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THE CONSTRUCTION OF THE VALUE OF TOGETHERNESS IN THE PRODUCTION PROCESS OF THE DRAMA "MUSICAL KELUARGA CEMARA"

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Abstract: The value of togetherness is deeply rooted in Indonesian society. Unfortunately, it is increasingly being eroded by the tide of modernization and digitalization. There are various ways to remind people of the importance of togetherness, one of which is through the performing arts, specifically musical theater. One particularly compelling example of this is the musical "Keluarga Cemara". The production is adapted from the story of the same title in the TV series and film, but has been staged as a musical since 2024. The production returned in 2025, with 30 performances in a single month. This study aims to analyze the construction of the value of togetherness in the production process of the musical "Keluarga Cemara." It employs a qualitative research approach using the case study method, with primary data sourced from interviews with individuals involved as part of the creative team for the musical "Keluarga Cemara" as well as audience members. The findings reveal that the musical "Keluarga Cemara" conveys a message of togetherness that extends beyond merely being a plot element. The social construction of the value of togetherness occurs through the relationship between creators, the performance itself, and the audience, expressed artistically through elements such as the script, music, choreography, and stage visuals, as well as the audience's experience. This research is expected to be useful for artists, audiences, and the government. Effective collaboration among these three parties is essential so that performing arts are not merely entertainment but also convey positive values.

Keywords: value of togetherness, social construction of reality, art communication model, musical theatre

1. INTRODUCTION

Performing arts is a form of artwork that is displayed to entertain the audience. According to Soedarsono, there are three primary functions of performing arts, namely as a means of ritual, a means of entertainment, and an aesthetic presentation (Handayani, 2022). In general, performing arts combine several elements of art with the main purpose of entertaining the audience. In its development, performing arts also have an educational function, more communicative to become a medium for conveying values or social messages through symbols, artistic expressions that can be accepted and interpreted by the audience (Aditya, 2024). Symbolic messages from performing arts can be an effective means of cultural communication (Hidajat, 2025). Thus the diversity of functions, performing arts do not only function as entertainment as well as aesthetic experiences. Performing arts can serve to convey social messages to the audience.

One of the forms of performing arts that is increasingly popular today is musical drama. Musical drama is a form of performing art that uses song and dance as the main means to develop storylines and characters. The main elements of a musical drama are music, songs, and dances that are packaged on stage to attract the audience.



Musical drama is a part of the performing arts that is different from mass media in general such as television or film (Marshall, 2022). TV or film production, the role of the director can accept or reject the social context that occurs. Meanwhile, audiences have very different social contexts, so a film may be liked or understood, or may not, because of these differences in social contexts (Wardaningsih & Kasih, 2022). It is different from performing arts, because in the concept of musical drama, it presents direct communication between the performer and the audience. This interaction creates a deeper emotional and symbolic experience than any other medium.

The difference between musical drama as a performing art and different from mass media such as film and television is one limitation for the audience to be able to enjoy it. Knowledge about the existence of musical dramas in Indonesia has not been spread evenly. Slowly the development of this musical drama increased. Throughout 2024, there will be six major musical dramas that will be staged to the public (Asnurida, 2024). These musicals include: *Mengembang Mimpi-Mimpi: Merdeka Belajar, Merdeka Mencintai, Keluarga Cemara, Joshua Oh Joshua, Interaction* (an adaptation of Tulus songs), *Dangdut Musical: Kukejar Kau Sayang*, and *Polarization Musicalal*. The various titles that were staged showed that Indonesia has a musical theater that is also of high quality and developing.

One of the musical drama performances that will be present in Indonesia in 2024 and will take place again in 2025 is the *Cemara Family Musical*. This musical drama based on the film *Keluarga Cemara* tells about love, social interaction and the struggle of a family. As a performance performance, this *Cemara Family Musical* drama is packaged to entertain, family values are very strong highlighted in the narrative. Other social values that are also raised are the value of harmony, solidarity and individual sincerity to work together in society. The values displayed indirectly also contain the value of togetherness as a positive interaction of individuals to achieve common goals.

Togetherness is part of Indonesia's deep-rooted cultural values. The value of togetherness is realized through mutual cooperation, deliberation and tolerance (Sudirman et.al, 2025). This value is slowly fading due to globalization (Hidayat, 2016). The decline in the value of mutual cooperation to the increase in the value of individualism in Indonesian society needs attention. The focus of this research is to see the value of togetherness depicted in the drama of the *Cemara Family Musical*. This research discusses performing arts as a communication medium that conveys the value of togetherness.

Several previous studies have shown that musical drama plays a role as a medium for conveying values and character education, such as developing empathy, communication, cooperation, and internalizing moral values through direct experience and the use of popular songs (Stefany et al., 2025; Ahmad et al., 2020; Srisudarso & Nurhasanah, 2018). However, such studies still focus on the formation of individual characters or the viewer's experience. Previous research has focused on the audience's experience of receiving messages from performing art. The research conducted analyzed the construction of the value of togetherness communicated between the creators of the *Cemara Family Musical* drama to the audience. So looking at what is being done behind the scenes until the value of togetherness can be brought up and captured by the audience.

The *Cemara Family Musical* is adapted from the film *Keluarga Cemara* which has been shown on the big screen in 2019. Of course,

there are many differences between the presentation of the Cemara Family story through the form of films and musicals. According to Bennet, the disadvantage of delivery in the form of a musical is that the entire performance process is determined or influenced by the condition of the performer at that time (Perez-Valero, 2023). This is because musicals are staged live without going through the recording process first. The quality of other art forms such as film will be much more stable because it has gone through the process of editing and re-capturing. Plus, musicals become interesting because each performance will be different from the last. This is because in musicals there are always a lot of improvisations and spontaneous things that affect the performance. The audience can feel the emotions that the creators and performers of musical dramas want to convey directly. The audience's experience in interpreting messages can vary from one to another. It can also be different if you watch on different performance days.

In art communication, the media has an important role as an intermediary in the process of conveying messages from communicators to communicators. What is meant by Media from the perspective of art communication is the form of performing arts itself, one of which is musical drama (Navickaite', 2021). Art is a medium to convey certain meanings as a form of expression of creators or artists as communicators to the audience as communicators (Hamdani, 2024). The process of communicating art does not involve *direct* verbal feedback. Feedback can be in the form of nonverbal audience reactions characterized by applause, facial expressions that change from laughter to crying, including a large number of spectators. Art communication is also interactive, because the audience does not become a passive receiver but plays a role in interpreting meaning (Navickaite', 2021). The construction of meaning in art performances can be through visual symbols, musical narratives produced by art creators. The audience captures the construction of meaning through the expression of emotions and experiences obtained.

In the construction of the meaning of the value of togetherness through the interaction of the creators of the Cemara Family Musical drama to the audience. This has to do with the theory of social reality construction. Individuals or groups can express internal ideas, motivations and values in the form of social realities that are accessible to the public (Couldry & Hepp, 2018). Berger and Luckmann state three main processes in the formation of social reality, namely externalization, objectification, and internalization (Dreher, 2023). Externalization is the process by which individuals express themselves and their subjective experiences into the social world through actions and interactions. Objectification occurs when the expression or action is socially recognized and becomes a reality that is considered true by society. Internalization is the process when the individual re-absorbs the social reality that has been objectified and makes it part of his consciousness. These three processes describe how humans create and live in a constructed reality.

This research departs from the view that through symbolic and aesthetic communication, musical dramas not only display social realities, but also construct and disseminate cultural values that are relevant to the lives of Indonesian people today, in this case the value of togetherness. So the research question is "how the value of togetherness is constructed in the production process of the Cemara

Family Musical drama. The purpose of the research is to analyze the construction of the value of togetherness in the production process of the Cemara Family Musical drama. The significance of this research is academically to expand the insight and understanding of performing arts as a medium of communication of art in conveying social values. The significance of the research is practically to increase the awareness of the public, the art community and the government that the performing arts packaged by creators in the communication of art to their audience, is not just entertainment but also a medium that conveys a message of social value.

2. METHOD

This research is a qualitative approach to understand how the value of togetherness is constructed through the communication process in the performance of the Cemara Family Musical. The qualitative approach is used because it emphasizes research on natural conditions with the researcher as the main instrument, triangulation data collection, inductive analysis, and a focus on meaning rather than generalization (Sugiyono, 2020).

The research method used is a case study. According to Creswell (Khoá, 2023), case studies are a research strategy to investigate a phenomenon carefully through comprehensive information collection with various data collection procedures. The case study method is considered most suitable to delve deeply into the communication process and the social impact that arises in the production process of the show.

In determining the criteria for informants, a purposive sampling technique is used in which the researcher deliberately selects informants based on quality, including: having knowledge, experience, or information that is in accordance with the research objectives (Kelly, G.J., 2023). In this study, the criteria for informants were determined based on their involvement and relevance to the production process and acceptance of the Cemara Family Musical performance. The informants consisted of scriptwriters, directors, music composers, producers, set designers, and audiences from the Cemara Family Musical.

The source of research data consists of primary data and secondary data. Primary data was obtained through in-depth interviews with a team of creators directly involved in production, such as scriptwriters, directors, music composers, producers, artistic designers, and audiences. In addition, primary data was also collected through non-participatory observation by directly watching the performance as well as documentation in the form of photos, videos, and performance notes. Secondary data was obtained from media articles, scientific journals, books, official promotional materials, and performance program books.

Data were analyzed using thematic analysis to identify and group the main themes of interviews and field observations. Thematic analysis steps through the process of transcription, data reduction, category grouping, and drawing conclusions based on meaning patterns. The validity of the data is maintained through direct observation and triangulation of sources by comparing information from various informants to ensure the credibility and accuracy of the data.

3. RESULTS AND DISCUSSION

The Construction of Social Reality in Externalizing the Value of Togetherness through the Production of the Cemara Family Musical Drama

The Cemara Family Musical was created as a *pilot project* of Visinema Studios to expand the creative medium from film to musical theater, as well as build a culture of watching musicals in Indonesia. These findings are in line with the concept of externalization which explains that individuals or groups express their internal ideas, motivations, and values into a form of social reality that is publicly accessible. In this context, the creator's desire to reach the family audience and highlight the value of togetherness in the family became the basis for internal ideas that were then manifested in the form of musical drama performance art. The Cemara Family Musical Drama was created from the beginning to invite the audience to reflect on the importance of the role of the family, both blood and family formed through social relationships. Starting from the title #KembaliKeKeluarga, the researcher found that the creative team wanted to convey the value of togetherness in the family.



Figure 1. Training Documentation Through Social Media
(Source: Instagram @musikalkeluargacemara, 2025)

The construction of the value of togetherness has been built since the process of preparing the performance of the Cemara Family Musical drama. Before being present as a message on stage, the value of togetherness is first present through a production process that involves interaction and cooperation of the entire team. The value of togetherness in the production process of the Cemara Family Musical can be seen from the way the team of creators and performers work collaboratively and support each other in realizing the performance. The informants described that each team member has mutual trust, values their roles, and is committed to the same goals. This collaborative and intimate work environment creates an environment that allows the value of togetherness to be not only staged, but also lived by the entire team during the creative process. This state of affairs is in line with Berger and Luckmann's theory of social reality construction which explains that reality is formed through a process of constant interaction and communication between individuals and groups (Keller, 2024). In the context of the production of the Cemara

Family Musical, togetherness is not only the value contained in the script, but the result of social construction that occurs through shared experiences, interaction habits, and collaboration among the entire creative team.

For the performers of the Cemara Family Musical, this performance is not just a work but an experience that forms the meaning of personal togetherness. The collaboration between the creative team is the main element in building the value of togetherness in the production process of the Cemara Family Musical. The informants explained that each department from scriptwriters, directors, composers, to *set designers* was involved in the process of discussion and joint decision-making. There are no rigid boundaries, but rather two-way communication that is open to giving each other input. According to one of the scriptwriter informants from the Cemara Family Musical, if the value of togetherness is lived in the entire production process, it will be easier to convey it to the audience.

The production process cannot be separated from the importance of the role of the director. The director not only gives technical direction, but also encourages open dialogue and collaboration between team members. For example, when differences in character interpretations arise, the director facilitates the discussion so that all members can express their views and reach a mutual agreement. This is in line with Berger and Luckmann's theory of social reality construction which explains that social meaning is formed through the process of interaction and agreement between individuals (Dreher, 2023). In this way, the director becomes a mediator who helps build a common understanding in the musical production, so that the value of togetherness can continue to be maintained.

The meaning of the value of togetherness according to the informants is not only understood conceptually, but also expressed in the production process of the Cemara Family Musical. The creators interpret togetherness as a basic human need to support, grow, and take care of each other. Thus, the meaning of togetherness that the creators believe does not stop as a personal understanding, but is processed into the basis of production in the pattern of team interaction.

The Construction of Social Reality in the Objectification of the Value of Togetherness through the Performance Art of the Cemara Family Musical Drama

The value of togetherness that is at the core of the message of the Cemara Family Musical is presented through narratives, songs, and expressions that can be observed, interpreted, and acknowledged together by the audience. The value of togetherness that was previously constructed through the interaction of creators in the production process was then objectified on stage. In Berger and Luckmann's theory of social reality construction, the process of objectification is when the idea of value that was initially subjective (the creator's belief in the importance of togetherness) is realized into a social reality that can be observed and accessed by the public (Hanisa, 2024). The value of togetherness is conveyed not only verbally but also non-verbally which forms symbolic communication between the entire creative team, especially the player and the audience.

In the Cemara Family Musical performance, there is symbolic communication that is literally explained through symbols such as dialogue (verbal), song, choreography, and facial expressions (non-

verbal) that are conveyed and captured by the performers and audience. In the Cemara Family Musical, the song serves as the main driver of the storyline, so that the storytelling takes place more through musical speech than ordinary dialogue. The use of songs as a medium of message delivery in the Cemara Family Musical shows how the message is objectified through musicals that can be observed and understood by the audience.

The drama performers performed accompanied by a *live orchestra* that played live music throughout the performance. The presence of live music also supports the choreography, costumes, and stage visuals that are designed in harmony with the storyline to create a stunning viewing experience for the audience. Actors in the performing arts are usually accompanied by an orchestra or band when performing on stage, and are reinforced by supporting elements such as dance, costumes, and stage decorations to keep the audience's attention. The integration of live music, movement, and visuals in the Cemara Family Musical shows how the value of togetherness is objectified collectively on stage.

The value of togetherness is also realized through the cooperation between the scriptwriter, composer, and director in creating a balance between dialogue, music, and choreography. Songs involving multiple performers are used to highlight the collective spirit and social interaction on stage. The creative process is carried out openly, where the exchange of ideas and adjustments between parts is an important part of maintaining the harmony of the message.

The music and songs on the Cemara Family Musical not only serve as an aesthetic element in the performance, but also become objects that survive in the public space through their presence on *the digital streaming platform* after the performance is over. This is in line with the thinking of Berger and Luckmann (2023) that social reality is dynamic because it is constantly shaped, maintained, and changed through sustainable social processes. By continuing to be listened to, repeated, or reshared by the public, the meaning of togetherness contained in the songs of the Cemara Family Musical does not stop at the moment of performance, but continues to experience the reproduction of meaning in daily life.

Through a simple family story that supports each other, warm interactions between characters, and collaboration on stage, the value of togetherness is conveyed to the audience as a reflection of a familiar culture in the daily lives of Indonesian people. In addition to the value of mutual cooperation and mutual support, the Cemara Family Musical also highlights the concept of togetherness formed outside of blood relations, namely individual interaction in the community. This is reflected in the family's interaction with the surrounding neighbors. Thus, emotional closeness established through social relationships, both with neighbors, friends, and the community can also function as a form of social family in the context of Indonesian collectivist culture.

The value of togetherness in the Cemara Family Musical is most evident in several key scenes that show solidarity and support between characters. For example, in the scene when Abah's family strengthens each other after facing economic problems, which shows how they stay united in difficult circumstances. The informant also highlighted the scene of Cinangneng residents who together helped the cypress family, as a symbol of mutual cooperation and community that plays the role of a *found family*. This illustrates that the existing values are in

harmony with the meaning of togetherness (Sudirman et al., 2025), which is part of Indonesian cultural values which are manifested through the spirit of mutual cooperation, deliberation, and tolerance.

Social Construction in Internalizing the Value of Togetherness Through the Performance Art of Musical Drama of the Cemara Family

Through interaction and shared experiences in the performing arts, both musical drama performers and audiences experience the process of interpreting the value of togetherness as part of the social reality that lives around them. Through the internalization process, one of the informants absorbs the meaning of the existing performance elements. In this context, audience informants experience a form of internalization through visuals, music, dialogue, and performance atmosphere.

The internalization process is inseparable from the emotional influence of the audience and the performance situation. This is supported by the statement of one of the informants, namely *Scriptwriter* that a good work is when it makes the audience feel the value obtained. The above statement emphasizes that one of the reasons for a work to be said to be good is when the audience of the work reflects relevant values and feels close to their person.

The musical form is seen as an effective medium in conveying the values of togetherness. By combining elements of music, acting, and dance that are able to channel emotions and meaning deeply to the audience. Music is the most powerful element in this process because it is universal, easy to remember, and capable of evoking emotional responses that cannot always be conveyed through verbal dialogue.

The togetherness of the performers on stage can be seen that each performer performs as they are. There is no pretense, there is cohesiveness. Even when one of the players fell due to totality, there were other players who ran directly to help. The audience doesn't even see this as a mistake but enjoys it as part of the script. The actors, directors, screenwriters, choreographers, and all the teams involved in it have a new identity as part of the "Cemara Family" who in the value of togetherness have interacted until the performance is completed. This work was not finished, as the songs from the Cemara Family Musical remained alive on the digital platform, so the message could still be conveyed even after the performance ended. And a new identity is internalized by the audience, that togetherness is brought in the social interaction of the community. In addition to music, the power of musical drama can also be seen from the nature of theater performances that demand the direct presence of the audience in the same room. This condition creates a collective experience, where the audience comes together to witness and feel the same energy from the performers. Physical presence in a performance space presents a nonverbal interaction that strengthens the emotional bond between the audience and the performance, as well as forming a real sense of community within the theater. The expression of the audience's emotions was very visible, from laughing happily, crying, surprised. It can differ from one individual to another as one of the subjective internalizations of the individual.

The Cemara Family Musical is a symbolic communication space that provides an opportunity for the audience to relate the story that happens on stage with the social reality experienced on a daily basis.

The director as one of the informants stated that there are cultural values taught from generation to generation by the ancestors of the Indonesian nation, one of which is the value of togetherness reflected in the performance of the Cemara Family Musical. In this context, in line with the understanding of togetherness, it is part of Indonesian cultural values that are manifested through the spirit of mutual cooperation, deliberation, and tolerance (Sudirman et al., 2025).

Social Construction of the Value of Togetherness in the Musical Drama of the Cemara Family in the Framework of Analysis of Art Communication Model

The process of artistic communication in the drama Musikal Keluarga Cemara can be understood through the communication model proposed by Navickaite (2021). The model explains that art practice is a symbolic communication process that involves a reciprocal relationship between the creator, the work, and the audience in building a meaning. In this context, the Cemara Family Musical is a tangible example of the practice of artistic communication that contains expression, interaction, and reflection of meaning.

According to Navickaite (2021), contemporary art as a medium of communication is not only done verbally but also non-verbally such as color, movement, sound, and visual motifs as symbols of a message to be conveyed. In the context of the Cemara Family Musical drama, the verbs shown through the script, dialogue, and lyrics, as well as non-verbal symbols through intonation, music, and display greatly affect the message that will be conveyed and interpreted by the audience. The communication process in performing arts does not occur one-way but is dialogical and reciprocal. The process of artistic communication takes place in the Cemara Family Musical through three stages of the process, namely artistic expression, interaction, and reflection on meaning. In the art communication model, the creative team of the Cemara Family Musical acts as *the author of the work* who expresses the value of togetherness through artistic elements in the form of dialogue, music, songs, choreography, and visuals.

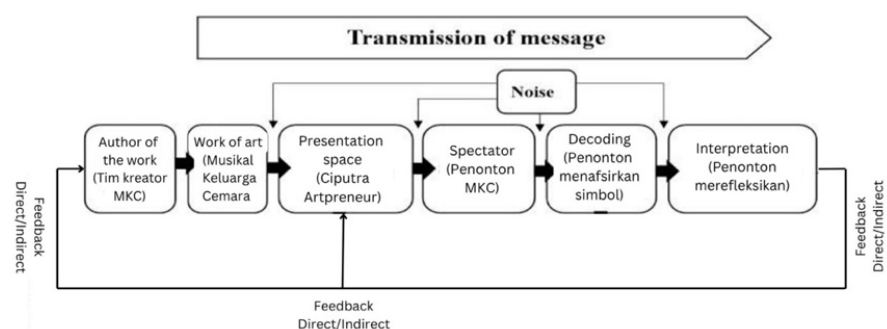


Figure 6. Models of Art Communication in the Musical Family of Cemara
 Source: Researcher's Processed Data (2025)

The Cemara Family Musical, functions as a communication medium (*work of art*) that brings the value of togetherness to the audience. The Cemara Family Musical was performed in the performance room (*Presentation Space*) namely Ciputra Artpreneur, Jakarta which is a space where the message of the value of

togetherness is communicated to the audience. In this space, messages that were initially internal among the creative team are then presented in the form of artistic symbols that can be interpreted by the audience.

The spectator becomes the recipient as well as an active participant in the communication process. Through a viewing experience that involves all senses, emotions, and cultural backgrounds, the audience performs a decoding process, which is interpreting the symbols that appear in the performance, either through dialogue, song lyrics, interaction between characters, musical harmony, and visuals. This interpretive process then continues in the *interpretation stage*, when the audience reflects on the message received with their personal experiences. In the context of the Cemara Family Musical, one of the messages conveyed is the value of togetherness.

Not only the performance, communication through art, according to Navickaite (2021), is not one-way, but dialogical because of the feedback from the audience to the creator. Viewers can also share their feelings and thoughts on the performance that has just been watched live, as well as through digital platforms. *Direct feedback* is feedback given directly by the audience to the performers, such as applause, comments after the performance ends, or in the form of reactions and energy felt by the performer from the stage. While *indirect feedback* is indirect feedback or that is delayed. For example, reviews on social media, or word-of-mouth comments, including changes in attitude that occur after watching a performance can also be said to be *indirect feedback*. *Audience feedback* explains the reciprocal process between the performer and the audience.

In reality, the communication process through art also has the potential to experience disturbances (*noise*) that can affect the reception of messages, both from technical factors such as malfunctions of the tools that have been prepared, disturbances in the player's body condition, and from differences in cultural interpretation among the audience. One of the informants also said that the interference could come from outside the creator team, such as visitors who brought children and made uncontrollable sounds. However, the main message of the value of togetherness can still be conveyed because the symbols used in the Cemara Family Musical are firmly rooted in Indonesian cultural values.

Thus, the art communication model Navickaite (2021) helps explain how the Cemara Family Musical functions as a dynamic medium of message delivery, in this case the value of togetherness. This process not only channels the message from the creator to the audience, but also creates a space of shared reflection where the value of togetherness is continuously brought to life through an interconnected artistic and emotional experience between the creative team and the musical audience itself.

4. CONCLUSION

The performance of the Cemara Family Musical drama has proven to be a medium to convey the message of the value of togetherness. The process of constructing the value of togetherness is not something that arises naturally, but comes from social interaction through the production process of the Cemara Family Musical drama.

A positive work culture is an externalization process. The value of togetherness is managed by creators from the early stages of production through an externalization process that is reflected in collaborative work patterns, open communication, and shared commitment.

The value of togetherness at the level of objectification through daily interactions, the emergence of togetherness in the tradition of eating together, mutual cooperation and help. The togetherness is also expressed in the performance of the Cemara Family Musical drama through dialogue, song lyrics, music, choreography, and stage visual design that represents family and community relationships. In the production process, the value of togetherness through interaction undergoes the internalization stage. The social reality of the actors' and crew's experiences gives a new identity that the value of togetherness is not just a staging project. Social identity is real in the consciousness of each individual. The value of togetherness can be seen from the unity of the actors and crew as a whole family. This internalization also appears in the audience who receives the message of the value of togetherness. The experiences and emotions shown become part of personal reflection.

Academically, the research expands the application of social reality construction theory to the performing arts. The ability of performing arts to convey positive values. One of them is the value of togetherness depicted in the drama Musical Keluarga Cemara. This research also provides new insights that interaction in the performing arts work team is not just cooperation in completing a performance. These interactions can give rise to a new identity of the creation of a shared reality. The practical contribution to this research provides new insights into the performing arts. The value of togetherness needs to be consciously constructed to be one of the essential parts of a long-term performing arts project. To produce a good performance, it is not just technical things that are needed. The value of togetherness is just as important as the production process of performing arts.

The theoretical implication is that in the performing arts such as the drama Musical Keluarga Cemara has a clear production process before it is staged. This condition results in the process of social construction of the value of togetherness, not just abstract ideas that are difficult to realize in the performing arts. Interaction in the production process, division of roles, and daily activities are actions that collectively build the value of togetherness. To understand a work of art, methodologically it cannot be fixed on what is seen or performed on stage. It is necessary to dig deeper into the production process of performing art, which is a space for the construction of social reality. Socially, a positive work culture in a performance art project that is family and has strong values of togetherness can give rise to a new identity of individuals in social interaction.

AUTHOR CONTRIBUTIONS

The first author, a student, is responsible for research design, data collection and analysis, and manuscript writing. The second author, the supervisor, plays a role in providing conceptual and methodological direction, conducting critical studies, and perfecting the manuscript to meet academic rules.

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