

Cultural Power, Musical Hybridity, and Symbolic Resistance: Negotiating Tradition at the 2025 Jakarta International Java Jazz Festival

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Abstract

This article aims to analyse the cultural power, musical hybridity, and symbolic resistance emerging in performance practices at the Jakarta International Java Jazz Festival 2025, through the interaction between global music industry networks and local musical traditions that represent Indonesia's cultural identity. This study employs a qualitative approach using document analysis and media discourse analysis of festival programmes, media reports, and promotional materials. The results show that cultural power is reflected in the curatorial structure, which places international artists at the centre of visibility, thereby shaping the symbolic hierarchy and aesthetic standards of performance. Musical hybridity emerges through the integration of traditional instruments, local rhythmic and melodic adaptations, and cross-cultural collaborations between Indonesian and international musicians, resulting in new musical expressions. Symbolic resistance is manifested through local musicians' strategies of displaying cultural identity by means of symbols, language, and tradition-based musical exploration. The findings also point to inherent tensions, whereby traditional elements tend to be adapted to global musical structures, carrying the potential for a simplification of meaning. Nevertheless, festivals remain dynamic spaces that allow for cultural negotiation and the articulation of local identities within the global music industry landscape. This research contributes by positioning music festivals as arenas for the production of cultural meaning through performance practices, and expands the study of international music festivals in Southeast Asia from the perspectives of cultural power, hybridity, and symbolic resistance.

INTRODUCTION

The development of popular music festivals in recent decades shows important changes in the dynamics of the global music industry and contemporary cultural practices (Gómez-Ullate & Saraiva, 2024). Music festivals are social spaces where various cultural actors, musicians, music industry, communities, and audiences, interact and shape new meanings of music and cultural identity (Nunes & Birdsall, 2022). Cultural globalization brings together various musical traditions with modern popular music practices resulting in hybrid and dynamic forms of cultural expression (Pizzolitto, 2024). This phenomenon shows that the practice of music is closely related to social, economic, and political dynamics in contemporary society (Gwervevde et al., 2023).

The Southeast Asian region experienced significant growth in the organization of popular music festivals (Santaella, 2022). Music festivals are thriving as part of the

creative industry and cultural tourism ecosystem in various cities in the region (Nikitina, 2024). Cities use music festivals as strategies to strengthen the city's image, encourage cultural mobility, and increase public participation in cultural activities (Ryan & Telles, 2022). Popular music festivals present international musicians alongside local musicians on the same stage. The practice demonstrates the close relationship between the global music industry and local cultural expressions (Teeuwen et al., 2023).

The integration of traditional musical elements in popular music festivals has given rise to discussions about the dynamics of cultural power (J. Liu et al., 2024). Music festivals are within the global cultural industry network related to the production, distribution, and consumption of cultural symbols (W. Liu, 2024). Traditional elements are represented in the form of performances designed for international audiences (Fu, 2025). The representation is related to the process of cultural commodification in the global creative industry (Díez-Pisonero, 2025). Cultural commodification raises questions about how traditions are represented and how cultural meanings are negotiated in the global public space (Gao & Shi, 2025).

Musicians and cultural communities have an active role to play in the process. Musicians use music festival spaces as a means to negotiate cultural identities and express their position in the global music industry (Haynes & Mogilnicka, 2024). Popular music can be a medium to convey local identity while building a dialogue between tradition and modernity (Skandalis et al., 2024). The musical practice shows the relationship between artistic expression and the process of negotiating cultural power in a global society (Hoeven et al., 2022; Swartjes & Berkers, 2025).

Popular music festivals are cultural arenas that bring together various cultural, economic, and symbolic interests (Gaunt et al., 2021). In this arena, musical performances function as a medium of cultural representation and the production of social meaning (Jucu, 2023). The concept of cultural power refers to the ability of cultural actors to produce and distribute cultural symbols in public spaces (Hwang & Lee, 2025). Cultural representations in music festivals show how local cultural symbols are presented in a global cultural space (Barrière & Finkel, 2022; Fang et al., 2025).

The encounter between traditional music and popular music resulted in a musical practice referred to as *Musical Hybridity* (Lu, 2023). This concept combines musical elements from a variety of different cultural traditions resulting in new forms of musical expression (Yoon et al., 2024). The use of traditional instruments, local rhythmic patterns, or folk melodies in popular music is an example of this process of musical hybridity (Spanu & Sillamaa, 2025). This musical transformation shows that tradition is undergoing a process of reinterpretation in the contemporary cultural space (Jankowska, 2023). This practice emerged in popular music festivals that presented a variety of musical experiments between local traditions and global music (Yoon et al., 2024).

Jakarta *International Java Jazz Festival* is one of the largest jazz festivals in the world that has played an important role in the development of popular music in Southeast Asia. Since its inception in 2005, the festival has presented hundreds of musicians from different countries and brought together various genres such as *jazz, soul, funk, pop*, and

World Music. Its presence shows the connection between the global music industry and local musical practices in Indonesia (Wallach, 2022). The 2025 event marks two decades of the festival as an international music platform in Southeast Asia. The festival, which takes place from May 30 to June 1, 2025 at the Jakarta International Expo Kemayoran, presents a collaboration between international and Indonesian musicians. The festival shows the negotiation process between local musical traditions and global popular music practices (Varela et al., 2025).

Various studies show that music festivals have an important role in local economic development, cultural tourism, the formation of community identity, and the strengthening of social cohesion of communities. Vlassas et al. (2025) Examining the Festival's contribution to cultural identity and economic development of the archipelago. Haynes & Mogilnicka (2024) emphasizing the spatial dimension and representation of racial identity in music festival productions. Hoeven & Hitters (2020) sees live music as an essential element in the shaping of urban spaces and urban cultural policies. Díez-Pisonero (2025) positioning the festival as a strategic instrument in symbolic competitions between cities at the global level. Varela et al. (2025) Examine the process of festivalization and financialization in the music festival industry. W. Liu (2024) discusses the localization of global music in European festivals. Zhao (2022) Examine the transformation of the live music experience through streaming festivals. Another study examines the social dimension of festivals (Kriegsmann-rabe et al., 2025), the production aspect of the liveness experience (Swartjes & Haynes, 2023), and the festival's contribution to tourism and the regional economy (Chang et al., 2022; Guo, 2025).

The novelty of this research lies in several key aspects. First, this study offers novelty by placing international music festivals as an arena of cultural dynamics that shows the relationship between cultural power, musical hybridity, and symbolic resistance in performance practice, integrating three theoretical frameworks that are rarely examined together. Second, this research focuses specifically on Southeast Asia, a region underrepresented in music festival studies compared to Europe and North America. Third, this study examines the Jakarta International Java Jazz Festival 2025, providing timely analysis of a major cultural event in Indonesia. Fourth, this research analyzes both the structural dimensions (curatorial power, industry networks) and performative dimensions (musical hybridity, symbolic resistance) of festival practices. Fifth, this study identifies tensions and contradictions in cultural representation, avoiding both celebratory and overly critical positions.

Most research on music festivals focuses on aspects of the economy, tourism, urban space, production networks, and audience experience. Studies on musical practices in festival performances as an arena for cultural interaction are still limited, especially related to negotiations between the global music industry and local cultural identities through musical hybridity and symbolic expression in the Southeast Asian region. This research offers novelty by placing international music festivals as an arena of cultural dynamics that shows the relationship between cultural power, musical hybridity, and symbolic resistance in performance practice. This article aims to analyze how cultural

power, musical hybridity, and symbolic resistance emerged in performance practices at the Jakarta International Java Jazz Festival 2025 through the interaction between global music industry networks and local musical traditions that represent Indonesia's cultural identity.

METHOD

Research Approach

This study uses a qualitative approach to analyze the representation of traditional musical elements and the dynamics of musical hybridity in popular music festivals (Homan et al., 2024). This approach allows for the analysis of the cultural meanings, symbols, and musical practices that emerge in musical performances and interactions between musicians, festival organizers, and audiences (Bennett, 2022).

Research Design

The research uses a case study design with a focus on the Jakarta International Java Jazz Festival 2025. The case study method is used to understand cultural phenomena in depth in a given situation (Yin, 2018). The festival was chosen because it presents musicians from different countries and different genres of music that creates a space for interaction between global music and local musical traditions (Koren, 2022; Nowak & Whelan, 2023).

Location and Research Object

The object of the research is the Jakarta International Java Jazz Festival 2025 which takes place from May 30 to June 1, 2025 at the Jakarta International Expo Kemayoran. The festival features hundreds of musicians from different countries and presents musical collaborations between international musicians and Indonesian musicians that showcase the interaction between global music and local cultural expressions.

Data Collection Techniques

Data was obtained through document analysis and indirect observation of festival performance documentation. Data sources include festival program documentation, audiovisual recordings of music performances, media publications, and digital archives from the festival's official website and social media. Audiovisual documentation is used to observe musical, visual, and cultural symbols in music performances (Nordgaard, 2021).

Unit of Analysis

Unit analysis is a musical performance that features the integration of traditional musical elements in popular music formats. The analysis focused on the use of traditional instruments, rhythmic or melodic patterns from local musical traditions, representations of cultural symbols in performances, and forms of collaboration between local and international musicians.

Data Analysis Techniques

Data analysis uses qualitative content analysis to identify patterns of cultural representation in music performances. The analysis stages include the collection of performance documentation, the coding of musical elements related to local traditions,

the identification of musical hybridity patterns, and the interpretation of the representation of cultural symbols in performance practice.

Data Validity

The validity of the data is strengthened through triangulation of sources by comparing performance documentation, festival programs, and media reports. This technique is used to increase the credibility of findings in qualitative research (Yin, 2018).

RESULT AND DISCUSSION

Cultural Power in the Music Industry

The curatorial structure of the Jakarta International Java Jazz Festival has strong connections with the global music industry network. The 2025 edition of the festival will be held on May 30–June 1 at the Jakarta International Expo Kemayoran and features more than 1,000 musicians performing on around 11 stages over the three days of the event. The festival program features a combination of international artists and Indonesian musicians from various genres such as jazz, soul, funk, pop, and world music. The structure of the program shows that the festival functions as a music distribution space within the global music industry network.



Figure 1. Curation Structure of International Artists and Indonesian Musicians as a Strategic Representation of the Jakarta International Java Jazz Festival 2025 Program

Figure 1 shows the structure of the festival's curation through a list of artist lineups consisting of international musicians and Indonesian musicians. The lineup reflects a curatorial strategy that incorporates global artists such as Raye, Jacob Collier, Tunde Baiyewu, Incognito, and Yun Seok Cheol Trio present as a major part of the festival's program. Indonesian musicians such as Adikara, Bilal Indrajaya, RAN, and Maliq & D'Essentials perform in various performance formats. This composition shows that the

preparation of the festival program is based on a combination of global market appeal and local music representation.

In the perspective of cultural power, the structure of the festival lineup can be understood as the result of a curation mechanism controlled by actors in the global music industry. Curation is not neutral, but rather reflects the power relations that determine who gains the ultimate visibility within the festival space (Hesmondhalgh, 2019; Cloonan, 2026). The presence of international artists as headliners indicates a dominant position in the symbolic hierarchy, while local musicians are placed in a wider distribution of the stage. This pattern is in line with the concept of cultural hegemony which explains how global industries shape aesthetic standards and audience preferences through the selection of cultural representations.

The curation process is closely related to the role of cultural intermediaries such as promoters, curators, and sponsors in shaping the direction of the festival (Nunes & Birdsall, 2022). Java Festival Production serves as a link between the global music industry network and the local market, while the involvement of corporate sponsors shows that the festival is in the creative economy orbit oriented towards branding and cultural commodification (Fang et al., 2025; Pizzolitto, 2024). Studies on cultural festivalization show that festivals have become strategic instruments in the creative industries that combine economic interests, cultural promotion, and global music consumption (Vázquez-Varela et al., 2025; Ministry of Finance, 2024).

The curation structure has a direct impact on the aesthetics of the performances performed. The dominance of contemporary jazz and global popular music formats reflects the production standards set by the global music industry (Bennett, 2022; Li, 2025). Cross-cultural collaborations, such as those between Isyana Sarasvati and Jesús Molina, can be understood as a form of local adaptation to global currents, in which local musicians integrate their musical identities within a global aesthetic framework. This phenomenon shows the existence of a negotiation process between the globalization of music and local cultural expression through performative practices (Liu, 2024; Maulidina et al., 2025).

The relationship confirms that music festivals function as an arena of cultural power that brings together the dominance of the global industry with local musical practices. The presence of international artists forms a standard of aesthetic legitimacy, while local musicians utilize festival spaces to negotiate cultural identities through musical exploration. This condition suggests that cultural production in festivals takes place through asymmetrical relationships, but still opens up space for the articulation of local identities in the global music system (Graham & Ward, 2024; Spencer-Espinosa, 2022).

The findings of the study show that the Jakarta International Java Jazz Festival 2025 serves as an arena of cultural power that shows the relationship between global music industry networks and local musical practices. Analysis of festival programs and performance documentation shows that international artists occupy a leading position in the structure of the event and are a major attraction for audiences. The presence of global musicians such as Jacob Collier and Raye reflects the dominance of global music currents

in the festival space. Meanwhile, Indonesian musicians performed on various stages by bringing musical exploration based on local identity. This structure shows a distribution of roles that shows the strong influence of the global music industry in determining musical representation.



Figure 2. Representation of cultural power through the dominance of global music aesthetics at the Java Jazz Festival 2025

The representation of music genres in the festival shows the dominance of global styles such as modern jazz, soul, funk, and pop as the main structure of the program. The presence of international artists such as Incognito and Yun Seok Cheol Trio affirms the festival's function as a distribution space for global music flows (Li, 2025; Liu, 2024). At the same time, Indonesian musicians such as Maliq & D'Essentials and Bilal Indrajaya present musical explorations that combine local idioms with a global format. This pattern reflects the interaction between global music industry standards and local creative practices that produce hybrid forms of expression (Bhabha, 1994; Maulidina et al., 2025).

Curatorial dynamics show the role of industry actors as determinants of the direction of music representation. Java Festival Production serves as a cultural intermediary that regulates the lineup, stage distribution, and performance format (Nunes & Birdsall, 2022). Curation decisions are influenced by global industry networks, promotional strategies, and market orientation, resulting in hierarchical structures that place international artists in the leading positions (Hesmondhalgh, 2019; Cloonan, 2026). This pattern shows that curation is a mechanism of cultural production that shapes the visibility and legitimacy of music in festivals (Kement, 2024).

Nonetheless, these findings also point to a number of limitations and tensions. The dominance of global genres tends to limit space for more authentic representations of traditional music, so local exploration appears more in the form of adaptations than stand-alone expressions. The representation of local culture in some performances appears to be within a global aesthetic framework, potentially reducing the complexity of tradition to decorative or symbolic elements. This condition shows a contradiction between efforts to maintain cultural identity and the demands of the global market that prioritize certain standards (Serafini, 2025; Dunkel, 2022).

There was no strong indication of the involvement of local communities in the curation process or in determining the direction of cultural representation. The curatorial process is more controlled by industry actors, so the cultural voices of grassroots communities are less accommodated. Aspects of symbolic resistance do emerge through musical practice, but they have not been seen as a structured strategy or as a position that explicitly challenges the dominance of the global industry.

These findings confirm that international music festivals serve as an arena of cultural power that shows the relationship between global industry dominance and local expression. International artists bring aesthetic standards that frame the direction of performances, while Indonesian musicians utilize the space to showcase cultural identity through musical exploration and cross-cultural collaboration. These interactions show that festivals become spaces for cultural negotiation that take place in an unfully balanced relationship, where local expression develops within the boundaries defined by the structure of the global music industry (Graham & Ward, 2024; Spencer-Espinosa, 2022).

Musical Hybridity in Performance Practice

The findings of the study show that the performance practices in the Jakarta International Java Jazz Festival display a form of musical hybridity through the integration of elements of traditional Indonesian music in the contemporary jazz format. Analysis of audiovisual recordings and performance documentation shows the use of traditional instruments such as gamelan, drums, and flutes combined with modern instruments such as piano, electric guitar, bass, and drums. The use of these instruments brings a character of local sonority in a musical structure based on jazz improvisation.

The integration of traditional elements is also seen through the adaptation of rhythmic patterns and local melodies in jazz compositions. Some performances show the use of rhythmic patterns inspired by Indonesian regional music, such as repetitive patterns in gamelan music or rhythmic structures in the archipelago's ethnic music processed in jazz improvisational format. The adaptation resulted in a musical form that shows the interaction between local traditions and global musical idioms. This process reflects the concept of cultural hybridity that emphasizes the mixing and transformation of cultural elements in artistic practice.



Figure 3. Cross-cultural collaboration at Java Jazz Festival 2025

The integration of traditional elements is seen through the adaptation of rhythmic patterns and local melodies in jazz compositions. Some performances utilize the typical repetitive patterns of gamelan and the rhythmic structure of ethnic music of the archipelago which is processed in a jazz improvisation format. This adaptation produces a musical form that shows the interaction between local traditions and global musical idioms, which is in line with the concept of cultural hybridity as a process of mixing and transforming artistic practices (Bhabha, 1994; Tuncer, 2023).

Cross-cultural exploration is seen in the collaboration between Indonesian and international musicians at the Java Jazz Festival 2025. The collaboration presents the exchange of musical ideas through the combination of jazz improvisation techniques with local elements, such as traditional melodic motifs and musical approaches based on regional traditions. This practice suggests that festivals provide creative spaces for cross-cultural musical interactions that produce new forms of expression (Liu, 2024; Crooke et al., 2024).

These findings suggest that musical hybridity reflects the creative process that connects local traditions with global musical practices. The integration of traditional instruments, rhythmic adaptations, and cross-cultural collaborations shows how musicians are developing hybrid musical expression within international festival spaces, while strengthening the sustainability of cultural identity in the flow of music globalization (Aanayo et al., 2023; Gao & Shi, 2025).

However, there are some limitations and tensions in the practice of hybridity. The adaptation of traditional elements in the contemporary jazz format tends to place tradition as an element adapted to the global musical structure, so that the depth of cultural meaning has the potential to be simplified. The local elements in some performances serve as symbolic markers of identity, rather than as a whole musical system. This condition shows a contradiction between cultural preservation efforts and the need to adapt to global aesthetics (Serafini, 2025; Yoon et al., 2024).

Not all forms of collaboration result in balanced integration. In some cases, the dominance of improvisational techniques and the structure of global jazz compositions stands out more than musical exploration based on local traditions. This suggests that the process of hybridity takes place in a relationship that is not entirely equal, where local traditions negotiate within a framework that has been shaped by global musical practices. Nevertheless, festival spaces still open opportunities for the emergence of musical innovations that bring together various traditions in new forms of expression, albeit within certain limits defined by the structure of the international music industry.



Figure 4. Collaboration of Indonesian and international musicians in the Java Jazz Festival 2025

The findings of the study show that the Jakarta International Java Jazz Festival 2025 presents various forms of musical collaboration between Indonesian musicians and international musicians. The collaboration appears in the format of duets, joint bands, and special cross-genre projects that bring together musicians from different cultural backgrounds. This practice creates a space of musical interaction that allows for the exchange of ideas, improvisation techniques, and exploration of musical styles in a single performance.

The convergence of global musical styles and local traditions is seen in the performance practices that combine the idiom of modern jazz with elements of Indonesian music. Local musicians bring tradition-based musical characters through rhythmic patterns, melodies, and sonorous colors typical of the region, while international musicians bring improvisational techniques, complex harmonies, and global jazz compositional structures. These interactions form a musical dialogue that brings together two different aesthetic systems in one performative space. The process reflects a dynamic cultural exchange, in which each tradition influences the other and produces a new musical configuration (Liu, 2024).

The collaboration shows the transformation of musical traditions in popular music formats. Traditional elements are not presented conventionally, but rather are reconstructed through arrangements, improvisation, and musical approaches that follow the framework of contemporary jazz. This reinterpretation resulted in a hybrid musical

form that showed a shift in the function of tradition from the context of origin to a broader global space. This process is in line with the idea of cultural hybridity as a creative practice that involves adapting and negotiating meaning in art production (Tuncer, 2023).

These findings confirm that collaborations between local and international musicians result in cross-cultural performances that serve as spaces for musical transformation. The festival presents conditions that allow different musical traditions to meet, interact and develop in new forms of expression. This practice shows that global popular music is not homogeneous, but rather is formed through a process of dialogue and integration of various local traditions in the international musical landscape (Maulidina et al., 2025; Li, 2025).

However, there are tensions in the process. The reconstruction of tradition within the framework of global jazz has the potential to shift the original meaning and place local elements as aesthetic elements tailored to global tastes. Some collaborations show the dominance of global musical structures over the contribution of local traditions, so the relationships formed are not entirely equal. This condition shows that musical transformation is taking place within the boundaries influenced by global music industry standards, while still opening up space for innovation and articulation of cultural identity.

Symbolic Resistance in Cultural Representation

The findings of the study show that Indonesian musicians in the Jakarta International Java Jazz Festival 2025 use various artistic strategies to display cultural identity in performance practices. This strategy is seen through the use of cultural symbols such as traditional instruments, stage clothes with ethnic nuances, and musical themes that refer to the culture of the archipelago. These elements serve as identity markers that present the representation of Indonesian culture in the international festival space. In the perspective of cultural studies, this practice reflects how identity is constructed and represented through symbolic expression in popular culture (Rehfeldt et al., 2021).

The use of cultural symbols also emerged through musical explorations that integrated traditional elements into contemporary jazz formats. Musicians present local characters through melodic motifs, rhythmic patterns, and musical approaches inspired by regional traditions. This practice shows that music functions as a medium of expression of cultural identity as well as a dynamic space for the production of meaning. This integration is in line with the concept of cultural hybridity which emphasizes the process of adaptation, reinterpretation, and transformation of cultural elements in artistic practice (Tuncer, 2023; Liu et al., 2024). In the context of music globalization, this practice shows how local traditions can still be articulated in the global space through the creative strategies of musicians (Aanayo et al., 2023; Gao & Shi, 2025).

This artistic strategy can be understood as a form of symbolic resistance to the dominance of global music aesthetics. Through the use of cultural symbols and tradition-based musical exploration, Indonesian musicians affirm the existence of cultural identity in performance spaces influenced by the flow of the global music industry. This resistance is not confrontational, but rather manifested through cultural practices that maintain identity within the framework of dominant cultural systems (Graham & Ward, 2024;

Spencer-Espinosa, 2022; Omri & Ba, 2024). In the study of popular music, this kind of practice shows how artistic expression can be a medium of negotiation between global dominance and local identity (Dunkel, 2022).

However, these findings also show ambiguity and limitations. Cultural representations through traditional symbols and elements in some performances tend to be performative and contextual, so they do not fully represent the broader complexity of cultural values. Traditional elements sometimes serve as aesthetic markers tailored to the tastes of global audiences, potentially leading to cultural simplification or commodification (Serafini, 2025; Yoon et al., 2024). This condition suggests that symbolic resistance takes place within certain limits, where the expression of cultural identity remains negotiated within the framework of a global music industry that has dominant power.

These findings confirm that international music festivals are a dynamic and complex space for the articulation of cultural identity. Local musicians utilize the festival stage to display cultural identity through symbolic strategies and musical exploration, although the practice takes place in a power relationship that is not entirely balanced. This shows that symbolic resistance in popular music is not just about maintaining traditions, but rather about how they are reconstructed and negotiated in the global cultural landscape (Maulidina et al., 2025; Li, 2025).

The representation of local culture in the Java Jazz Festival 2025 is seen through the use of the Indonesian language, themes departing from socio-cultural experiences, and the presence of traditional elements in musical performances. The use of local language in the lyrics shows an effort to maintain linguistic identity amid the dominance of global language in the music industry. The cultural themes raised in the composition show how local experiences are articulated in an international performative space. This practice shows that language and narrative are important mediums in the formation of cultural identity in popular music (Picone, 2024; Rehfeldt et al., 2021; Li, 2025).

The use of traditional elements such as ethnic instruments, regional rhythmic patterns, and musical colors typical of the archipelago strengthens the representation of local culture in the performance. The element does not function as ornaments, but rather as part of the artistic identity that makes up the musical character. This integration reflects how cultural heritage is reproduced in a global space through the creative strategies of musicians (Gao & Shi, 2025; Gwervevende et al., 2023; Liu et al., 2024). From the perspective of cultural globalization, this practice shows that music is an important medium in maintaining identity continuity while opening up space for innovation (Aanayo et al., 2023; Tuncer, 2023).

These findings suggest that performance practices in festivals serve as a form of expression of cultural identity through symbolic strategies. Indonesian musicians use the festival stage to showcase their identity through local language, themes, and musical elements. The practice reflects the symbolic resistance that emerges in artistic expression, where local identity remains present in the dominant structure of the global music industry (Graham & Ward, 2024; Spencer-Espinosa, 2022; Omri & Ba, 2024; Dunkel, 2022). In

the study of popular music, this strategy suggests that cultural expression can be a negotiating space between global dominance and the sustainability of local identity (Maulidina et al., 2025).

However, there are limitations in such representations. The use of local languages and traditional elements is not yet evenly distributed throughout the performances, so cultural representations tend to appear in certain segments of the festival. In some cases, local elements are presented in a format that has been adapted to global aesthetics, potentially reducing the complexity of cultural meaning. This condition indicates a tendency towards cultural commodification, where traditional elements are presented in a form that is more acceptable to the global market (Serafini, 2025; Yoon et al., 2024; Nikitina, 2024).

Audience engagement in understanding the meaning of local culture has not been the main focus in the show. Research shows that the festival experience is often shaped by aesthetic and entertainment consumption, so the reflective dimension of cultural meaning is not always the primary concern of the audience (Skandalis et al., 2024; Bennett, 2022). This shows that cultural representation in festivals depends not only on artistic production, but also on how that meaning is received and interpreted by global audiences. These findings confirm that international music festivals become dynamic spaces of cultural representation, where local identities are articulated through musical practice in relation to global industrial structures. These representations show the complex negotiation process between cultural expression, industry interests, and audience preferences in the global popular music landscape (Kement, 2024; Cloonan, 2026).

Music Festival as an Arena for Cultural Negotiation

The Jakarta International Java Jazz Festival 2025 is a meeting place for various musical traditions from different cultural contexts. The presence of international musicians and Indonesian musicians on one stage presents an interaction between global musical styles such as jazz, soul, and funk with local musical traditions. These encounters allow for artistic exchanges that encourage cross-cultural musical exploration in performance practice. This phenomenon is in line with the view that music festivals function as a space for global–local interaction that facilitates cultural exchange and the production of musical meaning (Liu, 2024; Li, 2025; Crooke et al., 2024).

The interaction shows the process of cultural negotiation in the practice of music performance. Indonesian musicians present local elements through instruments, rhythmic patterns, and tradition-based musical approaches, while international musicians bring a global musical idiom based on improvisation and modern compositional structures. This encounter results in a musical dialogue between two different aesthetic systems. This process reflects the concept of global–local interaction in music, where cultural exchange involves adaptation and adjustment between actors in performative spaces (Stokes, 2004; Tuncer, 2023; Aanayo et al., 2023).

Cultural negotiation is also seen in the way musicians process traditional elements into popular music formats. The musical tradition is undergoing a reinterpretation through exploration that adapts to the context of international festivals. This practice shows that

cultural identity is not static, but rather is formed through processes of interaction and transformation in a global space (Gao & Shi, 2025). In the study of popular music, this process is understood as a form of cultural production that involves a dialogue between tradition and modernity in a global landscape (Maulidina et al., 2025).

However, this negotiation process does not take place entirely in an equal position. The dominance of global musical structures in performance formats suggests that local traditions often adapt within a framework that has been defined by global music industry standards. In some cases, local exploration tends to adjust to the expectations of international audiences, so the potential depth of traditional expression is limited (Serafini, 2025; Yoon et al., 2024). This shows that cultural negotiations in festivals take place in power relations that influence the direction of musical production.

These findings suggest that the interaction between global music and local traditions within festivals results in a dynamic process of cultural negotiation. International music festivals are a meeting place for various musical traditions that allow the formation of new cultural expressions through cross-cultural performance practices. This process shows that global popular music develops through dialogue, adaptation, and transformation involving various actors in the global cultural system (Graham & Ward, 2024; Spencer-Espinosa, 2022).

The performance practices in the Jakarta International Java Jazz Festival 2025 produce cultural meaning through interaction between musicians and audiences. Audiences enjoy performances as entertainment while building interpretations of musical elements, cultural symbols, and identities displayed on stage. The audience's response appears through direct engagement such as appreciation, participation, and interaction during the performance, which shows that cultural meaning is formed through collective experience. In the study of music as a symbolic act, performance is understood as a process of meaning production that involves the relationship between artistic expression and audience acceptance (Graham & Ward, 2024; Gaunt et al., 2021).

Audience interpretations are influenced by cultural backgrounds, musical preferences, and individual experiences. Global audiences bring diverse perspectives in understanding musical elements, while local audiences have an affinity for the cultural symbols that appear in performances. These differences result in multiple layers of meaning formed through the relationship between performance and social experience. Studies on festival experiences show that the interaction between music, space, and audience forms complex and diverse cultural experiences (Swartjes & Berkers, 2025; Quinn, 2025).

The festival also serves as a space for cultural representation within the global music industry network. Musical performances reflect artistic expressions as well as cultural identities brought by musicians. The presence of musicians from different countries creates a space where cultures are represented, brought together, and positioned in a global system. From the perspective of the cultural industry, festivals are part of an ecosystem of cultural production that connects local practices with the dynamics of global

capitalism and transnational cultural circulation (Barna, 2025; Watson, 2024; Homan et al., 2024).

However, the production of cultural meaning in festivals is not entirely autonomous. The industry structure, performance format, and consumption orientation affect the way audiences perceive the show. Entertainment-oriented festival experiences can limit reflection on deeper cultural meaning. Audiences tend to access music within the framework of preferences and global consumption patterns, which can influence how cultural meanings are received (Bello & Garcia, 2021; Portugal et al., 2022). The distribution of festival experiences, which are increasingly influenced by digital media, has also shaped the way audiences interpret performances more quickly and fragmentarily (Nunes & Birdsall, 2022). These findings suggest that the production of cultural meaning within festivals is formed through the interaction between musical performances, audiences, and the industrial structures that surround them. International music festivals become spaces where cultural meanings are produced, negotiated, and represented through performance practices, with outcomes influenced by the relationship between artistic expression, audience experience, and the dynamics of the global music industry.

CONCLUSION

Cultural power, musical hybridity, and symbolic resistance emerge in an integrated manner in the performance practices of the Jakarta International Java Jazz Festival 2025 through the interaction between global music industry networks and local musical traditions. Cultural power is reflected in the festival's curation structure controlled by industry actors such as promoters, sponsors, and international music networks. The placement of international artists as centers of visibility, major stage distribution, and dominance of global genres such as modern jazz, soul, funk, and pop form the symbolic hierarchy and aesthetic standards of performance. This structure shows that the representation of music in festivals is influenced by market logic, promotional strategies, and the interests of the global creative industry. Musical hybridity develops through performance practices that integrate traditional Indonesian elements into contemporary jazz formats. The use of instruments such as gamelan, drums, and flutes, along with modern instruments, produces a sonority that brings together local traditions and global musical idioms. The adaptation of rhythmic patterns and local melodies in jazz improvisational structures and collaborations between Indonesian and international musicians show a process of musical exchange that results in new configurations of expression. Festivals become creative spaces that enable the transformation of traditions and the development of cross-cultural musical practices in the global music landscape.

Symbolic resistance is present through the artistic strategy of Indonesian musicians in displaying cultural identity. The use of cultural symbols, local languages in the lyrics, musical themes based on socio-cultural experiences, and exploration of traditional elements demonstrate efforts to maintain and represent cultural identity within international festival spaces. This practice shows that music is a medium of articulation of identity as well as a space for the production of cultural meaning in a global context.

The dominance of the global music industry structure limits the space for a more complete representation of local traditions, so that traditional elements tend to be adapted to the global aesthetic framework and have the potential to undergo a simplification of meaning. The process of hybridity in some performances also shows inequality, where the global musical structure is more dominant than the exploration of local traditions. The symbolic resistance that emerges is contextual and has not been institutionalized as a strategy that explicitly challenges such dominance. These findings confirm that the Jakarta International Java Jazz Festival 2025 is a complex arena of cultural negotiation, where cultural power, musical hybridity, and symbolic resistance interact with each other in performance practice. The festival becomes a dynamic space that allows for musical innovation and the articulation of Indonesian cultural identity, even though it takes place within the boundaries defined by the structure of the global music industry.

This study has limitations because it uses an analysis of documentation and audiovisual recordings, so it has not captured the direct experience of musicians and audiences in the festival space. Focusing on a single case also limits the generalization of findings, while aspects of audience reception, local community engagement, and internal curatorial processes have not been explored in depth. Based on this, it is necessary to strengthen more inclusive curation by providing a wider space for tradition-based music in a format that does not always follow a global aesthetic. The involvement of local communities and independent curators is also important to enrich cultural representation, and encourage more equitable cross-cultural collaboration. Further research can use ethnographic approaches or mixed methods to explore the experiences of performers and audiences, conduct comparative studies between festivals in Southeast Asia, and examine the role of audiences, curatorial dynamics, and the sustainability of musical traditions in the global festival space.

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