



Original Article

Habitus in the Preservation of Traditional Dance Arts at the Semarak Candrakirana Art Center Dance Studio

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Abstract:

This research aims to find out the habituation of sanggar Candrakirana Semarak introduces traditional dance to the community and to find out how Sanggar Candrakirana Semarak preserves traditional dance. This research is qualitative with case study methodology. Administrators, trainers, students, archives of Candrakirana Semarak Studio, journals, and publications are the data sources of this research. Purposive sampling was used as the research sampling method. Data collection was done directly. This research approach uses source triangulation with interactive analysis methodology for data analysis. The following are the research findings. First, Semarak Candrakirana studio has a plan to preserve the art of dance, which includes the establishment of a training studio, participation in an event, dance preparation, and promotion on social media. The habit of Semarak Candrakirana studio is formed by the founders and trainers of the studio. There is capital that plays a role in maintaining the studio. Economic capital is obtained from dues and fees and performance fees. Social capital comes from the relationship between the founder and the trainers. Cultural capital comes from skills and education. Symbolic capital comes from the attractiveness of the studio. Sanggar Semarak Candrakirana is a place or training arena to preserve traditional dance in the city of Surakarta.

Keywords: Dance Art, Habitus, Local Wisdom.

Introduction

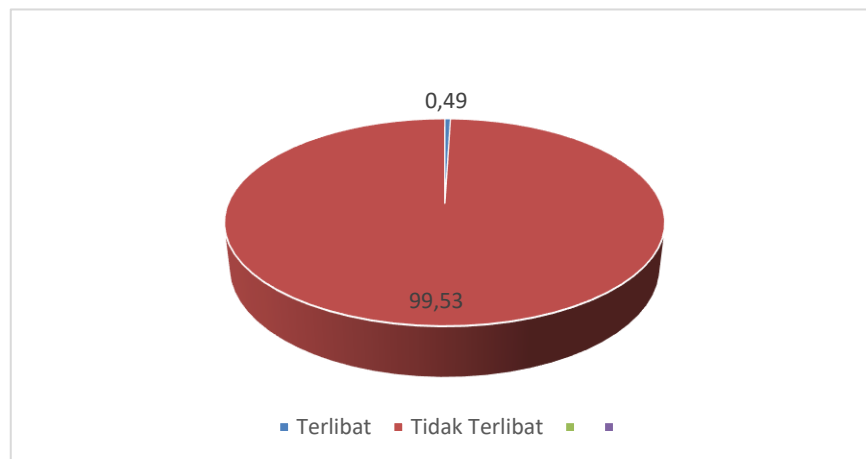
There are many different traditions and customs in Indonesia. A country that stretches from Sabang to Merauke, consisting of thousands of islands. Indonesia is an archipelago with a very complex culture as a result of its varied ancestry and geographical situation. Ancestors inherited this cultural variation as a way to identify themselves as a particular community group. Indonesia's modernity and culture are influenced by around 2,500 languages, 1,340 tribes, various religions, beliefs, and traditional history (Girsang et al., 2022:4). As stated in paragraph 32 of the 1945 Constitution, a country that protects its national culture can lead the world by ensuring that its people are able to protect and advance the nation's cultural values. Development does not only include social progress and economic expansion, but also includes other aspects of culture. The philosophy and beliefs of the community in dealing with change determine their capacity to uphold tradition (Elvandari, 2020). The community needs to cultivate and uphold the culture of local wisdom, as well as



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increase empowerment, independence, and collaboration. To maintain environmental functions, the community must also be involved in social supervision (Marfai, 2019: 4). A key element of the cultural pillar is the use of local wisdom. Local wisdom can be interpreted as a person's effort to use reason (knowledge) to act and behave in relation to something, an object or an event that occurs in a certain space.

This local wisdom is also said to be an interactive space that involves relationships between humans, even between humans and their physical environment. Local wisdom of art in society functions as a medium for expression, communication, and fostering innovative concepts and abilities (Lindita et al., 2021). The community wants local art to continue and perhaps develop, especially local artists. This shows how closely the goals of the community and the art it creates are (Ilham, 2023). Human intelligence gained through shared experiences and possessed by certain ethnic communities is known as "local wisdom". This shows that the experiences of certain groups shape local wisdom. A tribe that has survived in civilization for a very long time certainly has very strong local wisdom.



Source: BPS, Susenas MSBP 2021

Figure 1. Percentage of Community Involvement in Art Preservation

Based on the data above, it can be seen that the amount of community involvement in the arts is very low. The graph above illustrates that 0.49 or less than (<1) people are still interested in participating in preserving the arts. Dance is one of the indigenous knowledge cultures that has the lowest proportion (Girsang et al., 2022: 150). The lack of public space for the preservation of arts and culture, government funding and interest in the arts, and community involvement, all have an impact on the collapse of regional arts and culture (Wardani et al., 2023). Preserving regional arts requires the participation of every individual and community. Every person or organization needs to utilize or invest in regional arts. Various aspects of local wisdom that indicate the depth of the developing culture have been widely known, considered a reliable source, and recognized as supporting components of social cohesion. Among the various forms of art, dance is seen by some Indonesian people as a heritage that embodies the country's wealth. Having a studio is one thing that can help traditional dances remain sustainable.

Tabel 1. Dance Studio Data in Several Cities Based on Central Java Government Data

City	Number of Studios
Surakarta	172
Semarang	112
Boyolali	85
Sukoharjo	15
Kudus	9

Source: Data Pemerintah Jawa Tengah www.jatengprov.go.id

The table above shows the number of studios in each city. This information does not include studios that teach other traditional arts such as wayang and karawitan and only shows the number of dance studios. There are 172 studios in Surakarta, 112 in Semarang, 85 in Boyolali, 15 in Sukoharjo, and 9 in Kudus. Each studio has a different strategy to survive in modern times. The increasingly strong influence of foreign popular culture has caused a decline in public interest in art and culture due to foreign popular culture which has an extraordinary effect, public interest in art and culture is currently declining. Even though they are cultural heirs, the younger generation still does not appreciate their own culture. This can weaken local traditions. Surakarta consists of 172 dance studios and social institutions ranging from religious heritage to physical heritage (Agnia, 2022). The Semarak Candrakirana Art Studio is one of the studios in Surakarta. Based on the background above, the author is interested in examining the capital and habitus of the Semarak Candrakirana dance studio. The purpose of this study is to use Pierre Bourdieu's habitus theory to understand more deeply about the management of the Semarak Candrakirana dance studio. This shows that an investigation into the local wisdom of a community can reveal their knowledge and that the community benefits from the renewal of local wisdom.

Methods

This study uses a qualitative method with a case study approach. The case study was chosen because it focuses on the workings of a particular community organization, namely Sanggar Candrakirana Semarak. The data sources for this study are written and oral materials from researchers who observe Sanggar Semarak Candrakirana's strategy in maintaining traditional dance in Surakarta. The data sources used are primary and secondary data sources. The method that researchers will use for the sample is purposive sampling. In this study, the interview and observation approaches were used as the main data collection methods. To assess the validity of this study, the triangulation method was used. Triangulation validity testing refers to comparing data from several sources at various times and in various ways (Abdussamad, 2021: 190). While the analysis technique used is the Miles and Huberman interactive analysis model.

Results

In sociology, the theory of social practice is characterized by habitus, capital, and arena. This theory of practice creates a way of living in a new era by combining the ideas of structure and actors (Mursito & Lestari, 2023). Knowledge gained from

parents, play activities, and community education in the surrounding environment is called habitus. In contact with other people or outsiders, a domain (arena) is created, or a network of objective situational interactions (Wuriyani, 2019). Martono (in Ginting, 2019) emphasized that there are several interpretations of the concept of habitus. Initially, habitus referred to a type of conditioning related to the living conditions of a class. Second, habitus is the result of talent that becomes appropriate behavior (although not always shown), which develops into a skill that is considered normal and appears in a certain social context. Third, habitus is an interpretive framework that facilitates the development of daily routines that are in line with objective structures and understanding and assessment of reality. A person's habits are what shape him. Fourth, habitus is in the form of ethos, which is a term for values or moral standards that are respected and regulate daily behavior but are not consciously experienced. Fifth, habitus is a dynamic and ever-changing internal structure. This shows that although decisions in this world are determined by necessity, they are also partly determined by free will (due to the impact of habit).

Real or potential resources that can be used by agents to measure their social status are called capital. Furthermore, Bourdieu divides capital into four categories: symbolic, cultural, social, and economic capital. First, economic capital is capital related to money, materials, and production resources. Second, social capital refers to a collection of assets obtained through social networks consisting of actors in the social network. Third, the knowledge and expertise possessed by an agent are cultural capital. Fourth, symbolic capital is money in the form of power, rank, reputation, and social honor (Novenia et al., 2019). According to Bourdieu, an arena is a network of social positions where resources are currently available and can be used to identify which social positions have resources that can be obtained. Then, Bourdieu calls these resources capital. The arena, thus, is a structured area resulting from agent contestation (Linda, 2019).

The studio named Semarak Candrakirana was established with the aim of presenting, fostering, and preserving traditional dance culture for the next generation. The character in the Pandji story inspired the name Candrakirana and the term Semarak represents the studio's aspiration to develop and succeed in the future. This dance studio was established with the aim of advancing and preserving Javanese culture, especially in the field of dance. This studio provides modern, contemporary, archipelago, and traditional dance lessons. There are several other rooms in the Semarak Candrakirana studio practice area, namely a gallery, office, and dance room. Each room has a specific purpose in the studio's operations.



Source: Researcher Documentation

Figure 2. Semarak Candrakirana Studio

Solo International Performing Art is one of the annual events organized by Semarak Candrakirana in collaboration with the Surakarta city government. This event includes a number of initiatives carried out by Semarak Candrakirana to preserve traditional dances to creative dances. This festival aims to promote creative culture, especially foreign traditional dances to the general public and to increase the tourism and cultural potential of Solo. The Semarak Candrakirana Studio is the recipient of several awards, including representatives of Indonesian dancers in France (2008), the Netherlands (2009), and China (2010); performances by Indonesian dancers at the Solo International Performing Arts (SIPA) and the Indonesia International Mask Festival (IIMF); performances by Indonesian dancers at the Andong Mask Dance Festival (AMDF) 2014; and a joint performance by Indonesia and Korea at the International Celaket Cross Cultural Festival (ICCCF), July 2015. The traces of the collaboration were also displayed at SIPA & AMDF 2016. Best Presenter of Anoman Wayang Bocah 2017, 3rd Place in the Surakarta Mayor's Cup Art Competition, 1st Place in the Central Java Dance Festival 2019, 2nd Place in the Wayang Bocah Festival 2019, 2nd Place in the Dolanan Bocah Festival of Pura Paku Alam Yogyakarta 2020, Best Presenter of the Dolanan Bocah Festival in 2019.

Sanggar Semarak Candrakirana always experiences an increase in the number of students from year to year. The teaching technique used by the trainer is to provide dance material for 6 months and after 6 months a dance exam will be held through a performance held in a public space. The dance exam which is held every 6 months is usually held in malls in Surakarta. In addition to the purpose of assessment, this performance can also be used as a promotional event so that not only the people around the studio know it, but also the wider community can know more. The purpose of education in Javanese tradition is to understand morals, ethics, and behavior. The community is presented with dance, and individuals are taught about their ideals as a counterbalance to globalization. Traditional dance art is preserved in several ways by Sanggar Semarak Candrakirana:

a. Student Training

Anyone interested in learning the art of dance or honing their dancing skills will be invited to join the Semarak Candrakirana class. The trainers at this studio evaluate each student's competence based on their willingness to dance,

not on their physical or material abilities. The training is tailored to the student's personality and dancing style. For example, children are not immediately taught complicated dances, but are taught easy dances first. The trainer will provide another version of the dance or a combination of modern-traditional dances if the student is bored with the same dance. Basic skills are the focus of student training.

b. Dance Innovation

Innovation is certainly needed in this more modern era to create more imaginative dances by adapting classical and modern dances. The influence of today's culture may change people's perceptions of the development of traditional culture. Therefore, traditional dance is not the only thing taught in the Semarak Candrakirana class. But they also offer innovative dance teaching. The purpose of this dance is to improve skills and ensure that children do not get bored.

c. Introducing the Studio

Sanggar Semarak Candrakirana Art Center is not limited to offline or face-to-face promotion amidst the modernity brought by the demands of today's information. On the other hand, this studio strives to consistently post content on social media. Given that people today want convenience and want to save time. Social media platforms including YouTube, Instagram, and Tik Tok are used for promotion. In addition, the management of the Samarak Candrakirana studio also produces podcasts about traditional arts, performing arts, and topics related to the studio, which are then posted on YouTube.

d. Studio Management

Semarak Candrakirana has an adequate organizational and managerial structure to handle the dam and plan an activity. The chairman, treasurer, secretary, and trainer all help run the studio, as in other organizations. It takes a team to create an organization that advances the survival, culture, and progress of a nation. On the other hand, some management or administration is implemented according to the expected goals (Putri et al., 2023).

The capacity to preserve tradition is achieved by maintaining a consistent set of ideas or principles, which will determine the extent to which these practices are upheld (Elvandari, 2020). The foundation of the Semarak Candrakirana Dance Studio is the conceptual framework of its founder, which was developed through internalization of the objectivity of the socio-historical system of society. The values adopted by the family institution, the values, norms, and goals of the studio, BKKIT UNS, and the knowledge and expertise of ISI in the field of traditional dance are components of the objectivity of this social structure. As a result of this internalization process, the founder's conceptual framework for opening a dance studio was developed.

Sanggar Semarak Candrakirana needed sufficient funds when it was founded to survive until now. The organization's capacity to raise money is a major factor in determining how long the organization can survive. A person's possessions are related to their economic capital. Wealth, money, or goods owned that can be used for various purposes before being passed on to the next generation are examples of economic capital. The founder of Sanggar Semarak Candrakairana received initial funding from a scholarship he received while studying at the Indonesian Institute of the Arts in Surakarta. Monthly tuition payments and student registration generate economic

capital for Sanggar Semarak Candrakirana. Administrative fees are charged to each student. The class promotion exam fee is Rp 170,000.00, training fees are Rp 40,000.00 for three to four meetings, and each individual must pay Rp 170,000.00 for registration. The main source of income is the monthly fees that students must pay. Costs for trainers, administrators, and maintenance of the training area and facilities are all covered by this income. Performances, both inside and outside the studio, contribute the majority of additional income.

One of the main factors in the establishment of Sanggar Semarak Candrakirana is the community's acceptance of the Mangkunegaran family as a family with a very Javanese culture. According to Lawang (in [Ginting, 2019](#)), social capital is usually associated with connections (relational), which shows that the term "human" in this sense refers to two or more individuals, not just one individual. Social capital is the capacity to create new connections and benefit society as a whole by improving social welfare. Participation in dance events, from local to international, can have an impact on one's career path. The founder of this studio is known as a dance artist who is involved in domestic and international creative efforts. Thanks to his commitment, the creator has more opportunities to network and spread traditional dance.

The social relationship formed between the Department of Tourism and Culture and Semarak Candrakirana so that support is given when performing traditional dances at various events held; the founder can use this to promote his studio and also promote traditional dance when asked to be a resource person; relationships with other dance studios, both domestically and abroad, so that Semarak Candrakirana often receives social benefits in the form of invitations to perform and dance promotions in dance performances initiated by other dance studios; relationships with various malls so that Semarak Candrakirana can routinely perform traditional dances in malls.

In addition, social capital from students who have given performances. A good performance can attract the interest of the audience to learn to dance. More and more people know Sanggar Semarak Candrakirana thanks to colleagues who are not limited to one area. Sanggar Semarak Candrakirana gets social benefits from the performance, thus attracting the attention of people from all over the region. In addition, relationships are fostered on social media. The studio was introduced through YouTube which contains podcasts about the Semarak Candrakirana studio. As the heirs of Mangkunegaran, parents still dance for their children. In addition, the trainers at Sanggar Semarak Candrakirana meet certain requirements. One of the requirements to work as a trainer at Sanggar Semarak Candrakirana is to have a bachelor's degree in dance.

Cultural capital is defined by [Fatmawati & Sholikin \(2020\)](#) as a set of individual abilities, including behavior, speech patterns, physical appearance, social interactions, and so on. Cultural capital consists of three dimensions: the human dimension represented by the body; man-made goods; and institutions. Everyone is born with the first dimension, which gradually shapes the mind and creates habits. It takes a long time of "realization" and internalization to produce this capital. Second, the objective dimension represented by cultural artifacts includes musical instruments, books, paintings, language, and other objects. The third dimension is the institutionalized dimension. The skills and abilities possessed by dance instructors and studio founders also show cultural capital. This is related to traditional dance skills learned from family, dance study programs, BKKT alumni, and graduates of the Surakarta Arts

Institute (ISI). The information and skills that have been collected are used to create the traditional dance Semarak Candrakirana and to teach students.

To be seen as a person or class with status and distinction, one must be recognized as a genuine individual and sometimes as a legitimate authority (Harker, et al., 2010:17). A position in a respectable social order is a position that can lead to power and can be sold with symbolic capital (Mustikasari, et al., 2023). The existence of Sanggar Semarak Candrakirana shows the founder's ingenuity in gaining recognition for his studio. The social status of the founder of Sanggar Semarak Candrakirana—a member of the Mangkunegaran family—is a symbol of capital. He is also a famous traditional dancer. These factors may be the attraction for many people who want to practice dancing to Semarak Candrakirana. In addition, podcast content providers on YouTube are interested in active social media. In addition, Sanggar Semarak Candrakirana in Solo also often holds international events. This makes becoming a member more attractive to individuals.

Social actors influenced by capital and habits use various strategies to maintain or shift their positions (Fatmawati & Sholikin, 2020). In other words, the arena can be defined as a social environment where social actors use integrated contestation to express or externalize their internality through the use of capital. All integrated practices in the studio management (founders, trainers, other stakeholders, and students) include dance training, dance art values, dance performances, and traditional dance studios and promotions. These practices ultimately create a network of contestation that is consistent with the use of individual resources based on individual power biases related to traditional dance. For these parties, the Semarak Candrakirana Dance Studio provides an arena for expressing internality and externality. In other words, the Semarak Candrakirana Dance Studio functions as a gathering place for agents who compete based on internality and relationships with each other.

Conclusion

Dance art is developed, maintained, and preserved by Sanggar Semarak Candrakirana Art Center. A network of contestation in the Semarak Candrakirana studio is formed through integrated activities carried out by the studio parties (founders, trainers, other stakeholders, and students) in the form of dance teaching, teaching dance art values, dance performances, and marketing the studio and traditional dance. Establishment of the studio, teaching students, participation in various events, innovative dance compositions, and social media marketing are some of the tactics used in an effort to maintain the art of dance. The development of Sanggar Semarak Candrakirana is greatly assisted by the habitus carried out by the studio founder, including never giving up, always being full of hope, and always being curious. His involvement in formal events can serve as a means to maintain his survival and bring dance to the general public. In addition, this studio also posts the latest information about its activities on social media. One of the initiatives taken by Sanggar Seni Semarak Candrakirana to maintain and preserve the art of dance is the use of social media and technological advances.

Social, economic, cultural, and symbolic capital—the constituents of habitus—all contribute to the studio's chances of survival. The studio's social media connections and engagement provide social capital. Monthly tuition fees, as well as performances at inaugurations, weddings, and other events, provide economic capital. The founder's

knowledge and dancing skills are transferred to undergraduate instructors at the Art Institute as cultural capital. Because the community frequently attends performances, they symbolically acknowledge the existence of the Semarak Candrakirana studio. The development and survival of the Semarak Candrakirana studio can further be attributed to a combination of capital and habitus.

Suggestion

There are several recommendations that researchers can convey based on their study of the preservation of traditional dance arts at Sanggar Candrakirana Semarak, including: the community is expected to be able to spur enthusiasm in keeping traditional culture alive. Get involved in artistic efforts; for example, hire dancers for certain events to grow economic capital. The relationship between the Surakarta studios and the government could be more proactive. In addition to correspondence, the government can also provide assistance or gifts in the form of supplies or goods as a form of financial support to ensure the sustainability of conventional dance studios today. Conduct observations or trips to the studios in Surakarta City. Further researchers are expected to participate more actively in carrying out tasks carried out at the studio. Can conduct further observations and investigations using various hypotheses related to studio practices.

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