

Strategies for Cultural Transmission at the Ngudi Utama Art Studio in the Preservation of the Buncisan Dance

Anisa Mutiara Dani Iswari¹, Malarsih¹

¹Faculty of Languages and Art, Master of Art Education, Universitas Negeri Semarang, Indonesia

Email: anisamutiaradaniiswari@students.unnes.ac.id, malarsih@mail.unnes.ac.id

Abstract. *This study aims to analyze the transmission strategies employed by the Ngudi Utama Art Studio in preserving the Buncisan Dance through the perspective of Pierre Bourdieu's theory of cultural reproduction. As a non-formal educational institution that serves as a space for learning and developing the Buncisan Dance, the studio plays a strategic role in transmitting knowledge, technical skills, cultural values, and symbolic meanings embedded within the dance to younger generations. This study employed a qualitative approach using a case study design. Data were collected through participant observation, interviews, and documentation. The data were analyzed thematically by applying Bourdieu's concepts of habitus, capital, and field to identify the mechanisms underlying the transmission strategies. The findings reveal that the transmission strategies implemented by the Ngudi Utama Art Studio reflect the process of cultural reproduction through consistent habituation, regular practice, the cultivation of artistic discipline, and active participation in Buncisan Dance performances. The resulting habitus is formed not only through the internalization of dance techniques but also through the development of a strong cultural identity. Cultural capital is manifested in technical skills and traditional knowledge, social capital is established through networks among artists and artistic communities, while symbolic capital emerges through recognition of the studio's achievements. Meanwhile, the field functions as an arena in which various forms of capital are exchanged, negotiated, and reinforced. These findings highlight the importance of collaborative support among stakeholders and adaptive strategies in preserving the Buncisan Dance while maintaining its essential cultural values.*

Keywords: *Ngudi Utama Art Studio, Buncisan Dance, Cultural Reproduction, Pierre Bourdieu, Transmission Strategies*

Received: June 20, 2026

Revised: July 19, 2026

Accepted: August 5, 2026

INTRODUCTION

Indonesia is a country rich in traditional cultural heritage, which is widely distributed across its regions (Saputra, 2024; Agus et al., 2021; Fauzan, 2025; Irawan, 2017; Fahmi et al., 2016). Each region possesses diverse forms of traditional cultural heritage, including languages, customs, and traditional arts that have been transmitted from generation to generation as expressions of cultural identity and collective cultural knowledge. However, as society continues to evolve, the preservation of traditional cultural heritage has received increasing attention due to changing social dynamics, the rapid development of digital technology, and shifting interests among younger generations toward popular culture (Zulkarnain, 2024; Poddar, 2024; Alivizatou-Barakou et al., 2017; Kumari & Puri, 2026).

Technological advancement and the forces of globalization have brought significant changes to various aspects of social life, including the cultural sphere. The widespread use of

digital technology has encouraged younger generations to engage more frequently with popular culture disseminated through social media rather than with traditional culture found within their local communities (Imoka, 2023; Jin & Yoon, 2016; Alauddin et al., 2025; Hasanah & Nurha, 2025; Dahlan, 2024). This shift in lifestyle and cultural preferences has created challenges for traditional arts, particularly in sustaining the regeneration of artists and cultural practitioners. Consequently, these developments have had a substantial impact on the transmission of traditional cultural arts, which have historically been preserved and passed down across generations.

One of the traditional performing arts that deserves particular attention in cultural preservation efforts is the Buncisan Dance. The Buncisan Dance is a traditional performing art of the Banyumas community that has developed in Tanggeran Village, Somagede District, Banyumas Regency. This dance combines choreographed movements, vocal performances, and bamboo musical instruments, such as the *angklung* and *gong bumbung*, and serves important social functions in various community activities, including *Merti Dusun* ceremonies, celebrations, and other social events (Sabar & Wiyoso, 2018).

The Buncisan Dance represents an integral part of the cultural identity of the Banyumas community, embodying historical, social, and cultural values that reflect the norms and traditions maintained by its supporting society (Fibiona et al., 2025). As a traditional art form that continues to exist within the Banyumas community, the sustainability of the Buncisan Dance depends heavily on an ongoing process of cultural transmission. However, in the context of contemporary modernization, the transmission of the Buncisan Dance faces various challenges, particularly in attracting younger generations to become familiar with, learn, and actively participate in preserving this traditional dance (Hou, 2025; Qian & Saearani, 2025; Chu, 2025; Huang et al., 2025).

In this context, the existence of art studios plays a crucial role in ensuring the sustainability of traditional arts. An art studio functions as a non-formal educational institution that serves not only as a place for learning dance but also as a space where cultural knowledge, experiences, and values are transmitted from older generations to younger ones (Safitri et al., 2025). Through regular training sessions, performances, and interactions among members, art studios contribute significantly to maintaining the existence and continuity of traditional arts amidst the growing influence of popular culture.

The Ngudi Utama Art Studio, located in Tanggeran Village, Somagede District, Banyumas Regency, is one of the cultural institutions that remains actively engaged in preserving the Buncisan Dance. The studio conducts various activities, including regular training programs, member development initiatives, and active participation in cultural performances, all of which demonstrate its commitment to introducing, preserving, and transmitting the Buncisan Dance to younger generations.

The educational activities carried out by the Ngudi Utama Art Studio extend beyond the mastery of dance techniques (Yudhaningtyas et al., 2026; Setyaningrum et al., 2025). They also encompass the understanding of dance notation, the performance of traditional musical instruments, and the internalization of the cultural values embedded within the Buncisan Dance. Therefore, the Ngudi Utama Art Studio plays a vital role in ensuring the sustainability of the Buncisan Dance and fostering continued interest among younger generations.

From the perspective of Pierre Bourdieu's theory of cultural reproduction, the process of cultural transmission can be understood as an effort to preserve and perpetuate cultural values, knowledge, and practices through various social activities carried out within a particular social environment. From the perspective of Pierre Bourdieu's theory of cultural reproduction, the process of cultural transmission can be understood as an effort to preserve and perpetuate cultural values, knowledge, and practices through various social activities that are repeatedly performed (Hapsari et al., 2025).

Within this framework, culture is not inherited automatically; rather, it is reproduced through continuous processes of learning and habituation that occur within specific social environments. The Ngudi Utama Art Studio can therefore be viewed as a non-formal educational institution that functions as a social space where the transmission of culture takes place. Through its various activities, studio members not only learn dance movements and musical performance skills but also acquire the cultural knowledge and values embedded within the Buncisan Dance, enabling the tradition to be continuously transmitted to future generations.

Although numerous studies have examined the preservation of traditional dances, most have primarily focused on performance forms, dance learning processes, the creation and development of traditional dances, cultural values, or the general role of art studios in cultural preservation (Elvandari, 2020). Studies that specifically investigate the transmission strategies of the Buncisan Dance through the perspective of Pierre Bourdieu's theory of cultural reproduction remain relatively limited. In fact, understanding how cultural values, dance knowledge, and artistic practices are reproduced through activities conducted within an art studio is essential for explaining the sustainability of the Buncisan Dance amid contemporary social change (Agustina et al., 2026; Bakka et al., 2024; Hudaepah et al., 2026; Hidayat et al., 2025).

Therefore, research on the Transmission Strategies of the Ngudi Utama Art Studio in Preserving the Buncisan Dance is necessary to provide a more comprehensive understanding of the processes of cultural reproduction that take place within the studio. The findings of this study are expected to contribute to the broader discourse on cultural transmission and cultural preservation while also serving as a valuable reference for efforts to sustain traditional performing arts at the community level.

METHODS

This study employed a qualitative approach with a case study research design. A qualitative approach was selected because the study aimed to analyze the transmission strategies implemented by the Ngudi Utama Art Studio in preserving the Buncisan Dance, particularly how the process of cultural reproduction is manifested through the studio's activities. According to Creswell (2014), qualitative research enables researchers to explore and understand the meanings that individuals or groups assign to social and cultural phenomena. Meanwhile, a case study design was adopted because the research focused on a specific case bounded by place, time, and activities, namely the Ngudi Utama Art Studio as a non-formal educational institution that plays a significant role in the transmission of the Buncisan Dance. The research was conducted at the Ngudi Utama Art Studio, located in Tanggeran Village, Somagede District, Banyumas Regency, which serves as the center for the learning and preservation of the Buncisan Dance. The research was conducted at the Ngudi Utama Art Studio, located in Tanggeran Village, Somagede District, Banyumas Regency, which serves as the center for the learning and preservation of the Buncisan Dance. The research site was selected purposively on the grounds that the Ngudi Utama Art Studio is a non-formal educational institution that actively conducts coaching, training, and the transmission of the Buncisan Dance to younger generations. Research participants were selected using a purposive sampling technique, whereby informants were chosen based on specific criteria relevant to the objectives of the study. The informants consisted of the studio instructor, the studio leader, senior dancers, junior dancers, and other individuals involved in the preservation of the Buncisan Dance. These participants were selected because they possessed relevant knowledge and experience regarding the transmission strategies implemented by the Ngudi Utama Art Studio.

Data were collected through participant observation, interviews, and documentation. Participant observation involved attending regular training sessions, observing learning activities, and participating in Buncisan Dance performances, enabling the researcher to directly observe the practices, symbols, and interactions among studio members. Interviews were conducted with the studio instructor, studio leader, senior dancers, and studio members to obtain information regarding the strategies, motivations, and values internalized through the training

process. Documentation included archival records, photographs, performance videos, and promotional materials produced by the studio, which were used to complement and strengthen the field findings. Data validity was ensured through source triangulation and methodological triangulation. Source triangulation was conducted by comparing information obtained from different informants, while methodological triangulation involved comparing data collected through observation, interviews, and documentation. These techniques were employed to enhance the credibility and validity of the findings obtained in the field. Data analysis was carried out using the interactive model proposed by Ridder (2014), which consists of three stages: data condensation, data display, and conclusion drawing and verification. During the data condensation stage, the researcher selected, simplified, and categorized data relevant to the focus of the study. Subsequently, the data were presented in the form of descriptive narratives to facilitate a clear understanding of the relationships among the findings. The final stage involved drawing conclusions and conducting continuous verification throughout the research process to ensure the consistency and trustworthiness of the interpretations. In analyzing the data, Pierre Bourdieu's theory of cultural reproduction was employed as the analytical framework to examine how the transmission of the Buncisan Dance is sustained through the formation of habitus, the transmission of cultural capital, social capital, and symbolic capital, as well as the social practices that occur within the field of the Ngudi Utama Art Studio. Through this perspective, the study seeks to explain the strategies utilized by the studio to maintain the continuity and sustainability of the Buncisan Dance amid contemporary social change.

RESULTS AND DISCUSSION

Overview of the Buncisan Dance

The Buncisan Dance is a traditional performing art originating from Banyumas that has developed in Tanggeran Village, Somagede District, Banyumas Regency, Central Java Province. This traditional art form has grown and evolved as an integral part of the cultural life of the Banyumas community and has been transmitted from one generation to the next. The Buncisan Dance is a traditional performing art originating from Banyumas that has developed in Tanggeran Village, Somagede District, Banyumas Regency, Central Java Province. This traditional art form has grown and evolved as an integral part of the cultural life of the Banyumas community and has been transmitted from one generation to another. The Buncisan Dance is closely associated with local folklore and the historical heritage of the people of Tanggeran Village. Etymologically, the term "*Buncisan*" is derived from two Javanese words: *buntar*, meaning "handle," and *cis*, meaning "keris" or *patrem* (traditional daggers). These terms carry symbolic meanings related to struggle, courage, and perseverance. The name *Buncisan* is also frequently associated with the phrase "*bun-tuning lelakon*," which refers to the culmination of a struggle, while "*cis*" symbolizes a sacred keris. Together, these meanings represent victory achieved after enduring a long and challenging journey (Fibiona et al., 2025).

In terms of performance, the Buncisan Dance possesses distinctive characteristics that differentiate it from other traditional performing arts because dancers are required not only to perform choreographed movements but also to play the angklung simultaneously as part of the performance (Razzak, 2021). This unique feature creates a particular level of complexity, as dancers must coordinate their movements with the playing of the angklung and *gong bumbung*, which function both as performance props and accompanying musical instruments (Fibiona, et al., 2025). The Buncisan Dance serves various functions within the community. It is performed as a form of entertainment during cultural festivals, Independence Day celebrations, and other artistic events. At the same time, it also fulfills ritual and sacred functions in traditional ceremonies such as *Merti Dusun* and *Sedekah Bumi*.

Throughout its development, the Buncisan Dance experienced a decline in popularity due to the decreasing number of practitioners and the limited regeneration of younger performers (Interview with Nano, April 6, 2026). However, through the efforts of the Ngudi Utama Art Studio, the dance has gradually been revitalized and reintroduced to the wider community through

various cultural activities. Today, the Buncisan Dance has been officially recognized as an Intangible Cultural Heritage, reflecting formal acknowledgment of its cultural significance. In addition, the dance has undergone a process of cultural revitalization as part of broader efforts to preserve regional cultural heritage (Interview with Sarwono, April 6, 2026). Within the context of this study, the Buncisan Dance is understood not merely as a traditional performing art but also as an important cultural identity of the Banyumas community, transmitted and sustained through the educational and cultural activities conducted by the Ngudi Utama Art Studio.

Overview of the Ngudi Utama Art Studio

Based on the research findings, the Ngudi Utama Art Studio is a traditional arts group located in Tanggeran Village, Somagede District, Banyumas Regency, Central Java Province. The studio is one of the cultural institutions that remains actively involved in preserving and promoting the Buncisan Dance, a traditional performing art that represents the cultural identity of the Banyumas community. Based on the research findings, the Ngudi Utama Art Studio is a traditional arts organization located in Tanggeran Village, Somagede District, Banyumas Regency, Central Java Province. The studio is one of the cultural institutions that remains actively engaged in preserving and promoting the Buncisan Dance, a traditional performing art that represents the cultural identity of the Banyumas community. As a non-formal educational institution, the Ngudi Utama Art Studio functions not only as a venue for artistic training but also as a socio-cultural space where community members actively participate in maintaining and preserving traditional arts.

According to an interview with the studio instructor, the Ngudi Utama Art Studio has been established through an intergenerational process and evolved from a community group that had previously been actively involved in performing the Buncisan Dance (Interview with Sarwono, April 6, 2026). The primary objective of the studio is to ensure the sustainability of the Buncisan Dance while maintaining the regeneration of traditional art practitioners. To achieve this goal, the studio regularly organizes a variety of activities, including training sessions, artistic performances, cultural festivals, and youth development programs. In its implementation, the Ngudi Utama Art Studio involves participants from diverse age groups, ranging from children and adolescents to adults. This inclusive participation creates opportunities for the transmission of artistic knowledge and cultural values across generations. Therefore, the Ngudi Utama Art Studio can be understood as a traditional arts organization that plays a crucial role in sustaining the Buncisan Dance through training activities, cultural performances, heritage preservation initiatives, and the development of younger generations.

Teaching Practices at the Ngudi Utama Art Studio

The teaching of the Buncisan Dance at the Ngudi Utama Art Studio is carried out through a systematic and progressive training process designed to ensure that members not only master dance techniques and the ability to play traditional musical instruments but also develop an understanding of the cultural values embedded within the art form. Training sessions are conducted regularly every Saturday and Sunday, with schedules arranged flexibly according to the needs of participants and the studio's activities. The training process involves senior dancers who serve as instructors and is attended by studio members from various age groups and levels of experience. Consequently, the teaching methods and learning materials are adapted to meet the developmental needs and capabilities of the participants.



Figure 1. Buncisan Dance Training Process

Source: Researcher's Documentation, 2026.

According to a senior dancer who also serves as an instructor, the teaching process begins by introducing children to musical notation. Once they have developed a basic understanding of notation, they are introduced to the gamelan, including its sounds and playing techniques, until they become familiar with and comfortable using the instrument. After gaining sufficient understanding of the gamelan, the students are introduced to the angklung and gong bumbung, focusing on their sounds and methods of performance. Following this stage, instruction proceeds to the basic movements of the Buncisan Dance, particularly footwork and hand movements, with the right hand holding the angklung as a performance prop. The Buncisan Dance presents a unique level of complexity because the angklung functions not only as a musical instrument but also as a performance property. As a result, dancers are required to demonstrate a high level of concentration, as they must simultaneously perform two activities: dancing and playing music (Interview with Trisno, April 11, 2026).

In addition to technical instruction, the Ngudi Utama Art Studio emphasizes the cultivation of discipline, etiquette, and ethical values within the performing arts environment. Rules such as speaking politely and maintaining mutual respect among members are consistently implemented to create a supportive and conducive learning atmosphere. These principles are upheld by all members of the studio as part of a broader process of character development (Interview with Nano, April 6, 2026).

The teaching method employed by the studio is primarily based on a direct instruction approach. During practical training sessions, instructors teach musical notation, demonstrate how to play traditional instruments such as the gamelan, angklung, and gong bumbung, and provide direct demonstrations of dance movements for participants to follow. The interaction between instructors and participants is guided by a family-oriented approach, in which instructors function not only as teachers but also as moral mentors and role models. This approach fosters positive relationships between instructors and learners while maintaining the authority necessary for effective training. Instructors adopt a firm attitude during serious practice sessions while creating a relaxed atmosphere when appropriate, allowing participants to enjoy the learning process without feeling pressured. Throughout every stage of training, values such as togetherness, independence, and appreciation for traditional arts and culture are consistently emphasized.

Therefore, the teaching practices implemented at the Ngudi Utama Art Studio aim not only to develop technically skilled dancers but also to cultivate individuals who respect cultural heritage, possess strong character, and are capable of contributing to the preservation and sustainability of the Buncisan Dance.

Transmission Strategies through the Concept of Cultural Reproduction at the Ngudi Utama Art Studio in Preserving the Buncisan Dance

The transmission strategies implemented by the Ngudi Utama Art Studio in preserving the Buncisan Dance can be understood through the perspective of Pierre Bourdieu's theory of cultural reproduction. Within this context, cultural reproduction at the Ngudi Utama Art Studio demonstrates how the preservation of the Buncisan Dance involves the internalization of cultural values, the formation of habitus, and the management of cultural capital through a systematic and sustainable process. The transmission strategies implemented by the Ngudi Utama Art Studio in preserving the Buncisan Dance can be understood through the perspective of Pierre Bourdieu's theory of cultural reproduction.

Cultural reproduction within the Ngudi Utama Art Studio demonstrates how the preservation of the Buncisan Dance involves the internalization of cultural values, the formation of habitus, and the management of cultural capital through a systematic and sustainable process. The implementation of transmission strategies through cultural reproduction requires the presence of agents who possess various forms of capital. According to Bourdieu, the success of the studio can be understood through the interaction of three key elements: habitus, capital, and field (Bourdieu, 1984). Within the context of the transmission strategies employed by the Ngudi Utama Art Studio, habitus refers to a system of dispositions that guide individuals' ways of thinking and acting. Habitus is shaped by personal history and social environments, becoming deeply embedded within individuals and influencing how they interact with and respond to the world around them. It emerges through the internalization of values and experiences acquired through socialization processes (Bika et al., 2019; Jaramillo et al., 2017; Trinkner & Tyler, 2016).

The habitus of studio members is developed through regular, gradual, and repetitive training practices. Habitus is closely related to the values individuals adopt and express through their perceptions and actions. Members of the studio are not only required to memorize dance movements, musical notation, and instrumental techniques, but they also internalize aesthetic values, ethical principles, and discipline. The continuous training process, guided by experienced senior dancers who serve as instructors, contributes to the development of distinctive bodily dispositions and performance styles. These embodied practices include the proper way of holding and playing the *angklung*, stepping patterns, head movements, arm gestures, and facial expressions.

Consequently, each performance represents not merely a sequence of movements but also the distinctive artistic characteristics of the Buncisan Dance. The habitus cultivated within the studio functions as both an affective and cognitive framework that guides dance practices in various contexts. The values and behavioral patterns that have been internalized remain embedded within the dancers, even when they perform on stage. This habitus also shapes the ways dancers interact with fellow performers and engage with audiences. This finding is consistent with Bourdieu's perspective that habitus is a historically constituted structure embedded within individuals, while simultaneously serving as a generative force that enables the emergence of new social practices (Bourdieu, 2004).

The formation of habitus requires various forms of capital, which constitute essential elements in sustaining the continuity of the art studio. Capital refers to the resources and assets that individuals or institutions possess in order to achieve specific objectives. According to Bourdieu, capital can be categorized into several forms, including cultural capital, social capital, and symbolic capital (Bourdieu, 1989). Cultural capital encompasses elements such as artistic knowledge, education, cultural competencies, and linguistic abilities. Within the Ngudi Utama Art Studio, cultural capital is acquired through both formal and informal learning experiences, including regular training sessions, artistic performances, and participation in cultural festivals. Engagement in these activities not only enhances members' artistic skills but also broadens their social networks and enriches their understanding of traditional arts and culture.

Social capital refers to social relationships that possess value and encompass elements of social organization such as norms and trust, which enhance the effectiveness of society through coordinated action (Six et al., 2015). In this study, social capital includes relationships with local government institutions, other artistic communities, cultural organizations, and academic institutions that contribute to expanding access to inter-institutional collaboration, performance opportunities, and funding resources that support artistic activities. According to Bourdieu, symbolic capital is a form of capital derived from the accumulation of honor, prestige, and recognition acquired through knowledge and legitimacy granted by others.

Within this study, symbolic capital is evident in the positive reputation and recognition that the Ngudi Utama Art Studio has gained from both the local community and the wider artistic community. Awards and achievements received by the studio and its senior instructors serve as symbols of legitimacy that strengthen their position within the field of performing arts while enhancing the studio's credibility as a non-formal educational institution dedicated to preserving and teaching traditional arts. The field occupied by the Ngudi Utama Art Studio represents a dynamic socio-cultural arena in which various actors share a common concern for the preservation of the Buncisan Dance. Within the field of Buncisan Dance transmission, the actors involved include not only the Ngudi Utama Art Studio as a non-formal educational institution but also senior artists, local government agencies through cultural offices, formal educational institutions, other traditional arts groups, and members of the supporting community (Markusen & Gadwa, 2010; Borges, 2017; Belfiore, 2002; Evans & Foord, 2008).

Power relations within the field of Buncisan Dance transmission reveal differences in authority, resources, and legitimacy among the actors involved in cultural preservation. In this context, the Ngudi Utama Art Studio does not operate independently but interacts with various stakeholders, including senior artists, community leaders, local government authorities, formal educational institutions, and other traditional arts communities. Each actor occupies a distinct position and performs a specific role in supporting the sustainability of the Buncisan Dance. Local government institutions, for example, possess formal legitimacy through cultural policies and traditional arts preservation programs, while formal educational institutions contribute to the development of cultural knowledge and appreciation through educational and research activities. In contrast, the Ngudi Utama Art Studio possesses the advantage of close engagement with the local community and direct involvement in the continuous transmission of cultural traditions.

The dynamics within the field of Buncisan Dance transmission are not solely hierarchical but are also characterized by strong collaborative relationships. The Ngudi Utama Art Studio actively participates in various cultural programs organized by local government agencies, traditional arts festivals, and cultural education initiatives conducted in schools and community settings. These relationships demonstrate that the field of Buncisan Dance preservation constitutes a dynamic arena in which diverse actors interact, exchange resources, and construct cultural legitimacy. Through these interactions, the Ngudi Utama Art Studio strengthens its position as an agent of cultural transmission while simultaneously expanding public appreciation of the Buncisan Dance within society.

The process of cultural reproduction within the Ngudi Utama Art Studio takes place through the direct transmission of knowledge and skills across generations. Instructors and senior members serve as cultural bearers who guide younger members in learning the dance movements, musical accompaniment, symbolic meanings, and cultural values embedded within the Buncisan Dance. The learning process is conducted through demonstration, repetition, and direct practice (*learning by doing*). Younger members are not only taught the technical aspects of the dance but also absorb the values that are deeply embedded within the community, including discipline, responsibility, togetherness, cooperation, and respect for senior members (Cahyaningsih et al., 2025; Zustiyantoro et al., 2026; Susanti, 2025). As Bourdieu argues, cultural reproduction often occurs through repetitive social practices that gradually shape habitus without necessarily being transmitted through explicit instruction.

From the perspective of cultural identity, the Ngudi Utama Art Studio serves a broader function than merely providing a venue for dance training. Every training session, performance, and participation in cultural activities represents an affirmation that the Buncisan Dance constitutes an important element of the cultural identity of the Banyumas community and therefore deserves to be preserved. Through these activities, the studio not only maintains the dance as a form of cultural heritage but also preserves the local values embedded within it, such as mutual cooperation, social solidarity, respect for tradition, and a sense of belonging to regional culture. Consequently, the transmission process carried out by the Ngudi Utama Art Studio contributes to strengthening the cultural identity of younger generations while fostering pride in the traditional arts of Banyumas.

Nevertheless, the transmission of the Buncisan Dance faces various challenges. The growing influence of popular culture, changing interests among younger generations, limited financial support, and the declining availability of traditional performance spaces may all affect the sustainability of this traditional art form. To address these challenges, the Ngudi Utama Community has implemented several adaptive strategies, including providing training programs for children and adolescents, participating in cultural festivals, establishing partnerships with schools, and utilizing digital media to introduce the Buncisan Dance to wider audiences. These strategies demonstrate the community's ability to adapt to contemporary conditions while maintaining the fundamental values that define the identity of the Buncisan Dance.

These efforts are consistent with Bourdieu's perspective regarding the importance of the accumulation and conversion of capital in maintaining a position within a particular field. The cultural capital possessed by the Ngudi Utama Art Studio, in the form of knowledge and skills related to the Buncisan Dance, can be converted into social capital through networks established with local communities, schools, and government institutions. This social capital subsequently generates symbolic capital in the form of recognition, trust, and legitimacy as a community actively engaged in cultural preservation. The accumulation of these various forms of capital strengthens the position of the Ngudi Utama Art Studio within the field of cultural transmission while supporting the continued existence and sustainability of the Buncisan Dance.

Therefore, the social practices carried out by the Ngudi Utama Art Studio demonstrate that the transmission of the Buncisan Dance depends not only on the ability to teach dance techniques but also on the capacity to cultivate cultural habitus, manage various forms of capital, and establish strategic relationships with different actors involved in the field of cultural preservation. This synergy enables the Buncisan Dance to remain vibrant, adaptive, and relevant amid ongoing social change, while ensuring that the cultural values embedded within the tradition continue to be transmitted to future generations.

CONCLUSION

The findings of this study indicate that the Ngudi Utama Art Studio plays a significant role in preserving the Buncisan Dance through a continuous process of cultural transmission based on Pierre Bourdieu's theory of cultural reproduction. This process involves not only the transmission of technical dance knowledge but also the formation of habitus among younger generations in accordance with the values and symbolic meanings embedded within the Buncisan Dance. Through regular training sessions, interactions between senior and junior members, and participation in cultural performances, the studio successfully transmits cultural capital that serves as the foundation for the sustainability of the Buncisan Dance. From the perspective of Bourdieu's theory of cultural reproduction, the role of the Ngudi Utama Art Studio in transmitting the Buncisan Dance can be understood through the interaction of habitus, capital, and field. Habitus is formed through regular training activities and participation in artistic practices that enable community members to internalize cultural values such as discipline, responsibility, mutual cooperation, respect for senior members, and appreciation of local culture. This habitus subsequently becomes the basis for sustaining the practice of the Buncisan Dance amid ongoing social change. In addition to habitus, the successful transmission of the Buncisan Dance is

supported by the management of various forms of capital possessed by the studio. Cultural capital is reflected in the knowledge, skills, and experiences of instructors and senior artists regarding the Buncisan Dance. Social capital is manifested through networks established with local communities, schools, artistic organizations, and government institutions. Meanwhile, symbolic capital is acquired through public recognition of the Ngudi Utama Art Studio as one of the key actors in preserving the traditional arts of Banyumas. These forms of capital interact with one another and strengthen the studio's position within the field of cultural preservation.

The field of Buncisan Dance transmission itself functions as a social arena in which various cultural actors interact, collaborate, and contribute to the sustainability of traditional performing arts. Within this field, the Ngudi Utama Art Studio occupies a strategic position as an agent of cultural transmission that bridges the transfer of knowledge from older generations to younger generations. Through regular training activities, performances, participation in cultural events, and continuous interaction among members, the studio not only preserves the artistic form of the Buncisan Dance but also reproduces the cultural values that constitute an important part of the cultural identity of the Banyumas community. The findings of this study emphasize that the transmission of the Buncisan Dance should not be understood merely as a process of teaching dance techniques. Rather, it represents a broader social and cultural mechanism that connects cultural heritage from the past with the realities of contemporary society. Amid the growing influence of globalization and popular culture, the Ngudi Utama Art Studio serves as an important institution for safeguarding the sustainability of the Buncisan Dance while strengthening local cultural identity. Therefore, continuous support from government institutions, educational organizations, artistic communities, and society at large is essential to ensure that the process of cultural transmission can continue effectively. Nevertheless, this study has several limitations. The research primarily focused on internal actors within the studio, including the instructor, studio leader, trainers, senior members, and active participants. External perspectives, such as those of local community members, parents of participants, audience members, and government representatives involved in cultural preservation programs, were not explored in depth. Therefore, future studies are encouraged to expand the scope of informants by involving a wider range of external stakeholders in order to obtain a more comprehensive understanding of the contribution of the Ngudi Utama Art Studio to the transmission of the Buncisan Dance and its position within the broader social and cultural dynamics of the Banyumas community.

REFERENCES

- Agus, C., Saktimulya, S. R., Dwiarto, P., Widodo, B., Rochmiyati, S., & Darmowiyono, M. (2021). Revitalization of local traditional culture for sustainable development of national character building in Indonesia. In *Innovations and traditions for sustainable development* (pp. 347-369). Cham: Springer International Publishing. https://doi.org/10.1007/978-3-030-78825-4_21
- Agustina, H., Malarsih, M., & Sugiarto, E. (2026). Sacred and Cultural Awareness: Philosophical and Religious Values of the Tanggai Dance in the Context of Palembang Malay Tradition, Indonesia. *Journal of Education Culture and Society*, 17(1), 927-940. <https://doi.org/10.15503/jecs2026.1.927.940>
- Alauddin, M. B., Fitri, D., & Wenando, F. A. (2025). Tradition to technology: The transformation of Indonesian culture in the social media era. *Asian Journal of Media and Culture*, 1(1), 1-21. <https://doi.org/10.63919/ajmc.v1i1.16>
- Alivizatou-Barakou, M., Kitsikidis, A., Tsalakanidou, F., Dimitropoulos, K., Giannis, C., Nikolopoulos, S., ... & Grammalidis, N. (2017). Intangible cultural heritage and new technologies: challenges and opportunities for cultural preservation and development. *Mixed reality and gamification for cultural heritage*, 129-158. https://doi.org/10.1007/978-3-319-49607-8_5

- Bakka, E., Karoblis, G., Kibirige, R., & Gwerevende, S. (2024). Cultural sustainability—Art and Ubuntu as rationales for dancing. *Cogent Social Sciences*, 10(1), 2295249. <https://doi.org/10.1080/23311886.2023.2295249>
- Belfiore, E. (2002). Art as a means of alleviating social exclusion: Does it really work? A critique of instrumental cultural policies and social impact studies in the UK. *International journal of cultural policy*, 8(1), 91-106. <https://doi.org/10.1080/102866302900324658>
- Bika, Z., Rosa, P., & Karakas, F. (2019). Multilayered socialization processes in transgenerational family firms. *Family Business Review*, 32(3), 233-258. <https://doi.org/10.1177/0894486519827435>
- Borges, V. (2017). Cultural organizations, collaborative contexts and public: How they become small communities. *Portuguese Journal of Social Science*, 16(3), 359-376. https://doi.org/10.1386/pjss.16.3.359_1
- Bourdieu, P. (1984). A social critique of the judgement of taste. *Cambridge, MA*.
- Bourdieu, P. (1989). Social space and symbolic power. *Sociological theory*, 7(1), 14-25. <https://doi.org/10.2307/202060>
- Bourdieu, P. (2004). Structures and the habitus. *Material culture: Critical concepts in the social sciences*, 1(Part 1), 116-177.
- Cahyaningsih, A., Nurdin, E. S., Budimansyah, D., Ruyadi, Y., & Dewantara, J. A. (2025). Ethno-learning and character formation: Values and morals through culture-based education in Cirebon. *Jurnal Moral Kemasyarakatan*, 10(2), 517-534. <https://doi.org/10.21067/jmk.v10i1.11999>
- Chu, G. (2025). Cultural identity and community resilience: The role of ethnic dance in maintaining rural traditions and history. *Mediterranean Archaeology and Archaeometry*, 25(3).
- Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.
- Dahlan, N. F. (2024). Media and Culture: The role of media and social media in the formation and dissemination of popular, local, global and international culture. *Journal of Studies on Art, Culture and Society*, 13-17. <https://doi.org/10.62012/jacs.v1i1.3>
- Elvandari, E. (2020). Sistem Pewarisan Sebagai Upaya Pelestarian Seni Tradisi. *GETER: Jurnal Seni Drama, Tari dan Musik*, 3(1), 93-104. <https://doi.org/10.26740/geter.v3n1.p93-104>
- Evans, G., & Foord, J. (2008). Cultural mapping and sustainable communities: planning for the arts revisited. *Cultural trends*, 17(2), 65-96.
- Fahmi, F. Z., Koster, S., & Van Dijk, J. (2016). The location of creative industries in a developing country: The case of Indonesia. *Cities*, 59, 66-79. <https://doi.org/10.1016/j.cities.2016.06.005>
- Fauzan, A. (2025). The transformation of traditional culture in responding to the challenges of globalization in local Indonesian Communities. *The Journal of Academic Science*, 2(3), 1021-1030. <https://doi.org/10.59613/42jzr037>
- Fibiona, I. (2025). *Kesenian Tradisional Buncisan, Kab. Banyumas, Jawa Tengah: Jalan Baru Strategi Pelestarian Warisan Budaya*. Balai pelestarian Kebudayaan Wilayah X.
- Hapsari, Y. D., Reftantia, G., Purbasari, V. A., Kurniawan, D. A., & Habibi, A. W. (2025). Reproduksi budaya pada Sanggar Seni Pincuk dalam pelestarian tari tradisional di Surakarta. *An-Nas: Jurnal Humaniora*, 9(2), 206-221. <https://doi.org/10.32665/annas.v9i2.5519>

- Hasanah, A., & Nurha, N. (2025). Comparative analysis of the use of traditional and digital media in introducing local cultural heritage to the younger generation. *Kampret Journal*, 4(2), 45-54.
- Hidayat, H., Sarip, H. A., Hasanah, T., Habibi, Y., & Asari, H. (2025). Jampana Attraction and Collaborative Art Creation of Garut Regency, West Java. *BATIK: Jurnal Pengembangan dan Pengabdian Masyarakat Multikultural*, 3(3), 123-134. <https://doi.org/10.57152/batik.v3i3.2352>
- Hou, C. (2025). The interplay of dance and cultural identity: Preservation and inheritance of local dance in the context of globalization. *Journal of Literature and Arts Research*, 2(1), 56-66. <https://doi.org/10.71222/e27cp251>
- Huang, R., Zhang, L., & Li, Y. (2025). Transforming dance education in China: enhancing sustainable development and cultural preservation. *Research in Dance Education*, 1-29. <https://doi.org/10.1080/14647893.2025.2524151>
- Hudaepah, H., Haryaningsih, D., & Kurniawan, B. (2026). The Koromong Art as a Medium for the Expression of Cultural Identity and Spirituality for the Outer Baduy Community. *Bulletin of Social Studies and Community Development*, 5(2), 150-160.
- Imoka, C. (2023). Digital media, popular culture and social activism amongst urban youth in Nigeria. *Critical African Studies*, 15(2), 134-148. <https://doi.org/10.1080/21681392.2023.2249726>
- Irawan, C. (2017). Protection of traditional knowledge: A perspective on Intellectual Property Law in Indonesia. *The Journal of World Intellectual Property*, 20(1-2), 57-67. <https://doi.org/10.1111/jwip.12073>
- Jaramillo, J. M., Rendón, M. I., Muñoz, L., Weis, M., & Trommsdorff, G. (2017). Children's self-regulation in cultural contexts: The role of parental socialization theories, goals, and practices. *Frontiers in psychology*, 8, 923. <https://doi.org/10.3389/fpsyg.2017.00923>
- Jin, D. Y., & Yoon, K. (2016). The social mediascape of transnational Korean pop culture: Hallyu 2.0 as spreadable media practice. *New media & society*, 18(7), 1277-1292. <https://doi.org/10.1177/1461444814554895>
- Kumari, A., & Puri, N. (2026). Cultural Heritage in the age of media: An Analysis of communication and social change. *International Journal of Aquatic Research and Environmental Studies*, 6(S5), 375-382.
- Markusen, A., & Gadwa, A. (2010). Arts and culture in urban or regional planning: A review and research agenda. *Journal of planning education and research*, 29(3), 379-391. <https://doi.org/10.1177/0739456X09354380>
- Murzyn-Kupisz, M., & Działek, J. (2013). Cultural heritage in building and enhancing social capital. *Journal of Cultural Heritage Management and Sustainable Development*, 3(1), 35-54. <https://doi.org/10.1108/20441261311317392>
- Poddar, A. K. (2024). Impact of global digitalization on traditional cultures. *The International Journal of Interdisciplinary Social and Community Studies*, 20(1), 209. 10.18848/2324-<https://doi.org/7576/CGP/v20i01/209-232>
- Qian, X., & Saearani, M. F. T. (2025). Preserving heritage in the modern era: An analysis of cultural value integration in the representation of traditional Chinese dance education. *Jurnal Multidisiplin Sahombu*, 5(5), 1174-1189.
- Razzak, R. A. (2021). Makna semiotik kesenian Buncis Angklung bagi masyarakat Desa Tanggeran di Banyumas. *Musikolastika: Jurnal Pertunjukan dan Pendidikan Musik*, 3(1), 38-51. <https://doi.org/10.24036/musikolastika.v3i1>

- Ridder, H. G. (2014). Qualitative data analysis. A methods sourcebook. *German Journal of Human Resource Management*, 28(4), 485.
- Sabar, S. S., & Wiyoso, J. (2018). Nilai Moral pada Kesenian Buncis di Desa Tanggeran Kecamatan Somagede Kabupaten Banyu Mas. *Jurnal Seni Tari*, 7(2), 1-9.
- Safitri, S., Hikmah, N., Ginting, K. B., & Prabudi, M. I. (2025). Peran Sanggar Tari Sebagai Ruang Tumbuh Kreativitas dan Semangat Belajar Kesenian Anak-anak di Sanggar Melati Suci Binjai. *Mesada: Journal of Innovative Research*, 2(2), 726-736. <https://doi.org/10.61253/te8tbz20>
- Saputra, R. (2024). Governance frameworks and cultural preservation in Indonesia. *Journal of Ethnic and Cultural Studies*, 11(3), 25-50.
- Setyaningrum, N. D. B., Hartono, H., Malarsih, M., & Brotosejati, W. (2025). Conserving Artistic Expression and Cultural Education through the Gending Sriwijaya Dance. *AL-ISHLAH: Jurnal Pendidikan*, 17(4), 7152-7163. <https://doi.org/10.35445/alishlah.v17i4.7927>
- Six, B., Van Zimmeren, E., Popa, F., & Frison, C. (2015). Trust and social capital in the design and evolution of institutions for collective action. *International Journal of the Commons*, 9(1). <https://doi.org/10.18352/ijc.435>
- Susanti, A. (2025). Social Moral Values in the Ka'aik Nari Coming-of-Age Ritual as a Source of Cultural and Civic Literacy for Elementary School Students. *Proceedings Series of Educational Studies*, 2(1), 996-1007.
- Szreter, S. (2002). The state of social capital: Bringing back in power, politics, and history. *Theory and society*, 31(5), 573-621.
- Trinkner, R., & Tyler, T. R. (2016). Legal socialization: Coercion versus consent in an era of mistrust. *Annual review of law and social science*, 12(1), 417-439. <https://doi.org/10.1146/annurev-lawsocsci-110615-085141>
- Yudhaningtyas, S. P., Handayaniingrum, W., Suryandoko, W., Yanuartuti, S., & Sabri, I. (2026). Community-Based Arts Education Management at U2 Java Dancer Studio: A Qualitative Case Study. *Jurnal Pendidikan Terapan*, 272-281.
- Zulkarnain, M. A. B. (2024). The Dynamics of Globalization and Local Cultural Identity: Challenges, Opportunities, and the Role of Digital Technology in Cultural Preservation. *Bulletin of Science, Technology and Society*, 3(1), 71-77.
- Zustiyantoro, D., Sakhiyya, Z., Kurniasih, Y., & Aminah, S. (2026). Revitalising an endangered language through grassroots traditional arts communities: The case of Javanese language, Indonesia. *International journal of multilingualism*, 23(1), 340-356. <https://doi.org/10.1080/14790718.2025.2519953>