Lelibriani, 2019; Liew & Sun, 2020).

Mando-Pop's hegemony paved way to Japanese pop (J-Pop) in the 1990s and 2000s. Young people's lives are totally dominated by the J-Pop things in the form of anime, manga/comic books, music, films (J-Dorama), and even fashion. As a special note on fashion, the resurgence of the J-Pop trend coincided with the emergence of a phenomena known as cosplay, or costume players, wherein middle-class urban teens dress up as characters from manga or anime and congregate at an event (Venus, 2017).

K-Pop as we know now began to gain popularity in the early 2000s because to dramas and songs like Boys Over Flowers, Full House, Winter Sonata, Dae Jang Geum (Jewel in the Palace), and others. Around this period, the first wave of K-Pop boybands, girlbands, and singers debuted, including Shinhwa, H.O.T., BoA, Wondergirl, and others, who went on to become legends in the Korean music business. Up till today, K-Pop still prevail and have proven successful for 20 years introducing their third generation of idol/artists, namely Blackpink, Twice, G-Idle, New Jeans, and many more (Putri et al., 2019; Yuliawan & Subakti, 2022).

Pop culture, particularly among urban communities, has significantly transformed people's beliefs, values, and ways of thinking. Pop culture's spirit of materialism, hedonism, and pragmatism disputes with traditional wisdom, which is crucial for a pluralistic society like Indonesia that emphasizes customary law and tradition as problem-solving that has proven successful in hindering civil strife in this nation for centuries (Brata, 2016). Generation Z is currently fighting to keep up with the latest trends in pop culture and take in as much information as possible from different urban areas on music, slang, and fashion (Efianingrum et al., 2022).

The younger generation's affinity for foreign culture in Indonesia has a grave impact on the future of a pluralistic society like Indonesia by causing an identity crisis rather than having a direct impact on economic growth, stability, national security, and other factors. A country formed from a joint consensus of hundreds of different tribes is very vulnerable to the danger of national disintegration if the younger generation abandons local and foreign wisdom towards their own culture Ridwan (2015). The Indonesian government through the Department of Education has identified this crisis and various efforts related to preserving traditional culture have been carried out, one of which is through the formal education curriculum. It is expected by incorporating cultural learning into academic competency, the concept of integrating local content as the attempt to enhance the Indonesian education standard will strengthen the society's sense of belonging towards own identity, furthermore, to act as a medium for transmitting customs and traditions to the following generation also as a barrier to foster sense of togetherness and preventing outside cultures from overtaking it Bani (2021).

In Indonesia big cities and countryside, schools have started promoting the integration of culture-based education into both curricular programmes and extracurricular activities Marfuah, 2016; Wala & Koroh (2022). Cultural learning is implemented in arts and culture

subjects, physical education and health, culinary arts, regional languages, extra-curricular traditional music, dance, etc. In fact, this has been done since the New Order government, which divided basic education activities into 3 aspects, namely knowledge, skills and behavior. In the field of knowledge, elementary school students are taught to have basic knowledge about various traditional cultural factors, master at least one branch of art in their field of expertise, and respect national traditions (Safei, 2020).

Since Generation Z will be the primary actor in this country's socio-political and economic life in the upcoming ten years, those born between 1997 and 2010 must be more equipped than those born before them to deal with a multicultural environment. This is in keeping with their significant role as change agents Handayani et al., (2023). The of cultural study implementation in the Indonesian education curriculum needs to be analyzed as a parameter for Generation Z's readiness to face the professional world and lead the Unitary State of the Republic of Indonesia in the future.

Various studies have been conducted on the importance of cultural learning and its implementation in the education curriculum (Bani, 2021; Efianingrum et al., 2022; Marfuah, 2016; Safei, 2020; Wala & Koroh, 2022), but not much study has been done on the impact of the cultural learning in the curriculum that Indonesia has been using for many years. The objective of this study is to quantify the results of cultural learning by using quantitative data collected from purposive sampling through distributed questionnaires to Indonesians generation Z who reside in major metropolitan areas. The purpose of this research is to inspire Subject Matter Experts create alternative cultural learning methodologies for Generation Z also to raise Indonesian awareness of the significance for unity in preserving the nation's cultural traditions which will be crucial to the Unitary State of the Republic of Indonesia's sustainable future.

The objective of this study is to examine the incorporation of cultural studies into the Indonesian school curriculum as a predictor of Generation Z's preparation to enter the professional sphere and govern the Unitary State of the Republic of Indonesia. While several studies have highlighted the relevance of cultural learning and its implementation in education (Bani, 2021; Efianingrum et al., 2022; Marfuah, 2016; Safei, 2020; Wala & Koroh, 2022), further study is needed to determine the long-term impact of these cultural learning approaches. As a result, this study would use quantitative data gathered by selective sampling and distributed questionnaires to Indonesian Generation Z residents in key urban locations.

This paper tests three hypotheses related to this study. They are:

1. The influence of Indonesian Generation Z's characteristics who like to play to learn Indonesian culture through formal education.
2. There is a correlation of Gaming Preference with Indonesian Generation Z's learning interest.
3. The influence of Gaming Preference on Generation Z manifests as Visual Preferences.

Theoretical Framework

The Ideas of Culture, Tradition, and Cultural Learning

Culture becomes an understandable subject after humans establish themselves as actors of historical events. Prior to the 16th and 17th centuries, the concept of culture did not exist. Culture covers a wide range of ethical, religious, political, intellectual, and technical ideas that allow people to achieve their full humanity and free themselves from the harsh confines of primitive life. Currently, as humans become less restricted by nature, cultural forms will also reach a higher level of perfection (Castro-Gomez & Johnson, 2000).

According to Indonesian anthropologist (Koentjaraningrat, 1993), Indonesian culture is defined as a comprehensive framework of thoughts, attitudes, and outputs of human activities within the context of communal existence, learned through the educational process. Culture manifests itself in three different forms:

1) **Culture: An Ideational System**

Culture, in its conceptual form, is extremely abstract and intangible, existing only in the imaginations of those who embrace it. It cannot be tangibly felt or photographed. Culture, as a set of concepts, is only experienced on a daily basis through the manifestation of laws, customs, religion, and legal systems. For example, culture can be defined as a functional system of ideas that governs and guides human life and activity, establishing societal standards. Social norms are unstated regulations that are understood and accepted by people of a specific culture. Cultural forms are the distinctive beliefs and notions that are openly stated in legal frameworks or written regulations.

2) **Culture as an activity system**

Culture, as an activity system, refers to the structured social activities and patterns that individuals engage in within a society. This system consists of human actions that interact and communicate with one another on a constant basis. This cultural form is tangible, photogenic, and perceptible. As an example, consider a wedding.

3) **Culture: A System of Artefacts**

The artefact system is the most tangible representation of culture, visible and palpable to the senses. This phenomenon can be regarded as the embodiment of physical practices resulting from human society's collective knowledge and behavioral patterns. These artefacts indicate the embodiment of individual beliefs and actions based on people's cultural traditions.

The name "tradition" comes from the Latin word "traditio," which is derived from the verb "tradere," a composite of "trans" and "dare," meaning the act of surrendering, delivering, or handing over something. According to Alexander (2016), three distinct elements allow us to identify three basic types of tradition. A tradition can be considered a tradition if it includes a continuous aspect. However, if there is a canon, it experiences a fundamental transformation, followed by another when there is a core. It is critical to note that canons and cores are not inherently necessary for tradition, whereas continuity is crucial. However, the addition of each of these factors significantly modifies the character of a tradition. Modifications and established principles affect customs; yet the only important component is continuous succession. Without a continuous element, people would only have a conceptualized idea of action.

All traditions are inherently continuous; nonetheless, numerous practices, particularly in this period of widespread reading, have canonical status. Furthermore, almost every continuous tradition may be examined in a way that allows us to construct a canon for it. Certain traditions go beyond mere existence. Tradition is more complicated than trade and more relates to a basic exchange. It is a term that has been explicitly associated with the transfer of something over time for about two millenia. This transfer takes place by intentional acts of preservation, repetition, or recall, ensuring that the essence of the past is not lost.

Jaenudin, Fahmi, Tahrin & Ramdani (2022) suggests that a cultural learning process involves a challenger and a learner. The challenger personality proves to be more adaptive if there is a cultural adaptation process. Without a challenge, any individuals tend to dismiss anything as unimportant. That is why it is vital to include a mediator in a learning process. Jaenudin's approach of using the challenge concept in the cultural learning process is ideal for Generation Z, which is creative and enjoys competing (Lopez & Abadiano, 2023). Lopez explains the characteristics of learning for generation Z in 7 prepositions, namely the application of E-learning as a learning medium, an interpersonal relationship approach, creating a multimodal teaching-learning approach to overcome the diversity of Gen Z, building a curriculum that focuses on applying and contextualizing instead of memorization, implementation on mental health and gender equality awareness on the curriculum, interactive approach and healthy competition concept to be implemented in learning strategy, and orientation to career and financial literacy taught at home and/or school.

Literature Review

Multicultural education is critical in Indonesia, a country with a deeply ingrained heterogeneous society that precedes the current era of globalization and huge population mobilization. Numerous studies have emphasized the importance of cultural learning in a multicultural society like Indonesia. Efianingrum, et al. (2022) promote these studies, underline the importance of education in promoting multiculturalism, intercultural understanding, and cultural variety awareness in their comprehensive study. Multicultural education is dynamic, always changing along with the complexity and changes in social life. UNESCO promotes an educational approach that not only promotes human rights and peace, but also emphasizes the complexity of an increasingly interconnected world characterized by rapid migration and complex socio-cultural dynamics. Indonesia has taken a proactive approach to incorporating these educational features into its curriculum, a practice that began long before UNESCO recommended such measures as quality education standards.

Considering Indonesia's diversity, inclusivity, and multicultural society, the existence of indigenous culture and customs is critically important. Dharma et al. (2021) highlight the significant role of the Generation Z in the preservation of multiculturalism and traditions in Indonesia and discuss the various challenges they encounter in this journey. Dharma conducts a systematic literature review utilizing specific keywords such as local culture, national identity, globalization era, and generation Z sourced from Google Scholar between 2019 and 2021. Dharma uses this method to connect the characteristics of Generation Z to technological progress. As internet technology has improved, Indonesian Generation Z has become more interested in exploring the outside world and seeks instant satisfaction. The younger generation's changing perspective and lifestyle in response to global influences is driving them to become increasingly disconnected from preserving local culture. Dharma underlined the possible vulnerability of Indonesian unity in the absence of local culture and identity, and he urged Indonesian Generation Z to protect and maintain their cultural legacy.

According to Chalimi (2023), the education curriculum in Indonesia incorporates two learning approaches for cultural study, which are integrating the topics into intracurricular and/or extracurricular activities. The significance of multicultural education in Indonesian society lies in its ability to foster students' awareness and acceptance of the diverse cultural, ethnic, and traditional disparities among various community factions within it. Chalimi placed the critical responsibility of implementing cultural learning on formal education authorities. Chalimi utilized the ADDIE approach in his research to create a multicultural education curriculum, with emphasis on its implementation in the History subject. The curriculum for multicultural education is specifically designed for high school pupils who are part of Generation Z.

Chalimi says that the curriculum has been thoroughly validated in three aspects: RPP (Learning Implementation Plan), content, and construct. It is considered highly valid and does not require any revisions. Nevertheless, Chalimi's report pointed out that the assessment of middle school students is conducted by restraining the students to answer her evaluation during study time inside of the class. Chalimi's stance on selecting Indonesian generation Z as the primary actors in endeavors to safeguard indigenous culture and customs aligns with Handayani's (2023) viewpoint.

Handayani (2023) highlights the significance of developing an appreciation of national pride in Indonesia's youth regarding the rich variety of their arts and culture. The lack of awareness and an appreciation of proud nationality among young Indonesians will result in a slow demise of local wisdom due to the advancement of technology. This demise will lead to the loss of cultural identity and traditions as they end up acknowledged and adopted by other nations. Ultimately, this will contribute to the decline of Indonesian nationalism. With a descriptive qualitative approach, Handayani emphasizes the efforts to build cultural awareness through the formal education curriculum, both intracurricular and extracurricular.

Dharma, Chalimi and Handayani explicitly point out that Indonesian Generation Z is the group responsible for taking a significant role in preserving Indonesian traditions and customs. According to them, the only solution to offer is none other than implementing cultural

and traditional learning into formal study curriculum. However, Chalimi and Handayani fail to consider the distinctive characteristics, qualities, and the background of Generation Z. Generation Z, born between 1995 and 2012, is widely known as the most intelligent generation when compared to their predecessors due to high literacy levels of digital technologies and social networks. Labelled as “digital natives”, generation Z is also vulnerable to being without technological devices due to their excessive dependence on digital things (Lopez & Abadiano, 2023).

Lopez & Abadiano discuss the positive and negative traits of Generation Z in their study. In addition to their excellent attributes of intelligence, critical, and being open-minded, this group of people is also recognized for their impatience, lack of focus, high demanding, and desire for instant gratification rather than gradual development. Lopez & Abadiano employing deductive research approach to categorize the findings of their study into five distinct stages. These stages include problem description and questioning, conducting a literature review, synthesizing data, developing axioms and propositions, and finally, constructing a theory. There are seven prepositions about the examination of generation Z individuals.

However, in relation to the study of cultural learning, there are three important points of Lopez & Abadiano that should be taken into attention of Chalimi & Handayani. The E-learning learning model is an instructional method that is particularly well-suited for the Gen Z generation, who are digital natives. Furthermore, it is necessary to incorporate an interactive methodology and the idea of (positive) competition in learning activity (the opposite of traditional face-to-face/lecture-based learning model). Furthermore, developing a curriculum that prioritizes engaging activity rather than memorization.

The concept of e-learning and interactive approaches to engage students in studying culture has actually been implemented in Indonesia. In an interactive approach, Febriansyah (2020) conducting a study using Beuchamp's System Model to develop a localized content curriculum for the Reog Kendang traditional dance at SDN 2 Pucangan, Tulungagung. The collection of qualitative data involved conducting interviews with school principals, instructors, and Reog Kendang dance artists. On the other hand, quantitative data is obtained by distributing questionnaires to specialists in curriculum and subject matter. The objective of this study is to determine appropriate indigenous material that aligns with the specific attributes of pupils at Pucangan Elementary School, thereby making a valuable contribution to the conservation of Indonesian culture. In this study, Febriansyah applying one of Lopez & Abadiano's prepositions, namely learning that focuses on application instead of memorizing, but her research does not apply two other important elements for the learning process of generation Z, namely the concept of digital learning and a reward-competition system to engage the students.

Other digital learning concepts such as those carried out by Rini Malfiany and Fendi Setiawan (2022) to create a concept study to familiarize grade 4 students with Indonesian culture. Through thematic study developing interactive learning media that integrates animated films, text, graphics, and audio-visual components, they aim to augment students' involvement, enthusiasm for understanding Indonesian culture, and affection for their motherland. Moreover, Wahyudi (2019) also supports similar efforts centered around inventive pedagogical approaches. Wahyudi emphasize the necessity of departing from repetitive lecture-based instruction in the Indonesian curriculum. He advocates for the incorporation of interactive animations to introduce elementary school students to geography, traditional attire, architecture, musical instruments, weapons, and traditional dances. This learning prototype through digital media, as Malfiany & Setyawan (2020) and Wahyudi (2019) point out, still focus on memorizing activities.

Exploration of digital media for learning Indonesian culture also employing social media. Sari and Kurnia (2022) investigate a group of Indonesian Generation Z kids who were in the fifth grade at SD Lirboyo, Kediri. They investigate the possibility of utilizing social media platforms such as Tiktok to enhance motivation for cultural education. The study encompassed preliminary learning exercises, knowledge assessments, and evaluations of learning achievements, demonstrating that Tiktok can serve as a good educational instrument. Wahyu Setyawan (2019) utilizes a research and development (R&D) methodology to incorporate

indigenous Javanese cultural knowledge into the curriculum. This approach entailed incorporating interactive activities such as jigsaw Wayang, Ketoprak role-playing, make-a-match Dolanan, and numbered heads together Javanese script to enhance the level of engagement in the learning process.

However, the concept of studying applying traditional Javanese games proposed by Setyawan is not in line with the digital learning proposition in Lopez & Abadiano's study. While Sari & Kurnia's concept of cultural learning through Tiktok fulfills Lopez & Abadiano's proposition regarding Digital Media implementation but does not meet the "challenge" element to engage Generation Z in response to their short attention span.

Research that fulfils Lopez & Abadiano's three important propositions for Generation Z learning is conducted by Yun (2023). Yun conducting a study developing Location-based Games (LBG) to introduce cultural heritage to Korean generation Z. The main concept of the LBG *Jungdong Milseo* study designed by Yun is a game-thinking process utilizing game mechanics to provoke engagement of the player by solving problems given to them, adopting the principles of gamification. In designing the LBG, Yun uses a qualitative grounded theory method, while for testing he used a qualitative semi-structured interview on focus group discussion approach. In his conclusion, Yun emphasizes the importance of using digital technology to get the attention of generation Z, which is known to have high technology literacy, like Lopez and Abadiano's ideas. Meanwhile, the cultural learning concept from the LBG *Jungdong Milseo* project puts aside the practice of memorizing in learning and uses an interactive concept through exciting activities which also fulfills all the prepositions regarding the characteristics of generation Z mentioned in Lopez & Abadiano's study. Indeed, nothing is perfect, because in the end the LBG *Jeongdong Milseo* concept is limited by spatial dimensions and cannot be played from outside the specified area.

The gamification principles applied in the *Jeongdong Milseo* LBG design study need to be highlighted for application in Indonesia. In addition, Ampera, Tabieh, & Soomro (2021) illustrate the significant impact of visual aspects on cultural learning. It was discovered that visual elements improve comprehension and arouse students' curiosity in cultural concepts. This study encompasses a sample of 152 students representing various cultural origins, and the findings underscored the importance of visual media in fostering cultural education.

To summarize, multiple studies have examined the significance of cultural learning in the Indonesian curriculum and have suggested inventive teaching approaches. The programs seek to augment students' involvement, safeguard Indonesian culture, and reconcile the disparity between conventional and modern teaching methods. However, as Safei (2020) noted, there is so many curriculums design implemented with various focus, agenda, and learning goals in Indonesia since 1968 but there is no study or any objective assessments undertaken to measure the program's impact on students, despite the efforts made. Subsequent investigations should prioritize evaluating the efficacy of cultural education initiatives via the lens of students, yielding more substantial proof of their influence on cultural comprehension and conservation.

Research Method

Quantitative Method

This research employed quantitative methods to measure learning outcomes and the effectiveness of implementing cultural learning in pedagogy. Quantitative methods are used for this research because they are systematic, planned, and structured through numbers which are then tested through statistical formulas, and procedures to make valid and reliable generalizations (Xiong, 2022).

The population concept of this research is the Indonesian generation Z who are accused of being a generation that is indulging themselves in popular culture and being ignorant of Indonesian culture, as discussed in previous studies conducted by Rachman, Jannah, Revilda, Nasihuddin, Wahdaniah & Fibrianto (2020). Apart from being accused of being the main perpetrators of the loss of Indonesian culture, the concept of selecting Generation Z as the research population was also based on considering their role as users of cultural learning integration strategies in the educational curriculum. Generation Z is a group of people born in

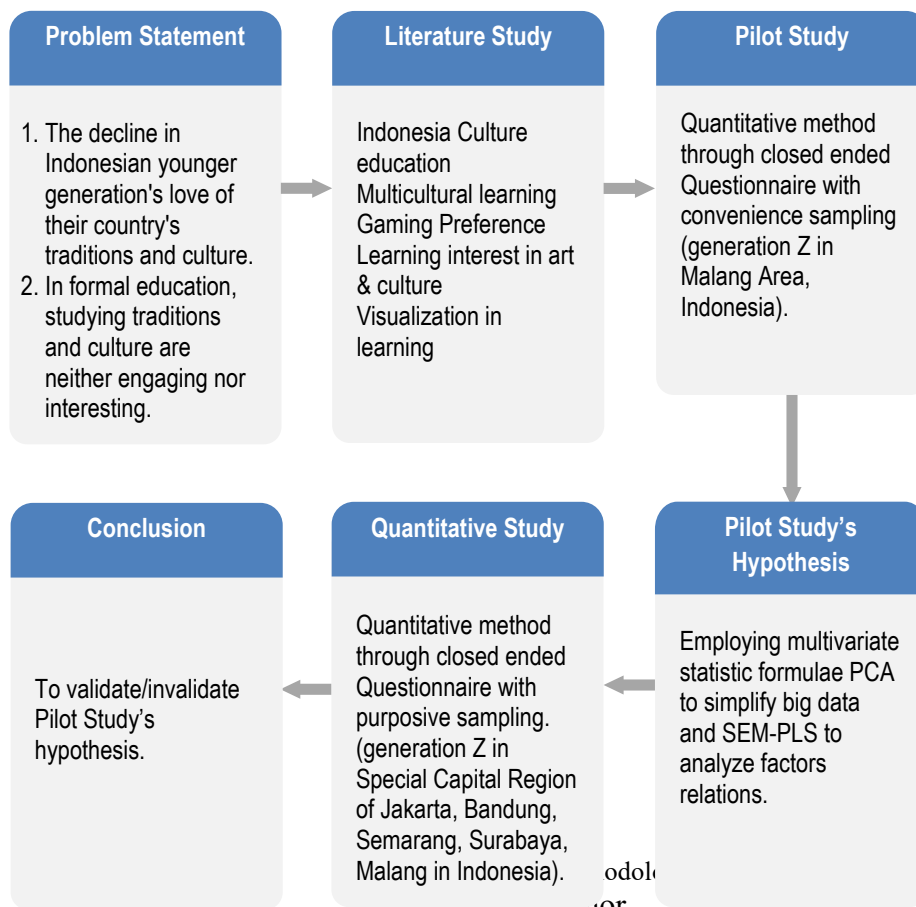
the 1997-2010 interval and for this research population concept it is limited to ages 18-27 years. Age 18 is selected as the minimum age of the respondents because of many Indonesia Government Regulations considered this number of adult and legal for taking any responsibilities.

The concepts of inclusion and exclusion are applied as additional filters to the population concept to obtain more accurate data. By inclusion, distribution of questionnaires will be limited to leading private and state universities in big cities in Indonesia such as DKI Jakarta, Bandung, Semarang, Surabaya, and Malang with the assumption of generation Z distribution in Indonesia's archipelago (*see the figure below*) and that students have the privilege of accessing the internet are included in the category of having technological literacy. There are no restrictions based on gender, religion and ethnicity that apply to this inclusion concept, but non-Indonesian citizens and those aged under 18 or over 27 years are excluded. Determining the sampling size using the Magic number from Morgan & Krejcie is used as a formula to measure Indonesia's Generation Z population, which amounts to 68,662,815 million people, around 27.94% of 275.77 million of Indonesia's population according to data from the Indonesia Central Statistics Agency (*Badan Pusat Statistik*) as of 31 December 2021 (Widi, 2022). Given that there are up to 30 million Generation Z people in Indonesia out of 68 million, it can be said that the distribution of this population is insufficient. Specifically, nearly half of Indonesia's Generation Z population lives on the island of Java (11.9 million in Western Java, 9.25 million in Eastern Java, and 8.5 million in Central Java). Considering the population numbers, the ideal sampling of this research is 384 respondents with a margin of error of 5% (Krejcie & Morgan, 1970).



Fig. 1: Indonesian Gen Z population in Indonesia
Source: DataIndonesia.id, 2022

This quantitative study's premise is exploratory research, meaning that its questions are seeking answers because they have never been asked in prior studies. The questions are designed to measure learning outcomes about Indonesian cultural elements in the primary and secondary school curriculum, namely memorizing cultural elements such as traditional clothing, traditional dances, traditional houses, typical weapons, regional food, etc. via a Likert scale. There are also additional questions related to generation Z's behavior in learning activities as well as their interests and perceptions of national culture.



SOURCE: Author

Pilot Study

To ensure the validity and reliability of research questions, Dźwigoł (2020) suggests performing a pilot study prior to the major quantitative investigation. The demographic distribution for this pilot study is limited to Malang and the surrounding area in East Java, Indonesia. Malang is renowned as an educational hub that draws students from all Indonesian provinces, making it an ideal location for the pilot study (Novita, 2022). Purposive sampling is used to distribute questionnaires for the pilot study, using the same inclusion and exclusion criteria as the main quantitative study but with a different notion for minimum sampling requirements.

There are differing opinions on the minimum valid sample size needed for pilot study. Cooper and Schindler recommend a range of 25 to 100 responses, but Isaac and Michael propose a range of 10 to 30. According to Connelly, pilot studies must include at least 10% of the minimal concept of respondents (Memon et al., 2017). Given that the Morgan & Krejcie formula specifies a minimum of 384 respondents for the main quantitative investigation, it is recommended to choose a safe quantity of 100 respondents for the pilot study. This ensures that there is an adequate sample size to test the research topics and make any revisions before moving forward with the larger study.

Results and the Discussion

The results of the pilot study obtained from 192 respondents (exceeding the minimum number of respondents for the pilot study) with a ratio of 48.4% male and 51.6% female aged 15 to 27 years was too complex so Principal Component Analysis was carried out to reduce the data as to facilitate the data analysis process (Jolliffe & Cadima, 2016). PCA was carried out using SPSS26 software and the results were as follows.

Table 1. Pilot Study Variables After PCA Application

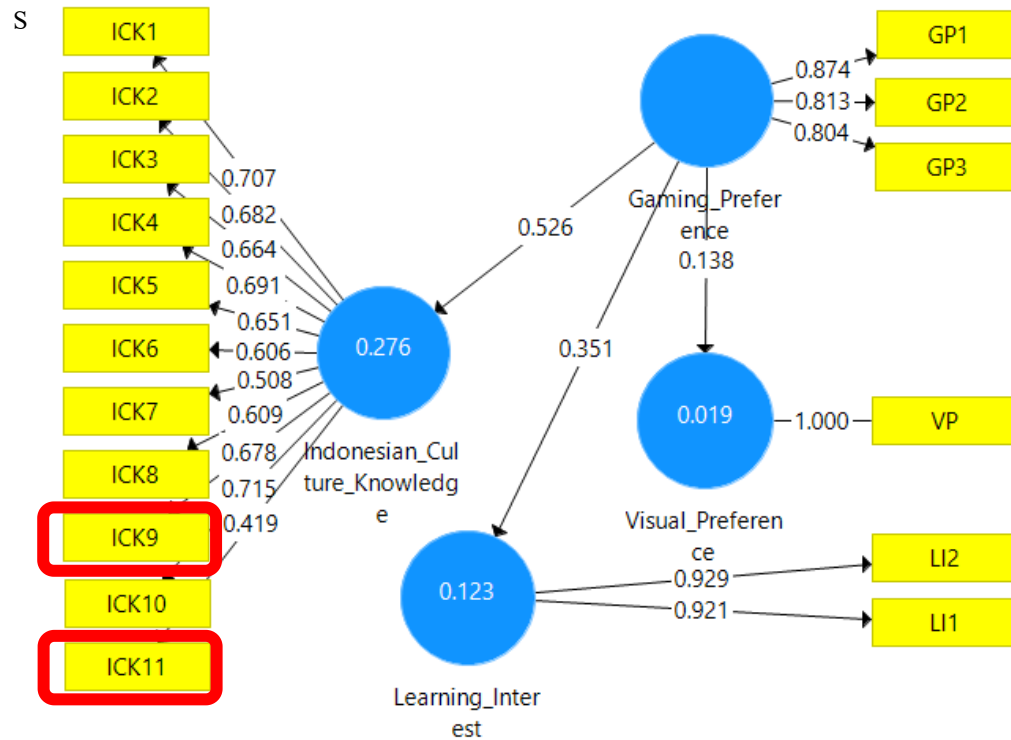
Source: Author

Variables	QUESTIONNAIRE ITEMS	Variables	QUESTIONNAIRE ITEMS
ICK1	I know traditional dances from various regions of Indonesia	ICK11	I like San-serif typeface
ICK2	I know traditional outfit from various regions of Indonesia	GP1	Playing games helping to learn many things and concentrate
ICK3	I know traditional weapon from various regions of Indonesia	GP2	I enjoy playing in digital medium when playing with friends
ICK4	I know traditional dishes from various regions of Indonesia	GP3	I enjoy PvP game
ICK5	I know local leaders/heroes from my region of Indonesia	LI1	I am interested in learning Indonesia history
ICK6	I know national heroes from various regions of Indonesia	LI2	I am interested in learning Indonesia culture
ICK7	I know local culture of my hometown	VP	I like serif typeface
ICK8	I know folktale/legends/myth from various regions of Indonesia		
ICK9	I enjoy traditional games to be played with friends		
ICK10	I enjoy team playing		

There are 4 groups of variables resulting from the PCA process, namely Indonesian Culture Knowledge (ICK), Game Preference (GP), Learning Interest (LI), VP (Visualization Preference). Using Smart-PLS 3.2.9 software, the PCA results were analyzed for the relationship between factors using Structural Equation Methods – Partial Least Square (SEM-PLS) to find Factor Loading, Cronbach Alpha, Composite Reliability, and Average Extracted (AVE) value, required as a measurement parameter for the study's Validity and Reliability (Purwanto & Sudargini, 2021).

Table 2. The Statistical Relationship Results From Pilot Study Between GP Variables to ICK,LI, and VP. Source: Author

Factor	Item	Factor Loadings	Cronbach's α	Composite Reliability	Average Variance Extracted (AVE)
Indonesian Culture Knowledge	ICK1	0.707	0.879	0.880	0.405
	ICK2	0.682			
	ICK3	0.664			
	ICK4	0.691			
	ICK5	0.651			
	ICK6	0.606			
	ICK7	0.508			
	ICK8	0.609			
	ICK9	0.678			
	ICK10	0.715			
	ICK11	0.419			
Gaming Preference	GF1	0.874	0.775	0.870	0.690
	GF2	0.813			
	GF3	0.804			
Learning Interest	GF4	0.929	0.832	0.923	0.856
	GF5	0.921			
Visualization Preference	VP1	1.000	1.000	1.000	1.000

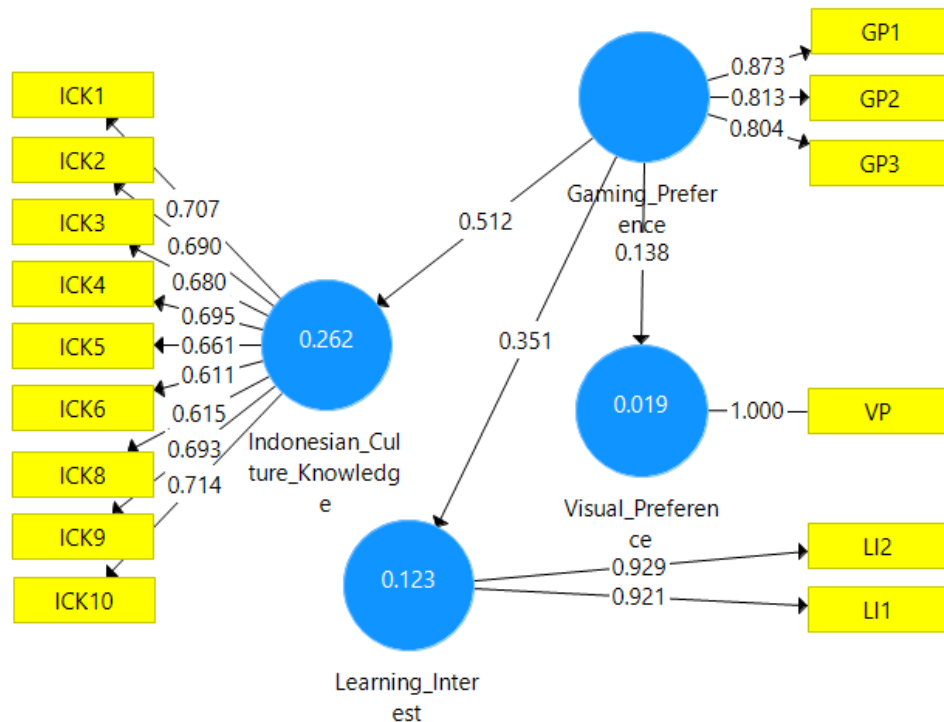


Based on the SEM-PLS calculation results, the AVE figure of 0.405 is below the standard reliability and validity figure so that 2 factors are removed, namely ICK7 (0.609) and ICK9 (0.419) so that the AVE figure increases to 0.456 which can be adjusted to 0.5, the minimum requirement for reliability and validity (Ghadi et al., 2012; Persada et al., 2023).

Table 3. The Statistical Relationship Calculation Results from Pilot Study Between GP Variables to ICK, LI, and VP After Removing 2 of The Lowest Indicators with Factor Loading.

Source: Author

Factor	Item	Factor Loadings	Cronbach's α	Composite Reliability	Average Variance Extracted (AVE)
Indonesian Culture Knowledge	ICK1	0.707	0.879	0.880	0.456 <i>*(can be rounds to 0.5)</i>
	ICK2	0.682			
	ICK3	0.664			
	ICK4	0.691			
	ICK5	0.651			
	ICK6	0.606			
	ICK8	0.609			
	ICK9	0.678			
	ICK10	0.715			
	Gaming Preference	GF1			
GF2		0.813			
GF3		0.804			
Learning Interest	GF4	0.929	0.832	0.923	0.856
	GF5	0.921			
Visualization Preference	VP1	1.000	1.000	1.000	1.000



Pilot Study Hypothesis

H1: There is an influence between the characteristics of generation Z who like to play on learning Indonesian culture.

Gen Z is often associated with being a group that enjoys frivolous activities above important responsibilities or thinking. It is established that the cultural education that Generation Z had received during their six years of primary and six years of secondary school through the formal education curriculum is not adequate based on the responses to questionnaires that were distributed to them for a self-evaluation.

H2: Gaming Preference has a correlation with Generation Z learning Interest.

Based on the results of data collection, playing activities have a correlation with learning activities and it can be concluded that a person can learn, concentrate, provoke imagination/fantasy/creativity through games and if planned by maximizing five senses and experience to enhance memory, games will be a very interesting medium. for learning media as expressed by Chan, Kwong, Shu, Ting & Lai (2021).

H3: Gaming Preference has an influence on Generation Z's Visual Preference.

Based on statistical figures, playing activities and game choices apparently have an impact on the visual preferences of generation Z, this statement is strengthened by Garver, Adamo-Villani & Dib (2018) research.

Quantitative Study Result

Following the verification of validity and reliability through a pilot study, 482 responses were obtained from the minimum required sample size of 384, with a 5% margin of error, in accordance with the original concept of quantitative research. Out of the 259 (53.7%) men and 223 (46.3%) women distributed throughout DKI Jakarta (45%), the following responses are received by Bandung (11.6%), Semarang (11.4%), Surabaya (14.1%), and Malang (17.8%).

Through of the 482 quantitative data points gathered, most participants shown a lack of knowledge or only a partial understanding of Indonesian culture, as reflected by their responses on the Likert scale. Specifically, for items ICK4 and ICK6, respondents' answers are between 3 and 4 of Likert scale (as shown in figure 3). Another factor that needs to be highlighted is the Learning Interest of Generation Z regarding studying Indonesian culture. This is shown in the response items LI2, which are rated on a Likert scale of 3 and 4 (as shown in figure 4), in contrast to the findings of the previous study of Dharma (2021) and Prameswari (2020).

Saya mengenal makanan khas daerah di Indonesia dengan baik

482 responses

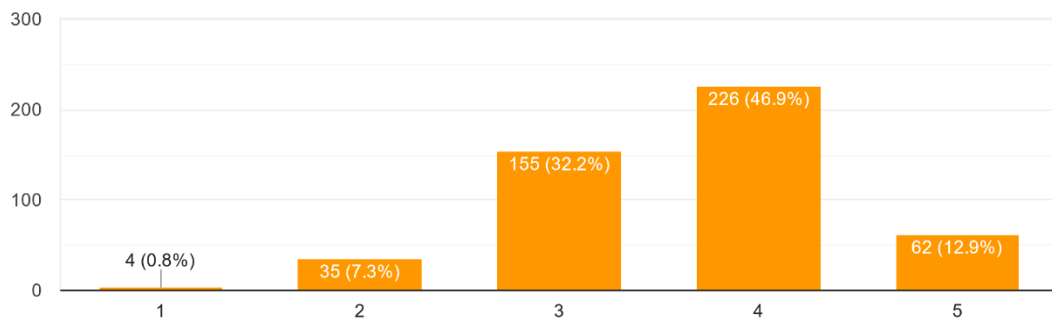


Fig. 3: Questionnaire Response on ICK4

Source: Author

Saya tertarik untuk mempelajari budaya Indonesia

482 responses

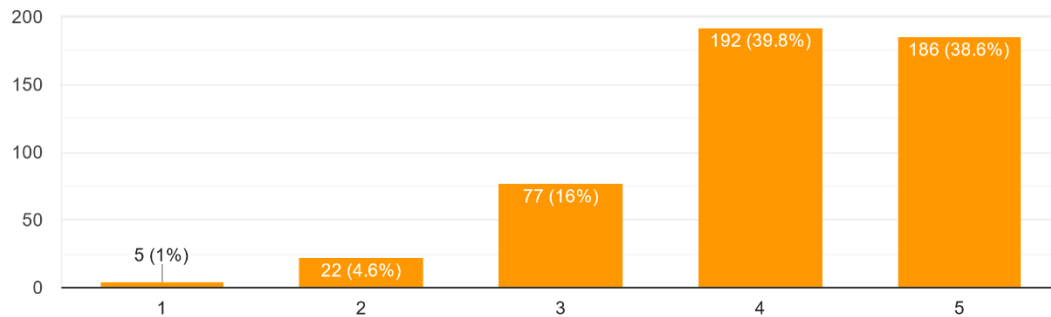
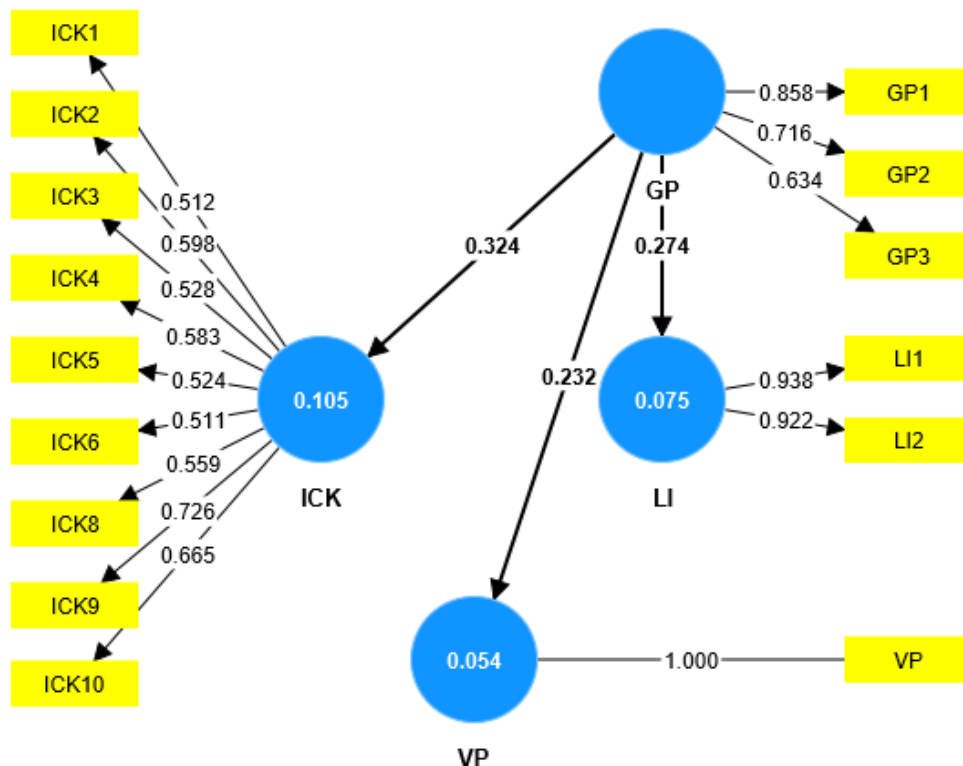


Fig. 4: Questionnaire Response on LI2

Source: Author

Table 4. The Statistical Relationship Calculation Results from Quantitative Study Between GP Variables to ICK, LI, and VP.
Source: Author

Factor	Item	Factor Loadings	Cronbach's α	Composite Reliability	Average Variance Extracted (AVE)
Indonesian Culture Knowledge	ICK1	0.707/0.512	0.879 / 0.803	0.789 / 0.820	0.45 / 0.34 (0.5) / (0.3)
	ICK2	0.682/0.598			
	ICK3	0.664/0.528			
	ICK4	0.691/0.583			
	ICK5	0.651/0.524			
	ICK6	0.606/0.511			
	ICK8	0.609/0.559			
	ICK9	0.678/0.726			
	ICK10	0.715/0.665			
	Gaming Preference	GP1			
GP2		0.813/0.716			
GP3		0.804/0.634			
Learning Interest	LI1	0.929/0.938	0.832 / 0.844	0.923 / 0.927	0.856 / 0.865
	LI2	0.921/0.922			
Visualization Preference	VP1	1.000/1.000	1.000 / 1.000	1.000 / 1.000	1.000 / 1.000



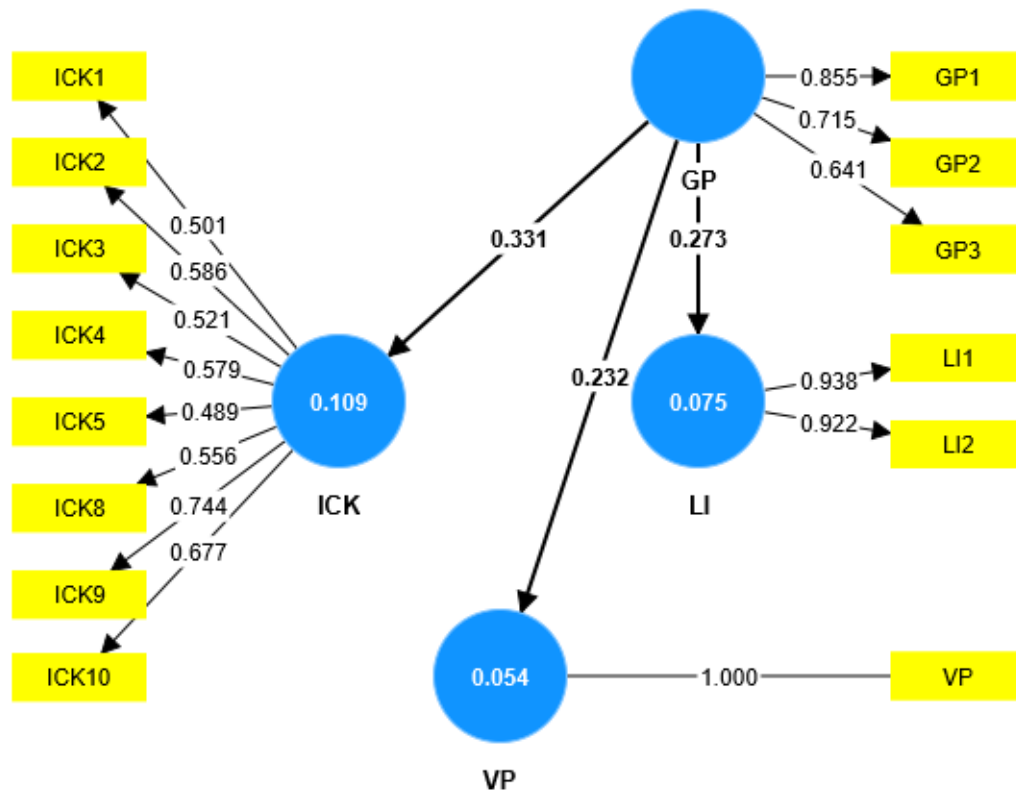
The results of the pilot research (left) and the quantitative investigation (right) are compared in the above table. The results of the quantitative study and the pilot study both meet validity standards based on SEM-PLS multi-variate statistical calculations, but the reliability figures are still less than standard because the minimum AVE figure required is 0.5, requiring

reconditioning by removing 1 indicator that has ICK6 has the lowest loading factor (I know many national heroes). Following the elimination of ICK6, a recalculation generated the following outcomes (left: number before recalculate/right: after recalculate)

Table 5. The Statistical Relationship Results From Quantitative Study Between GP Variables to ICK, LI, and VP After Recalculation by Removing ICK6.

Source: Author

Factor	Item	Factor Loadings	Cronbach's α	Composite Reliability	Average Variance Extracted (AVE)
Indonesian Culture Knowledge	ICK1	0.707/0.501	0.879 / 0.780	0.789 / 0.756	0.45 / 0.35 (0.5) / (0.4)
	ICK2	0.682/0.586			
	ICK3	0.664/0.521			
	ICK4	0.691/0.579			
	ICK5	0.651/0.489			
	ICK8	0.609/0.556			
	ICK9	0.678/0.744			
Gaming Preference	GP1	0.874/0.855	0.775 / 0.620	0.870 / 0.706	0.690 / 0.551
	GP2	0.813/0.715			
	GP3	0.804/0.641			
Learning Interest	LI1	0.929/0.938	0.832 / 0.844	0.923 / 0.852	0.856 / 0.865
	LI2	0.921/0.922			
Visualization Preference	VP1	1.000/1.000	1.000 / 1.000	1.000 / 1.000	1.000 / 1.000



After ICK6 was eliminated, the recalculation results revealed that the number 0.35 may be adjusted to 0.4. Under some circumstances, such as when the composite reliability number is more than 0.6, this number is appropriate for research reliability (Fornell & Larcker, 1981). It may be inferred that the hypothesis derived from the pilot study can be implemented as a consequence of this quantitative investigation as the validity and reliability statistics meets the minimal regulatory requirements.

Table 6 presents the quantitative study's summary. All the hypotheses are accepted to be positive and significant. Hence, the premise of the hypotheses are also validated.

Table 6. The Hypothesis of Quantitative Study.

Source: Author

No.	Hypotheses	Coefficient	Result
H ₁	There is an influence of the characteristics of generation Z who like to play on learning Indonesian culture through formal education.	0.331***	Accepted
H ₂	Gaming Preference has a correlation with Generation Z learning Interest.	0.273**	Accepted
H ₃	Gaming Preference has an influence on Generation Z's Visual Preference.	0.232**	Accepted

***: *p*-value 0.01; **: *p*-value 0.05.

Discussion

Despite receiving 12 years of formal education in primary and secondary school, the data suggest that Gen Z has poor knowledge of Indonesian culture, attributed to generation Z characteristics and background. Having grown up without substantial global economic instability or recessions, Generation Z has grown up in a unique environment marked by technical progress and relative economic stability. They are regarded as the first generation to have grown up with easy access to devices, technology, and online communication. Their attitude on life has been shaped by this environment, which is evident in their lack of enthusiasm for obligations, spontaneity, diminished capacity for critical thought, and hazy definitions of what constitutes seriousness and entertainment (Bencsik et al., 2016). Because of these features, Indonesia's Generation Z frequently finds traditional education boring and unentertaining (Dharma et al., 2021). Parental expectations and the investment made in their education are the only source of motivation for them to learn about Indonesian customs, traditions, and culture. In Indonesia, there are two types of cultural education: extracurricular and intracurricular. Through classes like Citizenship Education (PKn), Arts and Culture, History, Indonesian Language and Literature, and Regional Languages, students can learn about culture through intracurricular activities. Art exhibitions, cultural festivals, and field visits to historical and cultural locations are examples of extracurricular activities (Handayani et al., 2023; Marfuah, 2016).

Learning about culture can feel like a hardship at times, particularly when it comes to traditions and behaviors that are seen as outmoded and unrelated to gaining money or being accepted by peers. As stated by Dharma (2018) and Surbakti (2023) Indonesia's Generation Z is more likely to play video games where points are awarded for achievements and standings among their peers, and to idolize K-pop culture. Push-ranking in games is especially a source of satisfaction and praise. A common trend among Generation Z members, whether male and female, is idolizing K-Pop stars. Moreover, cultural customs frequently come in lower on the academic priority list than disciplines like chemistry, physics, and mathematics. Before tests, many students tend to remember facts without any real passion or comprehension of the subject matter. They also rarely interact thoroughly with cultural subjects. After passing tests pertaining to cultural education in elementary and middle school, students' recall of these subjects tends to wane. Despite passing tests throughout their school years, Generation Z, as users of the cultural education curriculum, frequently admits to not comprehending components of the national culture, according to quantitative research conducted in major Indonesian cities. In

contrast, regional specialties perform better because people find them more entertaining and applicable to everyday life.

A quantitative study found that, despite their initial aversion to cultural education, Generation Z remains interested in the archipelago's history, customs, and traditions (Arwansyah, Suwandi, & Sahid, 2017). Furthermore, research has shown that gaming activities promote the development of aesthetic traits and visual preferences. Character design, interface, color schemes, and other visual elements are commonly used in games and are critical components of game design. Playing games with visual puzzles and different color schemes may improve one's visual perception and alter how one perceives and values details in the real world.

Conclusion

According to previous research, Generation Z Indonesians showed little interest in Indonesian culture (Dharma et al., 2021; Prameswari et al. 2020). As a result, the Indonesian government through Ministry of Education promotes cultural education by integrating it into the formal 12-year curriculum to preserve, honor, and improve understanding of the various cultures that exist throughout Indonesia, while also instilling a strong appreciation and admiration for the local cultural history.

That being said, the results of this pilot study examination are not in line with the expected benefits of including culture education in the school curriculum. A pilot quantitative investigation employing convenience sampling was conducted on Generation Z individuals in Malang, Indonesia. The findings show a significant lack of cultural knowledge among this population, despite receiving 12 years of cultural education as part of the formal curriculum. This pilot study lays the groundwork for the main study using purposeful sampling of Indonesian Generation Z residents in major Indonesian cities such as Jakarta, Bandung, Semarang, Surabaya, Malang, and their surrounding areas. Based on the ICK (Indonesia Culture Knowledge) factors used in this study, the results show that respondents had a low level of knowledge, except in identifying traditional dishes, which is relevant and directly applicable to their daily lives.

Furthermore, contrary to previous research (Dharma et al., 2021; Prameswari et al. 2020), this study reveals that Generation Z has much higher levels of interest in learning. The majority of participants showed a strong desire to learn more about Indonesian culture. The findings show that of the 482 respondents, 192 (39.8%) chose "agree" and 186 (38.6%) chose "strongly agree." This suggests a discrepancy in earlier research, particularly in terms of learning approaches that do not correspond to the distinctive characteristics of Indonesian Gen Z. The problem is to engage students, who dislike traditional memorization-based learning.

Exploring alternative instructional material with cultural themes is critical for transforming learning from a chore to an engaging pursuit. Engaging students in activities that actually fascinate and excite them, such as dynamic and engaging learning experiences, not only boosts their competitiveness but also improves their concentration and comprehension. This technique is especially relevant for Generation Z, who are known for preferring dynamic and participatory learning approaches.

Interestingly, Generation Z's love of gaming and leisure activities, which is frequently chastised by parents, may be used for educational purposes. Designing educational games that include elements of fun, challenge, and rewards can be an appealing alternative to cultural education, raising interest and engagement among Generation Z students. Furthermore, quantitative research highlights the significance of visual aspects in cultural education. Effective visualization is critical to the success of alternative media and game design as cultural teaching tools among Indonesia's Generation Z population.

In conclusion, the government's efforts to incorporate cultural learning into the curriculum are admirable, but engaging Generation Z remains a challenge. To counter this, innovative and interactive learning approaches, such as games, can make cultural education more engaging and successful, helping to preserve Indonesia's cultural heritage for future generations. The study's influence is to prove that the conventional class method for cultural

learning is ineffective for generation Z, and its significance is to encourage educators to explore alternative creative learning strategies. Creative learning strategies for cultural learning can be developed into further research.

Table 7. The Conclusions of This Study.

Source: Author

No.	Hypotheses	Insight
H ₁	There is an influence between the characteristics of generation Z' who like to play on learning Indonesian culture through formal education.	In formal education, tradition & culture-related learning conducted in serious lecture-style classes does not yield good results.
H ₂	Gaming Preference has a correlation with Generation Z learning Interest.	Game elements with fun, challenge, and rewards can enhance learning interest and concentration for cultural education.
H ₃	Gaming Preference has an influence on Generation Z's Visual Preference.	Visual elements play a crucial role in the learning process. Good visual design will support the development of cultural education games.

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