

Conservative Ideology in Community-Based Arts Education: An Ethnographic Study of Dance Learning

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ARTICLE INFO

Keywords:

community-based arts education;
conservative ideology;
cultural reproduction;
dance pedagogy;
South Sumatra heritage

Article history:

Received 2025-07-31

Revised 2025-08-05

Accepted 2025-12-31

ABSTRACT

Community-based arts education plays a vital role in cultural preservation, yet it is often shaped by ideological forces. This ethnographic study explores how conservative ideology manifests within the traditional dance education practices of Sanggar Dinda Bestari in South Sumatra, Indonesia, and its implications for pedagogy, cultural identity, and intergenerational transmission. Using a qualitative ethnographic approach, data were collected over three months through participant observation, in-depth interviews with dance instructors, students, and studio managers, and documentation of teaching practices. Thematic analysis was conducted following Braun and Clarke's framework, with critical discourse analysis used to examine power dynamics and ideological reproduction in dance pedagogy. Findings reveal that conservative ideology is embedded in dance learning through hierarchical teacher-student relationships, sacred framing of traditional repertoires, norms of modesty, and obedience in instruction. While these practices preserve cultural authenticity, they also restrict creative expression and dialogue, particularly among younger learners. Tensions arise between tradition and modernity, as seen in efforts to adapt dance instruction for social media or engage youth participation. Sanggar Dinda Bestari serves as both a site of cultural reproduction and ideological negotiation. While conservative values support continuity and discipline, they may also limit innovation. A hybrid pedagogical model that balances tradition with participatory and adaptive strategies is proposed. This study contributes to broader discourses on how ideology shapes non-formal arts education and offers insights into navigating cultural preservation in the context of globalization and generational change.

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1. INTRODUCTION

Dance, as a form of cultural expression, not only functions as an aesthetic medium but also as a means of transmitting social and ideological values in society. In community-based arts education, dance learning often reflects the value system embraced by a particular community, including

conservative values that aim to preserve tradition. Dinda Bestari studio, as one of the dance studios rooted in local culture, offers a space to examine how conservative ideologies color the art learning process and influence the dynamics of students. This research departs from the assumption that the practice of art education does not take place in a vacuum, but is influenced by the social structures, norms, and beliefs that exist in society. The paradigm of community-based art education is motivated by the fundamental belief that education as the basis of democracy is a response or rejection of the rigid education system in educational institutions (Sugiarto & Rohidi, 2021). In this regard, community-based art education focuses on the reconstruction of art education that is more open, by involving the role of the community more clearly through an inheritance of traditional arts, appreciation, and creative expression arenas.

In Indonesia, community-based art education has developed in various forms, ranging from traditional dance studios such as Dinda Bestari studio in Palembang, art communities based on local wisdom, to traditional schools managed by indigenous peoples. The learning process is generally non-formal, relying on a generational apprenticeship system, emphasizing observation and hands-on practice. This approach allows students not only to master art techniques but also to understand the philosophy and cultural values behind them.

However, community-based arts education also faces various challenges in the contemporary era. The development of the modern art world, which is increasingly open to change, often clashes with conservative approaches that tend to maintain the purity of tradition. On the one hand, conservative values can reinforce cultural identity; On the other hand, they can create tension when dealing with the demands of modernity. Therefore, this study aims to analyze how conservative ideology is manifested in dance learning at Dinda Bestari studio and its implications for art education and cultural sustainability. With an ethnographic qualitative approach, this study seeks to uncover teaching practices and the perceptions and experiences of art actors in the studio.

On the one hand, there is pressure to maintain the purity of tradition, while on the other hand, there is a demand to adapt to the times. Other challenges include the lack of infrastructure support from the government and the threat of the commercialization of art that can erode educational values. However, this education model still shows its resilience by playing an essential role in preserving cultural heritage, while adapting through integration with formal education, digital platforms, and cross-regional collaboration.

Previous studies have shown that community-based arts education has been extensively researched from various perspectives. Goldbard, in his book "The New Creative Community," reveals the role of community arts education in social empowerment and cultural preservation. However, it does not explicitly address aspects of conservative ideology (Goldbard, 2006). Lacy's research in "Mapping the Terrain" further explains how community art became a medium of reproduction of dominant values, focusing on contemporary art rather than traditional dance (Lacy, 1995). The strength of conservative values, such as respect for teachers in the learning process, is limited to the context of Javanese culture (Wulandari, 2018). Meanwhile, Bourdieu, through his practical theory, provides a theoretical framework for understanding how cultural institutions such as studios reproduce dominant habitus and values (Bourdieu, 1977). This research will complement previous studies by examining the manifestations of conservative ideologies in dance learning at Dinda Bestari studio, South Sumatra. This context has not been explored much in earlier research, offering a cutting-edge perspective on the challenges of traditional arts education in the modern era. Achieving truly equitable and sustainable educational development requires more comprehensive strategies that address systemic disparities and enhance policy resilience over time. One of the strategies to build education is a community-based art education strategy.

The findings of this research are expected to contribute to the discourse of art education, especially in understanding the interaction between traditions, conservative values, and the challenges of renewal in the era of globalization. The purpose of this study is to analyze the manifestation of conservative ideology in dance learning at Dinda Bestari studio by identifying the conservative values contained in

the curriculum and teaching methods, understanding the role of the studio as a medium for transmitting these values, and examining its impact on cultural preservation, student dynamics, and artistic creativity.

2. METHODS

This research uses a qualitative approach with ethnographic design to reveal in depth the practice of community-based art education at Dinda Bestari studio. Data was collected through participatory observation in the studio to record the dance learning process for three months until the dance feasibility exam stage, interaction between trainers and students, and related cultural activities. In the observation process, the researcher places himself as an observer-participant, namely directly involved in the learning process at the Dinda Bestari studio as a trainer, this involvement allows the researcher to understand contextually the values, meaning of dance, and the impact of learning outcomes for the preservation of dance that forms the process of inheriting dance art in the Dinda Bestari studio. In-depth interviews were conducted with informants of three dance coaches, 10 dancers, and studio managers with semi-structured interview guidelines that focused on their perceptions of conservative values in dance learning. In the observation process, the researcher places himself as an observer-participant, namely directly involved in the learning process at the Dinda Bestari studio as a trainer, this involvement allows the researcher to understand contextually the values, meaning of dance, and the impact of learning outcomes for the preservation of dance that forms the process of inheriting dance art in the Dinda Bestari studio. Data were analyzed thematically by following the Braun & Clarke stages, including transcription, codification, pattern identification, and interpretation to find themes related to the manifestation of conservative ideology (Braun, 2006) with a critical discourse analysis approach to unravel the power relationship and reproduction of conservative values in learning practice (Fairclough, 1995). This research not only maps how conservative ideology manifests in dance teaching techniques but also examines its impact on social relations and the sustainability of local culture.

3. FINDINGS AND DISCUSSION

3.1 *Community-Based Arts Education*

Community-based arts education is a learning approach rooted in local values and collectively managed by the community. This educational model emphasizes the preservation of traditional arts through a natural learning process, as seen in dance studios or art groups in various regions in Indonesia. In practice, community-based art education not only functions as a means of skill transfer but also as a medium for transmitting cultural values, forming community identity, and a vehicle for creative economy empowerment.

The uniqueness of community-based art education lies in its ability to create an organic learning space, where art is not taught as a discipline separate from people's lives, but as an inseparable part of the community's identity and daily life. This approach is practical in preserving the endangered traditional arts and building collective awareness of the importance of cultural heritage while creating community-based creative economy opportunities.

Community-based arts education (CBAE) is a broad term encompassing many different entities and experiences of art education society. In this understanding, it is not the wider community, but refers to the concept of *community*, not *Society*. Community-based art education has a diverse and inclusive approach. Still, it encompasses art education experience that occurs outside and inside the school, involving partnerships between organizations outside the school and the school community. This understanding means bonding, i.e., community groups that have bonds due to local/regional factors, culture, ethnicity, religion, needs, or thoughts (Sugiarto & Rohidi, 2021). "Thus, CBAE can occur

because it involves the role and function of community groups with the same orientation and needs at the curricular level. CBAE questions the essence of art education, which provides space for the community based on ideological, cultural, religious, and other specific needs.

Thus, CBAE can occur because it involves the role and function of community groups with the same orientation and needs at the curricular level. CBAM questions the essence of art education, which provides space for society based on cultural, ideological, religious, and other specific needs (Sugiarto & Rohidi, 2021)." The basis of education through art should also apply to different fields of education outside of art education, such as education-based orientation, not solely education organized by certain community groups that are exclusive and even closed. Education is currently legitimized as an effort to provide answers to perpetuate the social system in every social change (Kapoyos, 2020). If we talk about misorientation, it happens that if the provider of community-based education or even public schools focuses on creating a school community that labels themselves with identities so that they look more individual, this will result in over-strengthening self-limitations based on religious groups, cultural identities, and ethnicities or regional or regional or place relations, once again this is not the orientation of community-based education.

Sugiarto agrees with the statement that O'Connor states that the understanding that communication-based arts community-based education is fluid, diverse, and complex is essential to understanding the function of an issue covered by community-based programs. Thus, what drives community-based art education is not solely ethnic and racial unity, but the similarity of the problems raised in implementing such education (Sugiarto & Rohidi, 2021). An in-depth discussion of the paradigm of community-based art education and the implications of some of the concepts that accompany art education practitioners may generally assume that community-based art education is an organized, structured program of teaching art skills to specific community members. This art education is considered an alternative to empower people in a particular community. Thus, the nature of art education is informal or non-formal education that is held with the participation of the community (Sugiarto & Rohidi, 2021). Community-based art education became increasingly popular in the early 2000s among art education researchers from the national *art education association in Virginia, United States* (Bolin, 2001). Another figure who popularized community-based art education is Taylor 2002 who referred to it as a *community service* project in the early 2000s. Some of the figures and findings of art education in the *Journal of Art Education* also continue to research and discuss community-based education in several editions, and they debate each other (Sugiarto & Rohidi, 2021). This concept then developed and was absorbed in the world of education in various places, including Indonesia, although it was unclear. Dinda Bestari studio implements a community-based art education model that prioritizes the active involvement of local communities in the preservation and development of traditional arts.

In contrast to formal arts education, this studio approach is participatory, where people ranging from children to adults are invited to be directly involved in the teaching and learning process, such as dance workshops, dance exercises, and dance performances. Its programs are designed to meet the local community's cultural needs, while strengthening South Sumatra's cultural identity. (Sugiarto & Rohidi, 2021)

Collaboration with various stakeholders, such as PGRI University Palembang, local governments, and local artists, makes education in this studio not only affordable but also relevant to the socio-cultural context of the community. Through the "learning while practicing" method, Dinda Bestari studio created an incubation space for the younger generation to master art skills while understanding traditional values that can be a source of livelihood. Thus, the studio serves as a training center and an agent of social development that strengthens community cohesion through the arts. Community-based arts education is a growing field that can be defined through an approach to connecting students and communities through educational experiences that occur in alternative spaces, which non-formal community institutions, such as Dinda Bestari studio, organize. Implementing community-based art

education at Dinda Bestari studio is realized through a collaborative, flexible, and sustainable approach.

Literature studies related to community-based education are used to solve the ideological problems believed by the Dinda Bestari studio, especially in learning the Gending Sriwijaya dance as a form of inheritance in shaping the negotiation of the identity of the iconic dance of Palembang. Community-based arts education can be described as educational programs, enrichment opportunities, and recreational activities offered by government and community centers. Community-based arts education programs can answer a person's creative, imaginative, and innovative needs and interests through adult or community participation. This provides an open space for self-capacity to make art education more meaningful, as mandated by UNESCO 2006 in the road map *for art education, which states* that art education has two main functions: accommodating creative capacity and cultural awareness (Sugiarto E. , 2019). Art education through a heritage is expected to be able to accommodate creative capacity and cultural awareness on the issue of maintaining identity with the ideology of learning the Gending Sriwijaya dance.

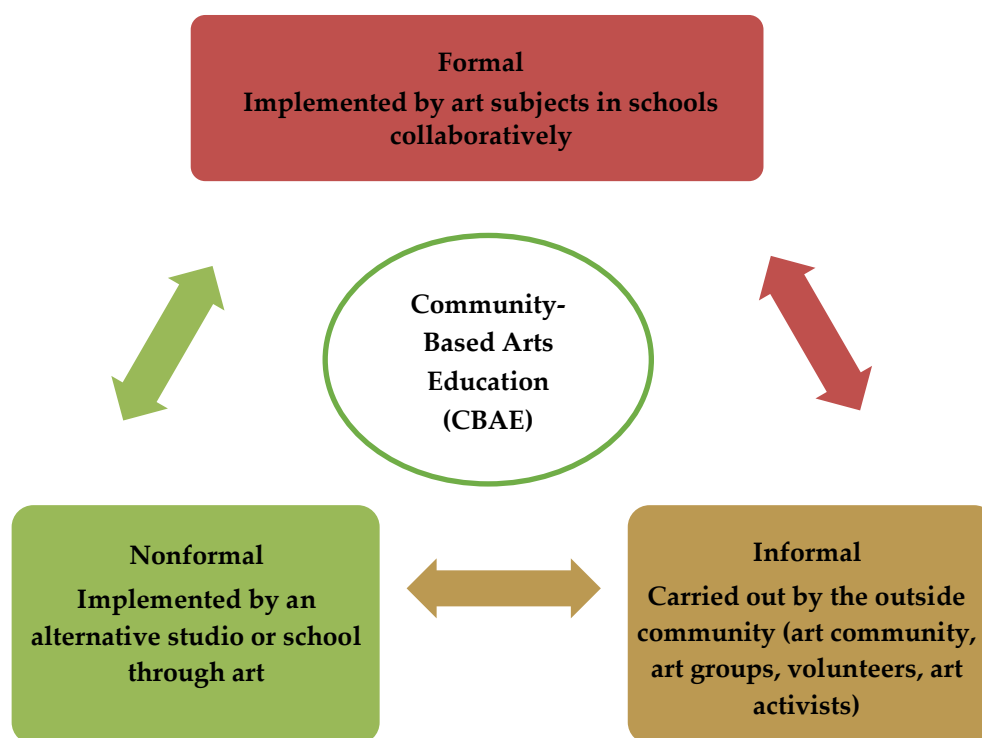


Figure 1. Formal, informal, and non-formal scope in community-based arts education (Sugiarto & Rohidi, 2021)

Education must be able to create bridges between schools and society. Arts education needs to promote CBAE in schools to enhance students' sense of socio-cultural identity and contextual learning about local arts and culture, not only bridges the gap between students' daily lives and society and arts, but also enhances the ability to *inquire*, discover, and create meaning (Sugiarto E. , 2019). "Community-based art education has evolved today into a tool for the community to include socialization programs through the arts community. This program intends to make an art environment that supports and promotes moral values and bridges the gap between art and society. Learning through community, regardless of the subject, provides space for students and real-life experiences that can give them application to other areas of life by learning one of the aspects of society, making students more informed. Sugiarto wrote down five principles of community-based arts education:

- 1) Community groups have the same opportunity to provide support or take meaningful action to support all educational efforts with art as their medium.
- 2) Art education is designed and implemented in a more enjoyable way than the curriculum that has been used in formal schools
- 3) Teachers in this program must use learning strategies or models that can provide space for students to engage in real-world situations from a contextual
- 4) The management of community-based art education must be as wide as possible for the participation of students, and the surrounding community
- 5) must allow engaging artists or art decorators as part of an art education program, as well as the arts confronting critical social issues through managed artistic education. (Sugiarto & Rohidi, 2021).

Dinda Bestari studio is a learning place for the community to develop a learning process following local needs. Community knowledge is learning about problem management and community adaptation, known as local wisdom. Knowledge of the environment, social, mentality, and culture is a source of contextual experience that can be integrated into community-based art learning. Implementing community-based art education at Dinda Bestari studio refers to the principles of participatory learning and cultural sustainability reflected in its collaborative program.

3.1.1 Participatory Approach

Dinda Bestari studio implements a holistic participatory approach in its art education program, placing the community as an active subject and an object of learning. This mechanism starts from a collaborative planning stage, where the studio regularly holds discussion forums with local artists and traditional leaders to identify artistic needs relevant to the cultural context of South Sumatra. In the learning process, the studio applies an immersive "learn by practice" method, such as inviting participants to be directly involved in producing dance performances complete with traditional costumes and musical accompaniment. This approach is strengthened by a personal mentoring system by experienced artists such as Mirza Indah Dewi, Erick Firselly, and Nurdin, who act as teachers and mentors. The implementation of the 2025 Workshop with Dinda Bestari is a strategic partnership collaboration activity with various stakeholders, ranging from the South Sumatra Region VI Preservation Center, the Palembang City Education Office, PGRI Palembang University, to the South Sumatra Provincial Culture and Tourism Office, creating a sustainable supporting ecosystem. Program evaluation is carried out in a participatory manner through direct feedback from the community, which becomes a consideration for developing future training materials, such as adding digital marketing classes in response to participants' needs for art promotion skills in the digital era. This approach not only succeeds in empowering the community as co-creators of art knowledge but also creates a strong sense of belonging to cultural heritage, especially among the younger generation. Theoretically, this model aligns with the concept of Liberation Education (Freire P. , 1970) and the principles of Community-Based Art Education (Blandy, 1987), which emphasize a democratic and local needs-based learning process. Its implementation in activities such as the 2025 Workshop Week with Dinda Bestari, where cross-generational participants collaborate to create art performances, is clear evidence of the effectiveness of this participatory approach in preserving traditional arts while developing a community-based creative economy.

3.1.2 Multi-Stakeholder Collaboration

The Dinda Bestari Studio partnership has built a strong multi-stakeholder collaboration network in Palembang, involving various parties to strengthen the local arts and culture ecosystem. This collaboration includes government sectors such as the Ministry of Culture of the Republic of Indonesia

through Dana Indonesiana and LPDP, the South Sumatra Provincial Culture and Tourism Office, and the Palembang City Education Office, which provide policy support, funding, and facilities. Academic institutions, especially PGRI Palembang University, play a strategic role by delivering a Mini Theater and Integrated Lab performance space, educational resources, and developing a research-based arts education curriculum. Local art communities such as the Palembang Arts Council, KASTA Palembang, and KOBAR South Sumatra also contributed to exchanging knowledge and organizing joint events.

Creative industry players, including Ana Kumari studio, Candra Kirana studio, Dadoe studio, and cognate studios, are involved in the production of performances and marketing of artworks. This collaboration is ceremonial and structured through concrete programs such as *the 2025 Week Workshop*, where all parties contribute according to their capacity: the government as facilitators, academics as content providers, artists as mentors, and the community as active participants. As a result, Dinda Bestari studio has created a sustainable synergy model that transforms traditional arts from mere preservation to a driver of the creative economy, while strengthening Palembang's cultural identity in the national arena.

3.1.3 Continuous Evaluation

Judging through the final show (*performance-based assessment*) and community feedback (Green, 2008). Dinda Bestari studio implements a comprehensive sustainable evaluation system through activities, such as the *Dance Qualification Test*, held on July 13, 2025. This activity is a quality assurance mechanism and a tool for holistically developing students' competencies. In its implementation, participants were judged based on three main aspects: movement techniques, artistic expression, and understanding of dance philosophy, with a panel of judges consisting of experienced artists such as Tri Murni, an alumnus of the dance department of PGRI University Palembang, and Erick Firselly, a dance coach and choreographer.

The evaluation results determine graduation and become the basis for preparing advanced training programs tailored to each participant's needs. The certification system given to graduating participants serves as a form of recognition of competence and motivation to continue to develop. The sponsor's involvement in the event demonstrates external recognition of the credibility of the studio's evaluation system. In contrast, the event's open-to-the-public format allows for feedback from the public as a material for quality reflection.



Figure 2. Dance eligibility test as a continuous evaluation

Strategically, the results of this exam are integrated with other studio programs, where participants who have not reached the standards will take part in intensive coaching in *the Week of Workshops*. In contrast, outstanding participants have the opportunity to become assistant coaches, creating a continuous cycle of regeneration. Theoretically, this evaluation model adopts the principle of *Assessment for Learning* (Black, 1988), which emphasizes the diagnostic function of evaluation for participant development, and a model (Kirkpatrick, 1959) that includes a thorough review of participant reactions to social impact. Dinda Bestari studio maintains high art quality standards and creates a dynamic and sustainable dance learning ecosystem through this approach. In an interview with Nurdin, the leader of the studio, Nurdin said that the exam not only tests skills but also the understanding of the cultural context of traditional dance, ensuring that cultural heritage remains relevant for the younger generation.

Dinda Bestari studio organizes a Dance Feasibility Exam for its members with multidimensional objectives that include artistic, educational, and socio-cultural aspects. This exam functions as a quality assurance mechanism to maintain the technical and aesthetic standards of traditional Palembang dance, as well as a tool for evaluating the individual development of each member. Through a comprehensive assessment that includes movement precision, depth of expression, and philosophical understanding, the studio can identify specific areas of development to then design a targeted training program. The motivational aspect is manifested through granting eligibility certifications, which not only become a formal recognition of competence, but also open access to participate in prestigious performances and the opportunity to become an assistant coach.

From an institutional perspective, this activity strengthens the regeneration ecosystem by preparing young talents as the successors of tradition. It also strengthens collaboration with various stakeholders such as academics, local governments, and creative industry players through their involvement as judges and sponsors. On a broader level, this feasibility test is a cultural strategy to preserve dynamic traditional dance, where the inheritance of cultural values goes hand in hand with developing the capacity of artists who are adaptive to the contemporary context. Thus, this activity serves as an assessment tool and a driving force for the cycle of sustainable empowerment in Palembang's traditional art ecosystem.

3.2 *Conservative Ideology in Dance Learning in Sanggar*

Dance learning in traditional Indonesian studios is often colored by conservative ideologies that manifest in various aspects of art education practice. Conservative ideology refers to the philosophy of multicultural education as a substance in national education (Triyanto, 2017). Dance learning in traditional Indonesian studios tends to be conservative for several reasons. Conservative educational ideology is a series of educational concepts from a particular philosophical angle that becomes a specific educational model with an attitude of wanting to maintain old circumstances and traditions.

Conservative educational ideologies have three main traditions: educational fundamentalism, intellectualism, and educational conservatism (O'Neil, 2008). First, the studio has historically functioned as a fortress for cultural preservation tasked with maintaining the purity of traditional art from the influence of modernization and globalization. Second, a hierarchical learning system with a highly structured teacher-student relationship also perpetuates conservative values, where teachers as masters become authority figures that should not be challenged. Third, many traditional dances have sacred ritual and spiritual roots, so a conservative approach is considered necessary to preserve the sanctity of the art from changes that are considered profane. Here is a summary of the manifestations of conservative ideology in dance learning:

Table 1. manifestations of conservative ideology in dance learning

Aspect	Key Conservative Practices	Function/Implication
Norms of Decency	<ul style="list-style-type: none"> - Movements are restricted to preserve bodily modesty - Attire must be polite and covered 	Upholds the ideal image of women in local culture and reinforces traditional ethics
Hierarchical Structure	<ul style="list-style-type: none"> - Absolute respect for the teacher - <i>Sungkem</i> ritual before and after practice 	Builds discipline, respect, and intergenerational power dynamics
Traditional Repertoire	<ul style="list-style-type: none"> - Emphasis on classical dances such as Gending Sriwijaya - Repertoire selected for "noble cultural values" 	Preserves the purity of dance forms and limits foreign or modern influences
Norms of Obedience	<ul style="list-style-type: none"> - Students are discouraged from questioning - Must follow the teacher's method strictly 	Reinforces structural obedience and limits personal expression
Aesthetic Judgement	<ul style="list-style-type: none"> - Aesthetics measured by accuracy of movement, not personal interpretation 	Promotes reproduction of form over creative innovation

This table shows that dance learning in the context of traditional communities functions not only as a technical process of movement inheritance, but also as an ideological process that systematically internalizes conservative values through everyday cultural practices. Conservative ideologies often color dance learning in traditional Indonesian studios because of several fundamental factors that are interrelated:

3.2.1 The historical function of the studio as a guardian of tradition

Art studios are crucial historical guardians and preservers of societal traditions. As a creative space, the studio is a place to practice and create, and an informal institution that passes on cultural values from generation to generation. Through regular exercises, performances, and workshops, the studio ensures that traditional arts are alive and understood by the community, especially the younger generation. In this context, the studio acts as a cultural *reservoir*, maintaining a collective identity while adapting to the changing times (Simpson, 2006). Studio is a field that preserves cultural capital through practicing and teaching traditional arts (Bourdieu, 1977). Thus, the studio is not only a witness to history but also an active actor in maintaining the sustainability of tradition amid modernization. The dance studio was born as a fortress for cultural preservation amid modernization. From the colonial period to the independence era, this institution has been at the forefront of defending traditional arts from extinction. Conservative ideology developed as a cultural defense mechanism to ensure that the transmission of conventional values remained pure without distortion.

3.2.2 A hierarchical system of teachers and students

A hierarchical teacher-student system in education refers to an unequal relationship structure in which teachers hold authority and a dominant role as a source of knowledge. At the same time, students are in a subordinate position as recipients of information. This hierarchy often creates one-way dynamics in the learning process, where interaction is dominated by teacher instruction with little room for active student participation. This system is found in many traditional educational models, where lecture and memorization methods precede collaborative approaches. Hofstede's Power Distance theory explains that in cultures with high power distances, such as in many Asian countries,

teacher-student relationships tend to be more hierarchical, with students expected to show obedience and respect without questioning the teacher's authority as much (Hofstede, 1986).

Meanwhile, Freire's *Deep Pedagogy of the Oppressed* criticizes this hierarchical system because it is considered oppressive, inhibits students' critical development, and advocates a more egalitarian dialogical approach (Freire P. , 1970). The learning pattern adopts a traditional Javanese *padepokan* style system, where the teacher often called *empu* is positioned as a figure of absolute authority. Concept *mandala* in Javanese culture puts teachers at the center of the circle of knowledge that must be respected without reservation. This system perpetuates conservative values through rituals such as *sungkem*, the use of karmic language, and the prohibition of criticizing authority.

3.2.3 Sanctification of traditional arts

Many forms of traditional dance have ritual roots and are considered to contain spiritual value. The learning process not only transfers movement skills, but also philosophical values that are considered sacred. Conservatism emerged as an effort to keep this sacredness from profanation. The sacralization of traditional art refers to transforming traditional art from just a cultural expression to something considered sacred, religious, or spiritual power. In many traditional societies, arts such as dance, music, or ritual serve as entertainment and a medium of connection between humans and the occult or ancestral realms. This process of sacralization involves strict rules, sacred symbols, and collective beliefs that reinforce the religious meaning behind the practice of the art.

Culture can be considered sacred when it is deemed to have high religious or spiritual value by the people who support it (Durkheim, 1912). In the context of the Gending Sriwijaya dance, sacralization occurs because this dance is considered an ancestral heritage that must be maintained in purity. The Gending Sriwijaya dance is one of the traditional arts that originated from South Sumatra and has a high sacred value. This dance not only serves as entertainment, but also as a symbol of the glory of the Srivijaya Kingdom in the past. The sacredization in the Gending Sriwijaya dance is reflected in the movements, clothing, and musical accompaniment, which are full of philosophical meanings, such as glory, majesty, and respect for ancestors. This process of sacralization occurs through the inheritance of strict cultural values, where dancers must meet specific technical and spiritual requirements to perform them with full appreciation. In the modern context, although this dance is often performed in traditional events and festivals, its sacred aura is still maintained to preserve cultural identity.

3.2.4 Cultural politics in the system of government

The government systematically purified culture, standardizing traditional art forms, and emphasizing the function of preservatives rather than innovations. This is intended as an effort to maintain tradition and negotiate identity. The Gending Sriwijaya dance is one of the cultural icons of Palembang City, which functions as an artistic expression and a political instrument of culture. The Palembang City Government actively utilizes this dance to strengthen local identity, promote tourism, and build the region's image as the heir to the glory of the Srivijaya Kingdom. In cultural politics, the Gending Sriwijaya dance is a medium to unite the narrative of history, power, and pride of the community, while strengthening the government's legitimacy in managing cultural heritage. These dance performances are often performed at official government events, cultural festivals, and national events, demonstrating how cultural policies are directed to support the agenda of development and social stability.

Power is maintained through coercion and cultural domination, which is voluntarily accepted by society. As a hegemonic actor, the government uses the Gending Sriwijaya dance to instill specific values, such as unity and past glory, so that culture becomes a tool to strengthen power (Gramsci, 1971). Traditions such as the Gending Sriwijaya dance can be formed or modified for contemporary political interests, such as building a collective identity that supports the government's legitimacy.

In the practice of community-based dance education, there exists a tangible tension between traditional values and the forces of modernity, particularly in engaging younger generations. A concrete example of this tension can be seen in how traditional dance studios attempt to utilize social media platforms such as Instagram and TikTok to promote their activities and attract younger participants. While these platforms offer a powerful tool for visibility and outreach, their use often sparks resistance from senior teachers or cultural elders who believe that sacred or classical dances should not be casually exposed or repackaged into short-form “content” for digital consumption.

Another manifestation of this tension is the reluctance among millennial and Gen Z participants to fully engage with traditional forms that are perceived as rigid, repetitive, and disconnected from their contemporary modes of self-expression. Many younger students express boredom or frustration with the emphasis on precision and hierarchy, feeling that there is little space for creativity or personal input. These challenges raise concerns within dance studios about how to preserve cultural authenticity while remaining relevant and appealing to newer generations.

To address these competing demands, studios have begun employing negotiation strategies rooted in localization and flexible curriculum design. One such strategy involves adjusting the mode of instruction by integrating storytelling and cultural context into movement practice, making the learning experience more engaging and meaningful. Moreover, some studios have adopted a dual-track approach, offering a “classical” stream focused on preservation and a “creative” stream that encourages innovation and contemporary reinterpretation based on traditional foundations. Sanggar Dinda Bestari provides a virtual space for the public to watch the performance shown through live TV SUMSEL.

3.2.5 Social reproductive mechanisms

The studio functions as a field of reproduction of cultural capital where conservative values are inherited to maintain the existing social structure. Cultural practices such as dance play a role in perpetuating social structures through habitus, cultural capital, and legitimacy (Bourdieu, 1977). Art and tradition are a series of media that function as a tool to reproduce values in society. Cultural practices are the result of individual agency as well as social structures that interact with each other (Giddens, 1984). The Gending Sriwijaya dance, with its rules of movement and symbolic meaning, is an example of how tradition is reproduced and adapted in a modern context.

The Gending Sriwijaya dance is one of the traditional dances of South Sumatra that not only functions as entertainment, but also as a medium for social reproduction of cultural values, history, and identity of the Sriwijaya people. Through its movements, costumes, music, and performance context, this dance transmits societal values such as elegance, politeness, and pride in ancestral heritage. This dance learning process, from generation to generation through dance studios and educational institutions, strengthens its role in preserving social norms. In addition, the performance of the Gending Sriwijaya dance in official or traditional events legitimizes power and cultural identity, where political and cultural elites use this dance as a symbol of unifying and strengthening the social hierarchy. Community-Based Arts Education (CBAE) is ideally rooted in a pedagogical intention of empowerment—to foster active community participation, promote cultural identity, and provide inclusive and collaborative spaces for creative learning. The approach encourages learners not only to absorb knowledge but also to become agents of cultural meaning-making. CBAE emphasizes local ownership of cultural practices and strives to democratize artistic education by situating it within lived experiences.

However, in traditional community settings, the implementation of CBAE is often shaped sometimes constrained by conservative ideological frameworks. This conservatism manifests through rigid adherence to customary norms, the elevation of classical repertoires as untouchable heritage, and hierarchical structures that limit dialogue between teacher and student. As such, conservative ideology can restrict empowerment by enforcing strict obedience, discouraging innovation, and positioning tradition as fixed rather than evolving.

At the same time, conservatism can also facilitate empowerment in different ways. The emphasis on discipline, modesty, and respect for elders fosters a strong ethical foundation in the learning environment. The preservation of traditional repertoires strengthens local identity, providing a sense of continuity and cultural pride, especially in the face of cultural homogenization brought on by globalization. In this sense, the community becomes a space of both preservation and affirmation.

Thus, CBAE in traditional contexts serves as a space of cultural reproduction, where values, aesthetics, and worldviews are systematically passed down, it is also a site of ideological negotiation, where the tensions between conserving the past and empowering the present unfold. Recognizing these dynamics is essential for educators and researchers alike, who must carefully navigate between honoring tradition and enabling transformation, ensuring that community-based arts education does not merely reproduce static norms but also inspires cultural vitality and critical agency.

3.2.6 Response to globalization

Conservatism in the studio is getting stronger as a form of resistance to the homogenization of global culture. The fear of losing local identity triggers a backlash in the form of affirmation of traditional values. Globalization has significantly impacted various aspects of life, including economic, cultural, political, and technological. Societies respond to globalization in numerous ways, from adaptation and resistance to transforming local values. On the one hand, globalization encourages market integration, cultural exchange, and technological advancement, which are seen as opportunities to improve well-being.

On the other hand, many groups reject globalization because it erodes local identity, widens social inequality, and creates economic dependence. Societies are not only passively accepting globalization, but also actively adapting it to local contexts, creating cultural hybridization (Robertson R. , 1995). Globalization is a form of dominance of developed countries over developing countries, strengthening global inequality. Dinda Bestari studio, as one of the art and cultural communities in Indonesia, responds to globalization with a strategy that focuses on preserving local values and creative adaptation to global influences (Frank, 1967). The form of response to the Strengthening of Local Cultural Identity. This studio actively promotes traditional dance arts as resistance to cultural homogenization due to globalization.

This activity is in line with the theory of Glocalization. Robertson states that the global and local interact dynamically (Robertson R. , 1995). Dinda Bestari studio's response to Globalization through the South Sumatra traditional arts performance program, entitled "SEE ME" by Dinda Bestari studio, is a concrete example of a creative response to globalization with an approach to social inclusion, cultural preservation, and empowerment of the potential of children of color in the arts.



Figure 3. Dinda Bestari studio's response to Globalization through the South Sumatra traditional arts performance program, entitled "SEE ME"

This performance features traditional South Sumatran arts such as the selendang mayang dance, harvest dance, songket weaving dance, and Gending Sriwijaya dance, which are packaged in a modern way, showing the strategy of glocalization. The studio does not reject globalization, but uses it as a medium to promote local culture to a broad audience, including through sponsorship and social media @sanggardindabestaripalembang and live TV SUMSEL. This performance is not only entertainment, but also educational. By involving children with disabilities, the studio instills the value of cultural preservation in the younger generation, while building public awareness of the importance of diversity—a response to the homogenization of global culture.

In preparation for traditional art performances by children of color, through training programs for the younger generation on the importance of preserving cultural heritage, it reflects mitigation efforts against the negative impacts of globalization. The traditional art performance program "SEE ME" is a tangible form of cultural hybridization, in which local traditions are adapted to the global issue of disability inclusion to create socially relevant impacts locally and nationally.

3.2.7 Cultural economy

There is an economic interest behind this conservatism. The claim to the "authenticity" and "purity" of tradition became a symbolic capital that increased the economic value of the show, especially for tourist consumption and official occasions. Conservative ideologies often maintain traditional values, including in the economic aspect of culture, where the economic system is seen not only as a tool to achieve material prosperity but also as a means to maintain an established identity and social structure. In a conservative perspective, cultural economics refers to how economic practices are influenced by cultural norms, beliefs, and values inherited from previous generations.

For example, economic systems based on local wisdom, such as cooperation or the people's economy, are often considered pillars of social stability following conservative principles. Culture and politics influence each other's economic forms, including in the context of conservatism that emphasizes the resilience of old values to global change (Jessop, 2021). Dinda Bestari studio plays a role as a center for cultural preservation and a creative economy actor who integrates traditional values with productive activities. Its activities reflect a cultural economy where arts and traditions are preserved and developed as a source of livelihood. Economic activity is inseparable from social and cultural institutions, so conservative economics reject free markets that erode traditional values (Polanyi, 1944).

Cultural activities carried out by Dinda Bestari include traditional art performances of Pesona Tepak South Sumatra, as well as organizing conventional dance performances by children with disabilities as an effort to preserve culture. Holding training and workshops in the Seweek Workshop with Dinda Bestari 2025 is a collaboration between artists, academics, and government agencies to train students in Palembang City to be skilled in dancing, preserving, and developing traditional arts in South Sumatra, promoting South Sumatra culture through creative collaboration.



Figure 4. Workshop with Dinda Bestari promoting South Sumatran culture through creative collaboration.

Participation in the commemoration of the 78th Anniversary of the Republic of Indonesia at the State Palace served as an important opportunity to promote local wisdom through the performance of the Zapin Rodat dance. Dinda Bestari Studio, recognized as one of the institutions committed to preserving Indonesian traditional arts, was honored to perform at the Jakarta Presidential Palace. This appearance was not merely a performance but also a form of appreciation for the studio's dedication to maintaining and promoting the nation's cultural heritage amid the challenges of modernization.

According to Nurdin, the leader of Dinda Bestari Studio, the Zapin Rodat dance was created by highlighting the Islamic cultural heritage of Palembang Darussalam and presenting it as a new artistic expression from South Sumatra. In addition, Dinda Bestari Studio has strengthened its economic and cultural activities through collaboration with the Ministry of Finance of the Republic of Indonesia by utilizing endowment funds from the Indonesian Fund grant program, which is managed by the Education Fund Management Institution (LPDP). This program aims to support the promotion, preservation, development, and utilization of Indonesian culture.

Furthermore, the learning and artistic activities implemented at Dinda Bestari Studio have contributed to enhancing the studio's reputation in Palembang, South Sumatra, as evidenced by its success in obtaining support through the Indonesian Fund grant program.

In the current context, this conservative ideology faces serious challenges from the millennial generation, who are more critical and exposed to global values. Many studios are now at the crossroads between maintaining the purity of tradition and adapting to the changing times. This ideology is manifested through a teaching system that respects the hierarchy, where the position of teachers as authority figures is absolute and cannot be challenged. The students are required to perform a ritual of respect, such as sungkem, before the exercise, reflecting the traditional values of South Sumatra about manners and manners. The process of learning traditional dance in the studio usually applies strict rules, starting from standardized movements, costumes that must follow specific restrictions, and themes that are conventional traditional narratives, such as epics and myths.

The existence of conservative ideology in dance studios has a double impact. On the one hand, he managed to maintain the authenticity and purity of traditional art from the influence of modernization, which was considered destructive. The noble values of ancestral heritage can continue to be transmitted

from generation to generation. On the other hand, this rigid approach often causes resistance among the younger generation, who want a greater space for expression. It is common for covert negotiation strategies to appear, such as obedience in front of teachers but creativity outside the studio, or modifying traditional dances for social media consumption.

This phenomenon poses a dilemma in the world of traditional art education. Studio, as a cultural preservation institution, must balance maintaining the purity of tradition with opening up space for innovation. Some studios adopt a more flexible approach by modifying the curriculum and retaining the core packages. The challenge is keeping the essence of traditional art while remaining relevant to the times, especially in the digital era that demands creative adaptation. Conservative ideologies in dance studios are being tested by millennials who want a balance between respecting tradition and freedom of expression. This challenge can be an opportunity for the revitalization of traditional art, as long as there is room for dialogue between generations and the willingness of studios to adapt without losing their cultural essence. The future of conventional Korean dance may be determined by how much the studio can respond to these changes wisely.

4. CONCLUSION

This study reveals that studio Dinda Bestari functions as both a site for the reproduction of conservative values and a space for cultural negotiation within the context of community-based arts education. The key findings highlight three major features: (1) a hierarchical learning structure that emphasizes strict obedience to the instructor, (2) the preservation of traditional dance repertoires that are resistant to innovation, and (3) cultural rituals that reinforce norms of modesty and the sacredness of art. These dimensions demonstrate that community-based dance education is not merely about transmitting technical skills but is a complex ideological process involving contested meanings, negotiated values, and the reconstruction of cultural identity amidst ongoing social change.

This research contributes significantly to our understanding of arts education within conservative communities, illustrating how tradition is not only preserved but actively interpreted by cultural actors. It provides an ethnographic framework that captures how values such as discipline, respect, and cultural sanctity are embedded and transmitted through everyday pedagogical practice. Practically, the study recommends the development of a hybrid pedagogical model that balances traditional structures with participatory and creative approaches, allowing for cultural preservation while responding to the demands of contemporary learners. Arts educators, studio managers, and cultural policymakers are encouraged to implement inclusive curriculum designs that create space for intergenerational dialogue and contextual reinterpretation of tradition.

For future research, comparative empirical studies are recommended to explore the dynamics of dance education in more liberal or experimental studios, in order to better understand how pedagogical models, power relations, and cultural expressions vary across ideological landscapes. Such studies will deepen the discourse on community-based arts education in the face of modernity and globalization.

Acknowledgments: The Author thanks Semarang State University and PGRI Palembang University for supporting this research. The researcher hopes this research can provide valuable results for non-formal education that continues to preserve dance art in South Sumatra.

Conflicts of Interest: The authors declare no conflicts of interest.

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