

REVITALIZATION OF PANJI MASK THROUGH PERFORMING ARTS IN THE PERSPECTIVE OF CULTURAL COMMUNICATION

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Abstract: The influence of modern culture cannot be denied as being related to the declining interest of the younger generation in traditional arts such as Topeng Panji. Therefore, revitalization efforts through adaptive cultural communication strategies are needed. This study aims to analyze cultural communication strategies and their impact on the formation of cultural identity among the younger generation. The research was conducted using a qualitative approach. Data were collected from four informants, including the head of the cultural office, a curator, a dancer, and audience members, using interview and documentation techniques. The findings reveal that revitalization strategies through performance innovation, digitalization, and education are effective in conveying cultural values and building cultural identity across the five dimensions of Cultural Identity Theory: personal, enacted, relational, communal, and material identity. Meanwhile, from a semiotic perspective, Topeng Panji contains meaning at every level. At the denotative level, the meanings are manifested through visual performances; at the connotative level, they are reflected in moral and philosophical values; and at the mythical level, they appear in the naturalization of cultural ideology conveyed through the performance.

Keywords: panji mask, cultural revitalization, cultural communication, cultural identity, performing arts

I. INTRODUCTION

Panji mask art is one of Indonesia's many cultural heritages. It generally tells stories from Javanese wayang traditions, such as the tales of Raden Panji, Dewi Sekartaji, and various other characters from folklore [1]. Specifically in Malang, Panji mask art is a local cultural heritage that holds deep historical, aesthetic, and philosophical values. However, along with the development of modern times, changes in lifestyle, and the dominance of popular modern culture, the younger generation's interest in traditional arts has gradually declined. This phenomenon has caused the existence of Panji Mask art to potentially lose its appeal and place within society. Therefore, preserving culture amid modern developments has become a major challenge not only for the government but also for society as a whole [2].

The Panji Mask culture from Indonesia has been recognized by UNESCO. Therefore, various parties have carried out cultural revitalization efforts, one of which is the Department of Culture and Tourism of East Java Province (Disbudpar Jatim) through the organization of Panji Mask Performances at Taman Krida Budaya East Java located in Malang. This performance is expected to revive enthusiasm and inspire the younger generation so that Panji Mask art regains its artistic existence [3]. Panji mask dance plays an important role in shaping a diverse and rich cultural identity, thereby fostering public pride and appreciation for cultural heritage, values, traditions, and local wisdom embedded within its stories [4].

The revitalization program initiated by Disbudpar Jatim not only presents traditional artworks but is also packaged with a cultural communication approach that adapts to the preferences of younger audiences. Educational

involvement, digital campaigns, and performances in public spaces are part of the communication strategies designed to attract public attention, especially among young people. In this way, future generations can directly experience and learn about the richness of culture that contains values and traditions. The revitalization initiated by the cultural office also helps prevent the possible extinction of culture so that it can be passed on to future generations [5].

These performances can be categorized as a medium for transmitting cultural values that plays a role in rebuilding local cultural identity and preserving traditional arts through direct interaction between artists and young audiences. Therefore, adaptive revitalization strategies that are relevant to current developments are necessary. In this way, cultural preservation efforts can be carried out more effectively because they are directly connected to everyday life [6].

The revitalization effort was also based on survey results conducted by the Department of Culture and Tourism of East Java. The survey found that in 2024, Panji Mask art had entered the orange zone and was nearly entering the yellow zone in 2025, indicating that it was approaching extinction. Therefore, since 2025, revitalization efforts have been implemented through performing arts innovations using various techniques to align with the interests and preferences of the younger generation.

Cultural Identity Theory is part of social communication studies that explains the process by which cultural identity is formed, maintained, and negotiated through social interaction. Referring to Li et al. (2024), cultural identity is essentially not static but dynamic and continuously evolving according to an individual's experiences, social context, and

communication encounters. From a contemporary perspective, cultural identity is viewed as a product of social construction influenced by various factors, including history, norms, values, language, and power relations within society. Li et al. (2024) also explain that an individual may possess more than one cultural identity, referred to as multiculturalism. These cultures may interact and complement one another in shaping an individual's self-concept. Thus, Cultural Identity Theory can also help explain how individuals interpret themselves [7].

Semiotics proposed by Roland Barthes is a theory and analytical approach to signs that emphasizes the understanding that meaning is not singular but layered. In this perspective, a sign is described as a relationship between the signifier and the signified, both of which produce denotative meaning as literal meaning, connotative meaning influenced by social context, and myth as a second-level sign, namely the development of connotative meaning that appears natural within society. This approach allows the analysis of images, texts, and cultural phenomena to explain the implied meanings within symbolic representations [8].

Several previous studies have discussed this theme. Suharyanto et al. (2024) found that the actualization of Panji culture is one of the keys to maintaining the sustainability of valuable cultural heritage because through actualization, culture can be revitalized [9]. Efforts to bring Panji culture into a contemporary context make it relevant to younger generations, thereby encouraging interest in exploring and inheriting the culture. As a result, a conducive environment is created for developing innovation and creativity in the future. In addition, the revitalization of Panji culture also impacts various sectors, from education through its moral values, to the economy through tourism promotion, and even the arts through creativity and innovation development. In this regard, revitalization not only preserves cultural heritage but also opens pathways for the future. However, it must be conveyed through adaptive cultural communication in order to remain relevant as part of Indonesian cultural identity.

Another study by Abdillah and Firdaus (2025) showed that the Cisalak mask dance is not only a medium of artistic expression but also serves as a means of education, strengthening cultural identity, and fostering social participation across generations [10]. In this context, relevant cultural communication, such as the use of digital media, can attract public attention, expand the reach of performances, and encourage the regeneration of artists. Although challenges remain, such as the lack of educational supporting media and limited participation from younger generations, the study emphasizes the urgency of synergy between the government, art communities, and educational institutions so that traditional arts can be preserved adaptively in accordance with modern developments.

Lastly, a study by Mufrihah (2019) discussed the Tayung Raci Dance, which had experienced a "pseudo-death" for 27 years before being revitalized in 2014 with a different presentation format [11]. Although it did not abandon the previous cultural elements, the preservation of Tayung Raci Dance was carried out in a way that was more relevant to younger generations by observing contemporary public interests and habits, followed by discussions with elders and community leaders, and then formulating a new presentation

style without eliminating the cultural values previously embedded in the tradition. The performance was later divided into five acts with various movements symbolizing certain values. This contemporary adaptation of the presentation is expected to prevent the Tayung Raci Dance culture from experiencing decline again and to revitalize it optimally.

Based on these phenomena and previous studies, it is necessary to examine the cultural communication strategies applied, how the participation process of the younger generation occurs, and the extent to which cultural communication impacts the revitalization of Panji Mask art specifically in the city of Malang.

II. RESEARCH METHODS

In writing this study, the research method used was a qualitative research method. This method was chosen because the object being studied existed in a natural setting, where the researcher acted as the key instrument [12]. The data were collected from four informants selected through purposive sampling, including the head of the department, audience members, an art curator, and a dancer. Data were gathered through interviews and documentation, then analyzed using the qualitative analysis technique developed by Miles and Huberman, which includes data reduction, data presentation, and conclusion drawing. The analysis was conducted by referring to each aspect of the theories used, namely Cultural Identity Theory, which includes Personal Identity, Enacted Identity, Relational Identity, Communal Identity, and Material Identity, as well as Roland Barthes' Semiotics, which covers Denotative Meaning, Connotative Meaning, and Myth. The validity of the data was ensured through source triangulation techniques.

III. RESULT AND DISCUSSION

Cultural Identity Theory

a. Personal Identity

Based on the interview results, it was found that the art of Panji Mask performance has a strong role in shaping personal identity through the internalization of values, experiences, and self-reflection. The perspectives provided by the informants, including the Head of the Cultural Office, audiences, curators, and dancers, indicate that personal identity is formed through awareness of the urgency of culture as a component of self-identity. The East Java Cultural Office intentionally targets younger generations with the aim of shaping self-concepts based on culture, considering the relatively low interest in traditional arts. On the other hand, curators and dancers explained that direct involvement in Panji Mask performances forms various values derived from experiences such as loyalty, empathy, and understanding the complexity of human character. Meanwhile, audiences also gain lessons from philosophical values embedded in the stories, such as loyalty and perseverance, which are reflected in their personal lives.

Thus, it can be understood that personal identity does not emerge automatically, but is formed through experience, education, and emotional involvement with cultural arts. In this context, Panji Mask essentially serves as a symbolic medium

that facilitates individuals in understanding themselves as part of a broader cultural identity.

The findings regarding the formation of personal identity through the internalization of Panji Mask values are relevant to studies concerning character values in other cultural forms. Research by Amanda et al. (2025) explains that values in artistic performances, such as morality, courage, and loyalty, significantly contribute to the process of shaping an individual's character through cultural internalization [13]. Furthermore, Prayoga (2022) explains that every form of cultural performance contains symbols that manifest philosophical meanings about human nature, often serving as a medium for reflection [14]. These findings strengthen the understanding that involvement in culture is not merely entertainment, but also creates self-awareness and personal values. Therefore, it can be understood that personal identity in Panji Mask performances is formed through the interpretation and internalization of cultural experiences.

b. Enacted Identity

The dimension of Enacted Identity is manifested through performative expressions, social practices, and concrete actions. Based on the interview results, it was found that the Cultural Office facilitates artistic expression by organizing various activities such as training, performances, and cultural spaces. Thus, people not only understand culture but are also able to apply their understanding. Curators, in this context, play a role in packaging performances in a modern way so they remain relevant to the interests of younger generations. This is done by adjusting the presentation style and simplifying the duration. On the other hand, audiences express their cultural identity through social media and through their desire to learn culture directly. Finally, from the dancers' perspective, enacted identity is clearly manifested in the process of character exploration and the performance of values through body movements, stage dramatization, and expressions.

These aspects represent that identity is not limited to the past and static in nature, but is adaptive and dynamic according to the development of the times. Thus, enacted identity in the context of Panji Mask performances is essentially a form of actualization of cultural values through concrete actions such as cultural content production, performances, and participation. These processes maintain cultural sustainability because culture continues to be communicated and practiced in everyday activities.

The dimension of enacted identity, as previously explained, is relevant to previous studies emphasizing that culture survives because it adapts and is practiced. Research by Rayshanti et al. (2024) shows that cultural innovations such as digitalization are forms of actualization that keep culture aligned with the interests of younger generations. Furthermore, research by Mustikasari et al. (2025) explains that cultural transformation in the form of modern fashion represents the manifestation of cultural identity expression in everyday life [15]. The findings in this study, as well as in previous studies, reinforce the understanding that enacted identity is manifested not only in performances, but also in creative practices and fashion innovations. Therefore, culture can remain dynamic and continue to be realized through tangible forms and innovations.

c. Relational Identity

Relational Identity is manifested through the urgency of social interaction and collaborative efforts to form and maintain cultural identity. Efforts to preserve Panji Mask involve various parties, including the government as the initiator, curators as planners, artists as executors, and audiences whose participation is equally important. These relationships create spaces for negotiating meaning between traditional values and modern innovations. Curators collaborate with local artists and younger generations in creative activities for cultural innovation, while the Cultural Office plays a major role in facilitating collaboration among cultural actors. From an individual perspective, identity is also formed through interpersonal relationships, such as shared experiences of watching performances and engaging in discussions, as well as artists learning about their culture through communities and families.

These findings represent that culture is not limited to individuals, but is formed through continuous social interaction. Thus, the dimension of relational identity is manifested in the form of cultural identity that cannot be separated from the social networks that support it. This cultural identity continues to develop through communication, collaboration, and negotiation of meaning among individuals within social structures.

These findings are further strengthened by previous research showing that cultural formation occurs through social interaction and community networks. Research by Ningsih et al. (2024) found that performances not only emphasize aesthetic aspects, but also collective meanings arising from relationships among performers, audiences, and socio-cultural contexts. Furthermore, research by Amanda et al. (2025) explains that cultural values are transmitted through social interactions in forms such as cultural communities and education [16]. These findings reinforce that cultural identity is not limited to individuals, but is also shaped through collaboration and communication among people. Thus, the relational identity dimension in Panji Mask manifests the process of negotiating meaning within socio-cultural networks.

d. Communal Identity

The dimension of Communal Identity is manifested through the emergence of a sense of ownership toward Panji Mask culture as part of the collective identity of society. From the interview results, it was found that performances function not only as entertainment but also as a means of building pride and a sense of ownership toward local culture. The Cultural Office seeks to package performances in attractive ways and appearances. The goal is to encourage younger generations to feel involved and become part of the cultural community. This has resulted in increased community participation and audience numbers. Audiences identify themselves as part of the cultural community, while artists gain social recognition that strengthens the existence of their cultural communities. Meanwhile, from the dancers' perspective, cultural sustainability highly depends on support from society as its community.

Panji Mask performances, which are frequently presented in various official events, represent that the culture has been accepted as a symbol of the collective identity of East Javanese society. Thus, communal identity in this context is

formed through shared experiences, collective awareness, and active participation in cultural preservation. Cultural identity becomes stronger when individuals feel they are part of a community with shared values and heritage.

The findings regarding communal identity are relevant to previous research emphasizing culture as the collective identity of society. Research by Mustikasari et al. (2025) shows that the integration of culture into modern life, such as fashion, strengthens people's sense of ownership toward local culture. On the other hand, research by Rayshanti et al. (2024) also emphasizes the urgency of innovation in increasing younger generations' involvement in cultural activities, which directly affects the vitality of cultural communities [17]. These findings support that communal identity is formed through collective experiences and shared participation. Therefore, Panji Mask in this study is positioned not only as cultural heritage, but also as a symbol of togetherness that strengthens social solidarity.

e. Material Identity

Based on the interview results, material identity is manifested through the urgency of physical aspects such as masks, properties, costumes, and performance spaces, all of which shape cultural identity. Panji masks possess symbolic meanings representing human characters, such as facial forms and colors that indicate the traits of each character. In this context, the Cultural Office also plays an important role in maintaining the sustainability of material aspects by recognizing Panji Mask as an Intangible Cultural Heritage and organizing regular performances. Curators who innovate in visual aspects and duration strive not to eliminate traditional standards, so the performances remain culturally relevant despite being adjusted to the tastes of younger generations. Finally, audiences participating in the performances also experience the visual power of costumes and movements as forms of nonverbal communication. In addition, spaces such as those provided by Taman Krida Budaya serve as facilities for the concrete actualization of cultural identity.

These findings indicate that cultural identity is not limited to abstract qualities, but is also associated with spaces and objects applied in cultural activities. Thus, material identity in Panji Mask art represents physical elements that function not only as symbols, but also as means to convey, preserve, and sustain cultural meanings in the everyday lives of society.

The dimension of material identity found in this study is also relevant to previous research emphasizing the urgency of cultural artifacts as symbols carrying meaning. Prayoga (2022) explains that forms, structures, and colors in performing arts contain symbols that manifest specific characteristics. In addition, Al Aziz (2023) shows that artistic visualization is not limited to aesthetics, but also includes profound symbolic meanings related to cultural values and character [18]. These findings reinforce the understanding that material elements are not merely objects, but also media of cultural communication. Thus, material identity in Panji Mask culture represents the relationship between physical and symbolic aspects, particularly in the formation of the cultural identity of society.

Roland Barthes' Semiotics

1. Denotation

Based on the interview results, the denotative meaning in Panji Mask performances is understood as a traditional

performance that includes clear visual and structural elements such as masks, costumes, characters, plots, and distinctive dance movements. Meaning at this level is literal, namely the direct relationship between signifiers such as masks, movements, and expressions, and the signified elements such as characters and stories. Each character is concretely represented through choreography and distinctive masks, making it easy for audiences to recognize them even when innovations such as modern elements are added. This is because the essence of the performance is maintained as a form of cultural identity that can be directly observed without requiring deep interpretation.

The findings at the denotative level, which position Panji Mask within a concrete visual sign system, are relevant to previous findings. Research by Prayoga (2022) shows that colors, masks, and facial expressions function as direct representations referring to certain characters. This demonstrates a clear relationship between signifiers and signified elements. Another study by Rayshanti et al. (2024) explains that even though innovations are introduced in the presentation, the fundamental structures of dance movements and characters are preserved to maintain cultural identity [11]. Therefore, the findings of this study indicate that traditional performances function as systems of visual communication that can be directly understood by audiences without requiring complex interpretation.

2. Connotation

From the interview results, the connotative meaning of Panji Mask was found to extend beyond performance itself, becoming a symbol of cultural, moral, and spiritual values that develop through social and cultural experiences. The findings show that the performances are associated with values such as struggle, sincerity, loyalty, and harmony in life. In addition, there are philosophical and spiritual dimensions that strengthen the meaning, such as the relationship between humans and nature and reflections on life itself. Connotative meaning is not singular, but is formed through interactions among audiences, artists, and cultural institutions. Thus, Panji Mask can be understood as a medium conveying various life values that are relevant and open to deeper understanding by society.

The connotative meanings in Panji Mask art related to philosophical, moral, and spiritual values are relevant to studies on cultural communication emphasizing symbolic dimensions. Findings by Amanda et al. (2025) show that there are various values in Panji stories, ranging from wisdom and loyalty to sacrifice, conveyed through cultural narratives and symbols. Another study by Ningsih et al. (2024) explains that artistic performances are not limited to storytelling, but also involve the formation of social meanings collectively understood through the audiences' shared experiences [13]. These findings indicate that connotative meanings are constructed through interactions between audiences and cultural texts. Therefore, the findings of this study reinforce the understanding that Panji Mask functions as a medium of cultural communication containing dynamic, contextual, and openly interpretable life values.

3. Myth

The understanding of myth in this context refers to the meaning of Panji Mask that develops into an ideology naturalized and accepted as collective truth within society.

Referring to the interview results, it was found that Panji performances function as a means of internalizing awareness of the urgency of cultural preservation, respect for ancestors, and the formation of moral character including responsibility and honesty. These values are strengthened through performance traditions, cultural narratives, and social practices, eventually becoming accepted as natural and unquestioned. Furthermore, the rules and etiquette in treating Panji masks also represent sacred dimensions that strengthen cultural ideology. Thus, Panji Mask plays an important role in shaping cultural awareness and identity within society.

The findings regarding myth demonstrate the naturalization of culture in Panji Mask, which is relevant to ideological studies in the context of cultural communication. Research by Mustikasari et al. (2025) shows that the transformation of mask performances in modern life still attempts to preserve traditional values that are directly accepted as forms of collective identity within society. In addition, research by Al Aziz (2023) indicates that symbolism in performing arts is not limited to character representation, but also includes moral and spiritual values transmitted from generation to generation [15]. These findings reinforce the understanding that cultural meanings continuously disseminated will become unquestioned social truths. Therefore, Panji Mask performances function as media for ideological cultural value transmission, strengthening collective awareness and shaping the identity of East Javanese society through the continuous naturalization of meaning.

IV. CONCLUSION

Based on the research findings, the revitalization efforts of the Topeng Panji art by the East Java Department of Culture and Tourism in Malang demonstrate that the communication strategies implemented through performance innovation, education, and digitalization are considered effective in conveying cultural values while simultaneously maintaining the sustainability of Topeng Panji art amid changing times.

In this context, based on the analysis through the dimensions of Cultural Identity Theory, explanations were obtained for each dimension. In the Personal Identity dimension, there was an internalization of values such as loyalty, empathy, and self-reflection among curators, dancers, and even audiences. In the Enacted Identity dimension, concrete practices were found, such as performance training, presentation innovations adjusted to the interests of the younger generation, and digital content production, all of which were updated without abandoning traditional boundaries. The Relational Identity dimension was reflected in collaborations among various parties, including curators, artists, communities, and the government, all of which created negotiation spaces between traditional and modern values. In the Communal Identity aspect, there was an increased sense of belonging and collective pride toward Topeng Panji art [18]. This was indicated by the growing active participation of the community in performances. Lastly, in the Material Identity dimension, various physical elements such as masks, costumes, and performance spaces functioned as symbolic media that reinforced cultural meanings.

Furthermore, in the analysis of Topeng Panji art using Roland Barthes' semiotics, various meanings were identified according to their levels. The denotative meaning of Topeng Panji art is manifested in its easily recognizable visual structure. Its connotative meaning represents moral, philosophical, and spiritual values such as struggle and loyalty. Finally, at the level of myth, the values described previously undergo naturalization, transforming into collective beliefs regarding the urgency of preserving culture and honoring ancestors.

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