

Analysis of the Social Value of Cangget Dance as a Cultural Heritage in Lampung

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Abstrak

Tari Cangget merupakan warisan budaya masyarakat Lampung, yang memiliki nilai-nilai sosial penting, seperti kerja sama, kebersamaan, dan solidaritas. Penelitian bertujuan untuk memberikan dan mengungkap nilai-nilai sosial serta penerapannya ditengah masyarakat Lampung. Metode penelitian yang digunakan adalah kualitatif dengan pendekatan etnografi, yang memungkinkan peneliti untuk memahami secara mendalam mengenai nilai-nilai sosial yang terkandung dalam tari cangget. Pengumpulan data dilakukan melalui wawancara dan observasi dengan warga asli suku Lampung. Berdasarkan hasil peneliti ditemukan bahwa tari cangget ini digunakan dalam acara sakral adat lampung. Adapun ditemukan filosofisnya itu berakar pada struktur sosial dan penghormatan terhadap adat istiadat Lampung. Selain itu, nilai sosial yang terkandung dalam tari cangget seperti keteraturan dan keharmonisan masyarakat Lampung dalam menerapkan nilai-nilai sosial, terutama pada kepentingan acara adat istiadat Lampung. Selain itu nilai sosial yang terkandung dalam tari cangget ini berada pada wirama,wirasa,dan wiraga seperti keteraturan dan keharmonisan masyarakat Lampung dalam menerapkan nilai-nilai sosial, terutama pada kepentingan acara adat

Kata kunci: tari cangget, nilai-nilai sosial, masyarakat lampung.

Abstract

Cangget Dance is a cultural heritage of the Lampung people, which has important social values, such as cooperation, togetherness, and solidarity. The study aims to analyze how these values become the philosophical foundation in the development of the social life of the Lampung people. The research method used is qualitative with an ethnographic approach, which allows researchers to understand in depth the social values contained in the Cangget Dance. Data collection was carried out through interviews and observations with several residents and youth who are indigenous Lampung people. Based on the results of the study, it was found that the Cangget Dance is used in sacred Lampung traditional events. The philosophical basis is rooted in the social structure and respect for Lampung customs. In addition, the social values contained in the Cangget Dance include order and harmony of the Lampung people in applying social values, especially in the interests of traditional events.

Keywords: cangget dance, social values, lampung society.

INTRODUCTION

The Cangget Dance is one of the intangible cultural heritages of the Lampung community, which has long served a social function within traditional ceremonies. This tradition is not merely an aesthetic expression but also a social mechanism that binds the community through values transmitted across generations. A contemporary phenomenon observed in

Metro City shows that the practice of the Cangget Dance is still maintained, despite facing challenges from modernization and changes in societal lifestyles. Preservation efforts carried out by local governments, art studios, and indigenous communities indicate a collective awareness of the importance of local culture.

Previous studies have largely examined the Cangget Dance from

aesthetic and ceremonial perspectives; however, there has been limited in-depth discussion of the social values embedded within it. This reveals a relevant research gap that can be addressed through a socio-cultural approach. This condition underlies the importance of analyzing the social values inherent in the implementation of the Cangget Dance in Metro City, Lampung. Thus, this study is motivated by the need to understand the social meaning of this tradition within the context of contemporary society (Amrullah, 2025).

As one of Lampung's cultural heritages, the Cangget Dance plays a significant role in shaping social awareness among the people of Metro City. The social values reflected through collective participation in the dance strengthen relationships among families and community members involved in various traditional ceremonies. Moreover, preservation efforts have been actively carried out, as the Cangget Dance is recognized as an important cultural legacy in Metro City. These efforts include educating communities, students, and the general public about the social values embedded in the dance. In addition, collaborative initiatives are undertaken to maintain the authenticity of this local cultural heritage (Amelia Hani Saputri¹, Goesthy Ayu Mariana Devi Lestari², 2021)

In the rapidly developing urban context of Metro City, the social values

contained in the Cangget Dance serve as moral references in everyday life. The values of etiquette reflected in movement patterns and customary rules shape the younger generation's respect for elders and traditional leaders. The role of the dance as a medium for character education is evident in the internalization of norms, politeness, and social ethics through both practice and performance. Furthermore, the Cangget Dance reflects deliberative values, as each performance is preceded by collective agreement among traditional leaders, families, and the community. This practice reinforces a culture of deliberation within the social life of Metro City. In an increasingly individualistic urban environment, the presence of the Cangget Dance serves as a reminder of the importance of harmonious living amidst diversity. The value of solidarity is also evident when the community works together to prepare traditional events, including music, costumes, and food. Therefore, the Cangget Dance is not only an artistic expression but also a medium for strengthening social values relevant to the dynamics of Metro City society (Cathrin, 2021).

The social analysis of the Cangget Dance is also grounded in several relevant previous studies. Although these studies have not comprehensively explored social analysis as presented in this article, they provide a foundational reference. For

example, research by Shely Cathrin discusses the philosophy of Cangget Agung, highlighting values such as unity, honor, democracy, and economic aspects. Another study by Kurnia Fathir Mahardika focuses on the preservation of cultural values, respect for ancestors, and social life, including the historical and cultural meanings of Cangget in Lampung society. Additionally, an article by Muhammad Wazirudin Nur and I Wayan Dana examines Cangget as a distinctive cultural feature in begawi traditional ceremonies involving young men and women, as well as its role as a product of cultural acculturation.

On the other hand, the shifting values in modern society have led to the reinterpretation of many local traditions, often reducing their original social functions. In Metro City, the practice of the Cangget Dance in certain traditional rituals has undergone adjustments to meet contemporary societal needs. These adjustments raise questions about which social values persist and how they are interpreted by the younger generation. Previous research indicates that traditional dances tend to retain their philosophical meanings when supported by strong social structures. However, studies examining the interaction between social values and youth participation in the Cangget Dance remain limited. Therefore, a focused analysis is necessary to describe the sustainability of this tradition within

the context of social change (Mahardika, 2025).

The author acknowledges that previous research has explored historical, aesthetic, and ritual aspects of the Cangget Dance. However, studies that position social values as the central focus remain minimal and do not fully reflect the current conditions in Metro City. This creates a knowledge gap between cultural documentation and the living social meanings within the community. While some studies have touched upon values such as mutual cooperation, politeness, and solidarity, these have not been systematically analyzed within the context of cultural practices in Metro. Therefore, this research offers a new perspective by focusing specifically on the social values manifested in the implementation of the Cangget Dance. This study also contributes to anthropological literature by positioning tradition as an instrument for the reproduction of social values.

The main problem addressed in this study is how the social values of the Cangget Dance are understood, implemented, and transmitted within the community of Metro City, Lampung. This issue is important because rapid social changes can influence public perceptions of tradition. Moreover, the existence of the Cangget Dance depends heavily on the continuous transmission of its social values across generations. When these values begin to fade, the sustainability of the

tradition is also threatened. This study seeks to explore the social meanings embedded in the stages, movement patterns, symbolism, and community involvement in traditional ceremonies. The aim is to determine whether these social values are preserved or have undergone transformation (Hernawan et al., 2024).

The primary objective of this research is to analyze the social values contained in the implementation of the Cangget Dance as a cultural heritage of the Lampung community in Metro City. Additionally, this study aims to identify the forms of change and adaptation of these social values in contemporary practice. These objectives are relevant because social values are a fundamental foundation for the sustainability of tradition. By understanding these values, stakeholders can formulate more effective cultural preservation strategies. This research also aims to fill gaps in the existing literature, particularly regarding the social context of the Cangget Dance (Kartika, 2024).

The significance of this study lies in its contribution to documenting and strengthening the understanding of social values embedded in local cultural heritage. In the era of globalization, documenting social values is crucial as a basis for policymaking in cultural preservation. Local governments, educational institutions, and cultural

communities require evidence-based research to design effective preservation programs. Therefore, this study is relevant as a reference for understanding the role of the Cangget Dance in the social life of Metro City. It also contributes practically to the development of local cultural education and academically to the fields of cultural anthropology, arts education, and tradition studies.

To address the research problem, this study employs the theory of social values proposed by Karel J. Veeger as the primary analytical framework. This theory emphasizes that social values consist of norms, beliefs, and principles that shape social behavior. It also explains how social values are reproduced through cultural practices. In addition, the concept of cultural transmission is used to understand how these values are passed down across generations. This theoretical approach is relevant because the Cangget Dance contains strong social symbolism.

With this theoretical foundation and clearly defined research focus, this study seeks to reinterpret the social values embedded in the Cangget Dance within a contemporary context. It emphasizes that tradition is not merely a cultural artifact but also a space for the reproduction of social values. By examining cultural practices in Metro City, this research offers a new perspective on the relevance of tradition in modern life. It highlights that cultural preservation should not only

focus on physical forms but also on the values that sustain them.

Based on the explanation above, the background of this research is the limited understanding among some residents of Metro City regarding the social values contained in the Cangget Dance. Unlike previous studies that focus on general analyses of the dance, this research aims to identify and explain in detail the social values embedded in the Cangget Dance as a cultural heritage in Metro City, Lampung. The novelty of this study lies in its comprehensive exploration of these social values. Furthermore, it adopts the perspective of the Metro City community as custodians of local cultural heritage, offering a new analytical viewpoint to deepen the understanding of social values within the Cangget Dance.

METHODS

This article employs a qualitative research method with an ethnographic approach. This method is used to explain and analyze problems that arise in the field. Qualitative research with an ethnographic approach is a research strategy that focuses on gaining an in-depth understanding of culture, social practices, and behavioral patterns within a particular community. This approach is rooted in cultural anthropology, which emphasizes the importance of understanding human actions from the perspective of the actors themselves.

In ethnographic research, the researcher is directly involved in the life of the community being studied through participant observation. This involvement allows the researcher to capture the social context in a more authentic and comprehensive manner. Ethnography not only collects descriptive data but also explores the values, symbols, and social structures that regulate the life of the community. This approach is highly suitable for studies related to culture, traditions, and customary practices. Therefore, a qualitative method with an ethnographic approach provides a holistic description of the social reality under investigation. Ethnographic research results are typically in-depth, rich in data, and capable of describing phenomena in a naturalistic manner.

The ethnographic approach in qualitative research is a strategy that focuses on understanding culture, behavior, symbols, and meanings that exist within a community through the researcher's direct involvement in the field. In the context of this study, which aims to identify the distinctiveness of the Cangget Dance, ethnography enables the researcher to enter the cultural environment of the Pepadun community in Metro City and observe traditional practices authentically. This approach is relevant because the Cangget Dance is not merely an artistic product but also part of

a social system and customary structure rich in symbolic values.

Through ethnography, the researcher can examine how the community interprets movements, costumes, music, and ceremonial stages that characterize the Cangget Dance. Techniques such as participant observation, in-depth interviews, and documentation of traditional rituals help reveal cultural dimensions that cannot be fully explained through written sources alone. This approach also positions the researcher to understand the insider perspective of cultural practitioners (Edi siswanto, Astim Riyanto, 2014). Thus, ethnography provides a strong foundation for exploring the uniqueness of the Cangget Dance in a holistic manner.

The data collection techniques in this study include interviews and observation. In the interview stage, the researcher involved three informants: Ervina Sari (32 years old), who works as a Secretariat staff member of the Metro City Regional House of Representatives and is of native Lampung ethnicity; Doddy Amrullah (20 years old), a university student who also works as a freelancer; and Huzaimah (53 years old), an artist activist. These three informants provided comprehensive data sources regarding the social values embedded in the Cangget Dance.

Meanwhile, observation was conducted to examine and interpret the

social values that are still implemented by the local community, particularly in Metro City. Both interviews and observations were carried out over three sessions within a research period of approximately one month involving the three informants mentioned above, resulting in valid and reliable data (Wawan Hernawan, 2024).

The data analysis technique was conducted qualitatively through several stages, including data reduction, thematic classification, interpretation, and conclusion drawing. Data reduction was carried out by selecting important information relevant to the research focus, particularly regarding the development and implementation of social values in the Cangget Dance. The selected data were then grouped into main themes such as historical background, customary functions, and the social values contained within the Cangget Dance.

RESULTS AND DISCUSSION

Lampung is a region with a steadily growing population and a demographic composition dominated by the working-age population. Publications from the Central Bureau of Statistics (BPS) of Metro City and demographic summaries indicate that the population size and age structure position Metro as a regional center for education and trade. Economic growth and Gross Regional Domestic Product (GRDP) in Metro fluctuated during the 2019-2021 period; however, the city

remains a sub-regional hub that attracts migration from surrounding areas for education and employment. This condition has led to increasing social plurality and population mobility.

This pattern of moderate urbanization has created a relatively heterogeneous social environment, where local residents including traditional Lampung communities coexist with migrants from neighboring regions. Such conditions demand mechanisms for cultural integration. Data from BPS and urban development reports also show that most residents are engaged in the service sector, education, and small-to-medium-scale trade, resulting in cultural activities often being integrated with the city's socio-economic agenda. The increasingly modern urban lifestyle in Metro presents challenges to the preservation of traditional customs but simultaneously opens opportunities for revitalizing cultural traditions through schools, art studios, and public events. Therefore, understanding local social values becomes essential to maintaining social cohesion amid economic and demographic changes. In this context, the Cangget Dance has the potential to function both as a marker of cultural identity and as a bridge for communication across generations and social groups. Based on these conditions, cultural preservation efforts should consider demographic and economic

dynamics as recorded by local statistical institutions (Humaira et al., 2025).

Culturally, the people of Metro continue to preserve Lampung traditions, including Pepadun customs and ritual practices, in which the Cangget Dance emerges as a ritual and aesthetic expression rich in philosophical and moral meaning. Ethnographic studies and academic theses produced by universities in Lampung over the past decade describe Cangget as a dance governed by etiquette, gender symbolism in dancer roles, and social functions within customary ceremonies such as *begawi*, title conferral, and engagement rituals. In practice, within art studios—such as Sapta Budaya Studio and Srikandi Metro Studio—and community events in Metro, Cangget is performed not only as entertainment but also as a medium for value education. These values include respect for elders, mutual cooperation, and social ethics, which are instilled through group practice and ritual habituation.

Recent studies on the philosophy and aesthetics of Cangget emphasize values such as politeness, ritual order, and community solidarity, which remain relevant in small urban contexts experiencing cultural modernization. Additionally, studies on choreography and dance transformation reveal adaptations in movement and presentation to make Cangget more accessible to younger generations without eliminating its

traditional meanings. Empirical evidence from local research shows that the involvement of schools and art studios supports this transmission, ensuring that the dance remains alive despite the rise of urban lifestyles. Therefore, in Metro City, Cangget functions dually: preserving cultural heritage while also serving as a medium for social value transmission among a diverse urban population. These academic findings support the argument that the Cangget Dance is a cultural asset capable of strengthening local identity amid social plurality.

The tangible relationship between the social values of the Cangget Dance and the realities of Metro society is reflected in several practical aspects. First, its role in strengthening community cohesion is evident when residents collaborate in preparing performances or traditional ceremonies. Second, its function as a medium for character education is visible when dance patterns are taught in schools and art studios, instilling manners and respect among the younger generation. Studies on the influence of dance education on politeness indicate that learning Cangget positively affects students' social behavior, making it relevant to cultural education policies in Metro City. Third, adaptations in aesthetics and performance formats such as integration into public events and city festivals ensure cultural visibility in urban spaces without compromising core values.

Fourth, the involvement of traditional leaders, families, and educational institutions reflects a collaborative model suitable for a developing city, reducing the risk of cultural marginalization due to modernization. Fifth, local studies on choreography and documentation indicate that new forms of performance such as public receptions, studio competitions, and local curriculum integration serve as practical means of maintaining the relevance of Cangget.

Thus, the social values embedded in the Cangget Dance such as solidarity, etiquette, and deliberation function as social capital that can be mobilized to strengthen social networks in Metro City amid ongoing changes. Recommendations emerging from these findings include strengthening community-based cultural preservation programs and integrating local cultural content into formal education to sustain value transmission (Ghifari, 2024).

The concept of local cultural heritage represents an essential element of cultural management, shaping social values and community identity. Cultural identity is not solely reflected in attire, language, or artistic expressions but also encompasses norms, values, and deeper meanings transmitted across generations. In the social context of Lampung society, particularly in Metro City, the social values embedded in local cultural heritage such as the Cangget Dance serve as

symbols of mutual cooperation, togetherness, and solidarity. As noted by Martiara, Cangget is not merely a performance art but also a medium for implementing social and moral values in responding to globalization (Mahardika, 2025).

The performance of the Cangget Dance also embodies values of harmony between humans and their environment, reflecting the social life of Metro City, which is grounded in respect, cooperation, unity, and solidarity. Therefore, the Cangget tradition should not be understood merely as cultural heritage but as a comprehensive system of knowledge that strengthens social structures and cultural identity among the Lampung indigenous community in Metro City (Salim, 2023).

Social Values Embedded in the Cangget Dance

The Cangget Dance is not merely an aesthetic performance but also a form of social practice that conveys the customary norms of the Lampung community. As part of the Pepadun traditional ceremonial sequence, Cangget incorporates rules of conduct, positioning, and roles that teach social ethics to both participants and audiences. The values reflected in Cangget such as mutual cooperation, togetherness, and solidarity are closely related to the philosophy of life of the Lampung people, which emphasizes honor,

mutual respect, and collective responsibility. The *Kuntara Raja Niti*, as a source of Lampung customary law, also contains regulations concerning social behavior, cooperation, and the maintenance of community harmony, which align with the practices found in Cangget. Therefore, the interpretation of this dance must be conducted through an interdisciplinary approach, including choreography, ethnography, and the study of local wisdom. Studies on the transformation of Cangget demonstrate how its movements and performance structures reinforce its social functions in a modern context. The involvement of younger generations in festivals and art studios further indicates that these values continue to be transmitted. Thus, Cangget functions as a traditional medium that both practices and reproduces the social norms of the Lampung community (Muhammad Wazirudin Nur, 2024).

Mutual cooperation (*gotong royong*) in the context of the Cangget Dance is evident from the preparation stage, including the production of *tapis* costumes, musical arrangements, and collective rehearsals involving family members and neighbors. These collective activities are not merely practical but represent a ritualization of shared labor that strengthens social bonds, where each individual holds a recognized role in the customary process. The *Kuntara Raja Niti* reinforces norms of shared responsibility

and communal care, which are reflected in the organization of Cangget performances. Field research and recent festival reports indicate that art studio communities in Lampung frequently rely on mutual support networks to ensure the success of performances, making *gotong royong* an indicator of local social cohesion. This value is also evident in decision-making processes, where customary deliberations determine event structures and dancer roles, reflecting collective principles. In public performances such as city festivals or campus events the network of cooperation expands to include educational institutions and local governments, thereby strengthening cross-sectoral social cohesion. Notably, aesthetic adaptations of Cangget do not eliminate *gotong royong*; rather, they often require greater coordination, such as in the mass production of costumes and logistical arrangements. This demonstrates continuity between customary norms and actual social practices in Lampung society (Bagus Putra Setiawan, Febra Anjar kusuma, 2025).

Togetherness in the Cangget Dance is expressed through the collective experience of synchronized dancer formations, coordinated movements, and rhythmic repetition, which create a strong sense of unity among participants. This symbolism aligns with the Lampung philosophy that prioritizes social harmony

and mutual respect as the foundation of community life. Within the Pepadun context, Cangget is often performed by groups of young women from specific family lineages (*penyimbang*), reinforcing family and clan structures in Lampung society. Recent field studies indicate that public performances of Cangget create moments of symbolic solidarity between local residents and migrants, serving as a mechanism for cultural integration. Togetherness also functions as a ritual medium for intergenerational value transmission, where younger generations observe and internalize idealized social roles. When performed in city festivals, this sense of togetherness extends into the public sphere, functioning as a form of cultural diplomacy that represents Lampung identity. Beyond aesthetics, the collective movement patterns also carry pedagogical functions, instilling discipline, responsibility, and respect for traditional leadership. Thus, togetherness in Cangget is not merely aesthetic but also a social mechanism for maintaining cohesion (Hasan, 2025).

In urban settings such as Metro City, the sense of togetherness fostered through Cangget acts as a bridge between traditional communities and the more individualistic dynamics of urban life. Art studios and schools frequently incorporate Cangget into extracurricular activities, bringing together participants from diverse social backgrounds. This expands

the meaning of togetherness from kinship-based groups to broader, cross-community interactions. Choreographic adaptations documented in recent studies show modifications in presentation without eliminating group structures, thereby enabling participation from non Lampung communities and promoting inclusivity. The principles of harmony outlined in the *Kuntara Raja Niti* can thus be translated into urban contexts through collective practices such as community service, cooperative event organization, and civic participation. Intergenerational participation in rehearsals fosters shared experiences that strengthen urban social networks and reduce social fragmentation. When supported by local government initiatives, such as cultural festivals, the collective nature of Cangget becomes symbolic capital in promoting a culturally rooted and inclusive urban identity. In this way, togetherness within Cangget sustains group identity while simultaneously building new social networks in the urban context.

Solidarity in the Cangget Dance manifests through mutual care, the preservation of dancers' status, protection of family reputation, and moral support throughout the process from rehearsal to performance. In the Pepadun tradition, solidarity is not only emotional but also institutional, supported by kinship networks such as *sesat* and *penyimbang*. The *Kuntara Raja Niti* provides normative

guidance that encourages social harmony and leadership responsibility, forming a moral framework for communal solidarity. Recent ethnographic studies indicate that solidarity expressed through Cangget performances can transform into practical support, such as fundraising for village events or providing labor assistance to families conducting customary activities. In contemporary contexts, this solidarity extends to broader social actions, including disaster relief efforts organized by art studios, utilizing networks formed through cultural practices. Such cultural solidarity reduces social vulnerability and enhances collective capacity to respond to shared challenges. Therefore, Cangget serves both symbolic and practical functions in strengthening community resilience. Strengthening solidarity through the preservation of traditional arts becomes a strategic approach to maintaining local social capital (Cathrin, 2021).

The Lampung philosophy, including values such as *pi'il pesenggiri* (self-esteem), honor, and etiquette, reinforces the logic of solidarity reflected in Cangget, where solidarity becomes an expression of collective responsibility and dignity. Contemporary studies on Lampung philosophy emphasize commitments to family, community, and traditional leadership as the foundation of operational social solidarity. In local governance practices, the recognition of

customary law such as that embodied in the *Kuntara Raja Niti* creates opportunities for community-based development programs that utilize cultural networks. For example, dance festivals and studio training programs supported by local governments strengthen solidarity networks while also providing economic incentives for cultural practitioners. Research on the transformation of Cangget aesthetics indicates that when communities are empowered, cultural solidarity can be directed toward collective welfare, such as in *tapis* handicraft production and commercial performances with shared benefits. Furthermore, the integration of local cultural content into formal education supports the internalization of solidarity values among younger generations, ensuring their continued relevance.

In summary, the values of mutual cooperation, togetherness, and solidarity embedded in the Cangget Dance are interconnected: *gotong royong* facilitates collective practices, togetherness constructs collective identity, and solidarity provides long-term social support. These values are deeply rooted in Lampung philosophy and customary principles such as those found in the *Kuntara Raja Niti*, which emphasize honor, responsibility, and social harmony. Recent studies and festival practices demonstrate that choreographic

adaptation and institutional support through art studios, schools, and local governments can sustain the relevance of these values in modern contexts. Therefore, preservation strategies must be holistic, including support for community-based activities, expansion of performance spaces, and the strengthening of social support networks. The integration of local cultural content into formal education, along with community-based policy support, will enhance value transmission. Documentation, choreographic research, and the economic empowerment of cultural practitioners further ensure that the Cangget Dance remains not only preserved but also socially and economically beneficial. Ultimately, preserving Cangget means safeguarding the social capital of the Lampung community, which is essential for long-term social resilience. Its implementation requires collaboration among traditional leaders, academics, art communities, and local government (Muhammad Wazirudin Nur, 2024).

Cangget Dance as Cultural Heritage

The Cangget Dance is one of the traditional dances of the Pepadun Lampung community, which has historically played a significant role in the *begawi* ceremonial sequence and other social rituals such as engagements and traditional celebrations. Therefore, its

position is not merely as a performance but as an expression of cultural identity. The distinctive characteristics of Cangget include group formations of dancers (typically young women), repetitive movements governed by etiquette, traditional *tapis* attire and *siger* headpieces, as well as traditional musical accompaniment that reinforces its ceremonial context. As it is embedded within the Pepadun customary structure, Cangget embodies social values such as respect, propriety, and solidarity that are transmitted across generations. The recognition of Cangget as local cultural heritage is also supported by academic documentation and efforts to register Lampung cultural expressions in various cultural publications (Cathrin, 2022).

In Metro City, the preservation of the Cangget Dance is carried out through several channels, including cultural studios, school extracurricular activities, arts council programs, and support from local education and cultural agencies that provide funding and platforms for traditional performances. Reports from cultural programs and student theses in Metro document initiatives such as training young dancers, developing standardized repertoires, and fostering collaboration between art teachers and traditional leaders to maintain ritual authenticity. Cultural festivals and studio competitions serve as important spaces for both promotion and education. However,

the quality of preservation depends greatly on the involvement of traditional leaders to ensure that the philosophical and ritual aspects are not lost.

In addition, creative economy initiatives such as the production of *tapis* garments and traditional accessories provide economic incentives for cultural practitioners, thereby supporting sustainable preservation from a socio-economic perspective. Program evaluations indicate that sustained support (in terms of funding, training, and documentation) is more effective than short-term, ad hoc activities with limited long-term impact. Therefore, synergy among cultural studios, academics, local government, and indigenous communities is recommended as a long-term preservation strategy. Local program examples and reports highlight the importance of inclusive and community based organization (Martiara, 2009).

The main challenges in preserving the Cangget Dance include the pressures of modern lifestyles among younger generations, the risk of commercialization that neglects traditional contexts, and limited resources for documentation and the development of cultural studios at the local level. To address these challenges, policies that integrate local cultural content into educational curricula, provide subsidies for community-based studios, and implement digital documentation programs are

recommended. These efforts aim to preserve both technical knowledge (such as choreography, music, and costumes) and the social meanings embedded within the dance.

Beyond policy measures, strengthening the capacity of traditional leaders and cultural practitioners in cultural management such as funding strategies, responsible marketing, and policy advocacy is essential to ensure that preservation efforts remain rooted in the cultural community. A participatory approach involving youth, traditional leaders, academics, and local government will ensure that the adaptation of Cangget remains sustainable while respecting its traditional context.

Practical recommendations include: (a) establishing local cultural documentation centers, (b) training teachers in local content education, (c) supporting creative markets for cultural products, and (d) conducting continuous research on variations of the Cangget Dance.

If implemented in an integrated manner, these measures can ensure that the Cangget Dance remains a living cultural heritage that is relevant to the people of Metro City while also serving as a source of cultural identity. In conclusion, the preservation of the Cangget Dance requires a combination of respect for tradition, public policy

support, and community empowerment (Yerri Noer Kartiko, 2019).

CONCLUSION

This research focuses on the main objective of analyzing the social values contained in the Cangget dance as a cultural heritage in the city of Metro. These social values include togetherness, mutual cooperation, and solidarity. Indirectly, these values also implement the philosophy of the Lampung people, so they are closely related to tradition and social dynamics. Furthermore, the Cangget dance is also considered a cultural heritage in Metro, so its preservation can be sustainable. It is hoped that this research, both now and in the future, can make a positive contribution to academics and the development of regional culture, especially in Metro.

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