



DANCE STUDIOS AS AGENTS OF CULTURAL SOCIALIZATION: A SOCIOLOGICAL STUDY OF DANCE EDUCATION IN INDONESIA

Nursilah¹

¹ State University of Jakarta / Jakarta

Email: ¹⁾ nursilah@unj.ac.id

Abstract

This study aims to analyze the role of dance studios as agents of cultural socialization in the context of non-formal education in Indonesia. Based on the perspective of educational sociology, this study examines how dance studios function as spaces for the transmission of values, the formation of artistic habitus, and cultural reproduction amidst the social dynamics of modern society. The research approach used was qualitative with an ethnographic design. Data were obtained through participant observation, in-depth interviews, and documentation at several traditional dance studios in Indonesia. The analysis was conducted inductively by following the model of Miles and Huberman (1994) through the stages of data reduction, presentation, and verification. The results show that dance studios have three main functions: (1) as non-formal educational institutions that transmit cultural and moral values; (2) as an arena for socialization that strengthens social solidarity through collective artistic activities; and (3) as a forum for the formation of artistic habitus and the accumulation of cultural capital as proposed by Bourdieu (1986). The process of cultural inheritance that takes place in the studio is generative and adaptive, enabling the reproduction of traditional values in a modern context. These findings support Durkheim's (1912) view that education serves to maintain the moral integration of society, while also broadening the understanding of arts education as a process of socialization and cultural reproduction. This research emphasizes the importance of strengthening the role of studios as cultural institutions that contribute to the preservation of cultural heritage and the formation of cultural identity among the younger generation in Indonesia.

Keywords : *dance studio, cultural socialization, sociology of education, habitus, cultural capital*

1. INTRODUCTION

Indonesia, as a country with a rich and diverse culture, faces significant challenges in preserving and passing on artistic traditions to the younger generation. One crucial aspect is the need to preserve traditional dances through non-formal institutions such as dance studios. This effort is necessary amidst the currents of globalization and modernization, which often threaten the preservation of local cultural values. Dance studios, as non-formal educational spaces, emerge as cultural and socio-educational arenas where values, norms, and cultural identities are transmitted. According to Durkheim (1912), one of the primary functions of education is moral socialization and the formation of social solidarity through the internalization of collective values. Education not only transfers skills but also forms a shared awareness of norms and value systems that form the basis of social cohesion. In the context of dance studios in Indonesia, practice activities, performances, and interactions among members can be understood as forms of institutionalization of cultural values that strengthen the social integration of the community.

Bourdieu (1986) provides a highly relevant conceptual framework for understanding traditional arts as cultural artifacts that need to be passed down, learned, and as instruments of cultural reproduction. The concepts of habitus, cultural capital, and social field help explain how dance skills, aesthetic values, and cultural identities are not only taught technically but also internalized through bodily practices and social interactions.

study aims to examine the role of dance studios in Indonesia as agents of cultural socialization in the cultural inheritance system through the process of non-formal dance education.

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By integrating the perspectives of Durkheim and Bourdieu, this study will explore the social and educational mechanisms, inherited values, the formation of artistic habitus, and how cultural capital is converted and reproduced through dance studios. This research is important for several reasons. First, from an academic perspective, studies on non-formal arts education within the sociology of education framework are still relatively limited in Indonesia. An approach that combines functionalism and cultural reproduction theories allows for a more comprehensive understanding. Second, practically, the research results can contribute to the development of arts and culture education policies at the local and national levels, including the use of studios as institutions for preserving culture and shaping the character of the younger generation. Third, from a socio-cultural perspective, this research comes at a relevant time, namely when globalization and digitalization are increasingly influencing the younger generation's interest in traditional culture, making strengthening local institutions such as studios a strategic step to maintain the continuity of cultural heritage. Thus, this research provides information about the role of dance studios in carrying out the function of cultural socialization, the inheritance of cultural values through dance education in the studio, teacher-student interactions that form artistic habitus, and the role of dance studios in facilitating cultural capital and social reproduction in the context of local Indonesian culture.

Research on arts education in Indonesia shows that non-formal institutions such as dance studios play a crucial role in cultural preservation and transmission. Sugiarti (2021), Damayanti (2022), and Novitasari (2023) explain that dance studios in Jakarta serve as a thriving non-formal educational forum within the community, where, in addition to business aspects, cultural preservation is also oriented through traditional dance training. Durkheim (1912) emphasized that education serves as an important agent of socialization, transmitting collective values and preparing individuals to become responsible members of society. Durkheim stated that education must instill values such as morality, social solidarity, and cooperative norms that form part of society's *collective conscience*. In the context of dance studios, this function can be realized when students not only learn dance movements but also receive cultural values such as discipline, cooperation, and a sense of belonging to a cultural community. Thus, non-formal education through dance studios can also be seen as a social mechanism that supports social integration and cultural continuity. This socialization function is in line with research showing that dance studios strengthen cultural and national literacy for elementary school children.

Bourdieu (1986) offers a framework explaining how cultural values and skills are practiced and transmitted through the body and social interactions. According to Bourdieu, the concept of *habitus explains an individual's* social dispositions formed through experiences in the social environment. Cultural capital is a form of cultural resource that can be owned and exchanged within society. Bourdieu divides cultural capital into three forms: embodied, objectified, and institutionalized.

Cultural inheritance, particularly traditional dance, is a theme that has received considerable attention in local research. Alfira, Lestari & Permanasari (2012) examined the movement inheritance system of the Rampak Bedug dance at the Harum Sari Studio in Pandeglang, Banten, which uses a vertical transmission system (from older to younger generations) in teaching the dance. Furthermore, research at dance studios in Blitar Regency confirms that studios play a strategic role in the development of traditional dance and the preservation of dance arts through structured learning methods. This local research reinforces the argument that dance studios are important arenas for cultural inheritance, actively transmitting culture to the next generation.

In the era of globalization and digitalization, the challenges faced by dance studios are increasingly complex. Younger generations are often drawn to global popular culture, leading to an increased tendency to abandon local traditions. Research such as that conducted by Luthfi et al. in Kaliwedi Village, Sragen, shows that dance studios serve as a strategy for revitalizing the character values of the younger generation through dance. The studios not only preserve dance forms but also address the challenges of social change by adapting values and learning methods, ensuring that traditional culture remains relevant in the current context. Research on the "Jaipong" dance studio in Bandung also highlights that the studio develops innovative strategies to remain attractive to the



younger generation without losing its cultural identity. Thus, dance studios operate in a social field *where* traditional values and modernity meet. Within Bourdieu's framework, the studio becomes an arena where traditional habitus is confronted with the demands of social mobility and cultural change. This creates an interesting dynamic between cultural reproduction and cultural transformation.

Based on the literature review above, the relevant theoretical framework for this study includes two main aspects: (1) the function of education as an agent of cultural socialization (Durkheim) and (2) the mechanism of internalization of values and cultural reproduction through habitus and cultural capital (Bourdieu). Conceptually, it can be described that dance studios as non-formal educational institutions carry out the function of cultural socialization, while at a micro level, this process forms an artistic habitus and enables the accumulation of cultural capital in students. Previous research in Indonesia has shown that dance studios play a role in preserving traditional dances, character formation, and internalizing national values (Agustin et al., 2023; Taryana et al., 2019; Hapsari et al., 2024).

2. IMPLEMENTATION METHOD

2.1. Research Approach and Design

This study uses a qualitative approach with an ethnographic design to deeply understand the role of dance studios as agents of cultural socialization in the cultural heritage system in Indonesia. The qualitative approach was chosen because it allows researchers to explore the meanings, values, and social experiences of cultural actors in a real context (Creswell & Poth, 2018). Through this approach, researchers can interpret the processes of social interaction, value structures, and cultural symbols that emerge in dance studio activities. Ethnography is used because it is appropriate for uncovering cultural meanings that are lived and socially practiced within a particular community. Spradley (1980) explains that ethnography focuses on understanding the way of life, meaning systems, and social practices of a group from the perspective of the group members themselves. In this context, dance studios are seen as cultural communities where social values, aesthetic norms, and artistic customs are constructed and inherited. The ethnographic design also provides space for researchers to conduct participant observation and in-depth interviews, which help understand the relationship between social actors (dance teachers, students, and studio managers) and broader social structures (cultural institutions, local government, and the community). This approach is in accordance with the view of Denzin and Lincoln (2018) that qualitative research is an interpretive activity that seeks to understand the world through the meanings given by social actors to their own experiences.

2.2. Research Location and Subjects

The research location was purposively selected at the traditional dance studio at the Taman Mini Indonesia Indah Pavilion in Jakarta. This selection was based on the consideration that the Taman Mini Indonesia Indah Pavilion strongly preserves dance traditions, has a developed non-formal arts education system, and an active studio community in cultural heritage. The research subjects consisted of: Pavilion leaders, as key informants who understand the vision, values, and learning systems at the studio. Dance teachers/trainers, as the main actors in the cultural transmission process. Students (young dancers), as recipients of the inheritance of values and cultural capital. Parents and supporting communities, as part of the social environment that strengthens the role of the studio.

The selection of informants was carried out using the snowball sampling technique, following the recommendations of Miles, Huberman, & Saldaña (2014), namely expanding the informant network based on social relationships and trust within the cultural community.

2.3 . Data Collection Techniques

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The data in this study were obtained through three main techniques: participant observation, in-depth interviews, and documentation. Participatory observation was conducted by the researcher directly participating in studio activities, such as dance practice, performances, and socio-cultural activities. Observations were conducted to understand interaction patterns, social symbols, and cultural values represented in studio activities. This technique refers to Spradley's (1980) view of *participant observation* as a strategy for understanding social meaning from the perspective of the participants.

In-depth interviews were conducted semi-structured with flexible topic guides to allow informants to freely express their experiences and perspectives. According to Kvale & Brinkmann (2015), qualitative interviews are exploratory in nature, aiming to explore life narratives, social meanings, and interpretations of experiences. Each interview was recorded and transcribed verbatim to maintain the authenticity of the data.

Documentation studies were conducted by collecting documents in the form of historical records of the studio, training curricula, dance scripts, photographs, performance videos, and news archives or social media. These documents served as supporting data to help triangulate field findings (Bowen, 2009). Data triangulation was conducted by combining the results of observations, interviews, and documentation to increase the validity and reliability of the data (Patton, 2015).

2.4. Data Analysis Techniques

Data analysis used an interactive model from Miles, Huberman, & Saldaña (2014), which includes three main steps: Data reduction in the form of selection, categorization, and arrangement of data according to research themes, such as cultural values, art habitus, and cultural capital. Data presentation was carried out by displaying findings in the form of matrices, thematic narratives, and direct quotes from informants. Drawing and verifying conclusions was done by interpreting the meaning of the data based on Durkheim's theory of sociology of education and Bourdieu's theory of habitus. The analysis was carried out inductively by continuously comparing field data and theory. This approach is in accordance with the principle of the *constant comparative method* (Glaser & Strauss, 1967), which emphasizes that theory develops gradually from empirical data.

2.5. Data Validity

To ensure trustworthiness, this study employed four criteria from Lincoln & Guba (1985): Credibility, achieved through triangulation of sources and techniques, and *member checks* with informants to verify interpretations. Transferability, maintained through a thick description of the social and cultural context of the dance studio. Dependability, carried out by systematically documenting the entire research process. Confirmability, ensuring objectivity by comparing findings with theory and documentary data.

3. RESULTS AND DISCUSSION

3.1. Overview of Dance Studios as Non-Formal Educational Communities

Based on observations and interviews at the Taman Mini Indonesia Indah Pavilion in Jakarta, it was found that dance studios serve as multifunctional social and non-formal educational spaces. They serve not only as a place for dance practice but also as an arena for character building, the transmission of cultural values, and a forum for community solidarity. At the dance studio at the East Java Pavilion, learning is not limited to movement techniques but also focuses on instilling cultural sensitivity, discipline, and social responsibility. Each practice begins with a ritual greeting and prayer, symbolizing respect for the teacher, fellow dancers, and the ancestors of the dance arts. The main teacher stated that "*dancing is practicing honesty, discipline, and respect for inherited values.*" The studio at the Central Java Pavilion emphasizes the importance of cross-generational collaboration. Young dancers practice alongside senior dancers in an egalitarian atmosphere. This



allows for a natural *mentoring process*, a hallmark of community-based non-formal education (Taryana et al., 2019). Meanwhile, at the Sanggar Anjungan Bali, the activities of the sanggar do not only focus on dance, but also on social rituals and traditions, such as sacred offerings to the gods (, accompanying ceremonies and spiritual entertainment, and entertainment/spectacles. The types of rituals in Bali that use dance performances are very diverse, because in Balinese culture dance does not only function as entertainment, but also as a religious and spiritual medium that is integrated in traditional and religious ceremonies. In general, dance in the context of rituals in Bali can be divided into several types based on the function and context of the ceremony, which can be mapped in the following table:

Table 1. Categorization of Balinese Dance in Ritual Context

Dance Category	Main Function	Example	Context
Guardian	Sacred offerings to the gods	Rejang, Sanghyang, Baris Gede	Sacred (in the temple)
Bali	Ceremonial accompaniment and spiritual entertainment	Gambuh, Wayang Wong, Barong (ritual)	Semi-sacred
Balinese	Entertainment and entertainment	Legong, Kecak, Joged	Profane / public

Through this activity, the studio becomes a center for socializing the collective values of the community that still uphold mutual cooperation and respect for tradition (Setiawan, 2020).

3.2. Dance Studios as Agents of Cultural Socialization

Research findings indicate that dance studios play a crucial role as agents of cultural socialization. Through social interactions between teachers, participants, and the community, dance studios transmit moral, ethical, and aesthetic values, as well as social norms that are prevalent in local culture. Durkheim (1912) argued that education is the primary means of instilling a *moral social order* —a set of collective values that form the basis of social cohesion. In the context of dance studios, the cultural education that takes place within them serves to maintain *mechanical solidarity* within communities that share the same traditional values. This socialization process is evident in three main domains: first, the socialization of moral values and discipline; second, the socialization of identity and social solidarity; and third, the socialization of aesthetics and symbolic values.

First, the studio instills discipline and responsibility through regular practice schedules, dress code, and respect for teachers (*pamong*). Teachers not only teach dance techniques but also act as moral figures. Consistent with Durkheim's view that teachers serve as intermediaries between collective societal norms and individuals (Durkheim, 1956), *pamong sanggar* play a role in shaping students' morality. Second, collective practice, joint performances, and social activities strengthen a sense of togetherness (*solidarity*). Studio members feel part of a cultural community with a shared purpose. This aligns with research at the "Kembang Sore" Studio in Yogyakarta, which found that youth involvement in the studio strengthens a sense of belonging to local culture and strengthens social ties among members (Suryaningsih, 2023). Third, the inherited aesthetic values are not merely technical, but also symbolic and moral. For example, the gentle and structured movements in classical Yogyakarta dance contain Javanese ethical teachings about *etiquette*, *andhap asor*, and *laku peduli* (Bandem & de Boer, 1995). Thus, dancing is also a process of cultural socialization of the body (*cultural embodiment*) as explained by Bourdieu (1986), where the body becomes a vessel for the internalization of social values.

3.3. Formation of Artistic Habitus in Dance Studios

Fieldwork findings indicate that the learning process in dance studios occurs through repetition, imitation, and habituation, which shape the dancers' bodily dispositions. Bourdieu (1990) refers to this process as *habitus formation*, a system of dispositions resulting from ongoing social

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experience and serving as the basis for practical action. In the context of dance studios, *artistic habitus* is formed through three mechanisms:

1. Internalization through the Body (Embodied Learning). Movement practices such as *ngigel* , *ngleyog* , or *ngeslir* involve more than just mastering techniques, but also learning social values such as patience, perseverance, and balance. This aligns with the theory of *embodied habitus* (Wacquant, 2014), where bodily practices serve as a medium for internalizing social structures.
2. Reproduction Through Social Interaction. The teacher-student relationship in the studio creates a pattern of interaction that is both hierarchical and dialogical. The teacher acts as a source of *cultural capital* transferred to students through teaching, while students demonstrate a *disposition to learn* as a form of acceptance of these values (Bourdieu, 1986).
3. Intergenerational Transmission. In an interview at the Sanggar Anjungan Bali TMII, a tutor explained: "*We don't just teach movement, but also the history and philosophy of dance so that children understand the meaning behind masks and gamelan.*" This process demonstrates that cultural inheritance within the sanggar is both *vertical* (from older to younger generations) and *horizontal* , as members learn from each other and strengthen shared cultural values (Hapsari et al., 2024).

Thus, *the artistic habitus* in dance studios encompasses aesthetic, ethical, and spiritual dispositions inherited through social practices and interactions. This aligns with Bourdieu's (1977) concept of *cultural reproduction* , in which educational institutions (including non-formal ones) play a role in maintaining social structures through the transmission of values and cultural capital.

3.4. Cultural Capital and Social Reproduction

Analysis shows that students acquire cultural capital from their involvement in dance studios. This capital takes three forms, as explained by Bourdieu (1986):

1. Embodied Cultural Capital. Knowledge of dance techniques, costume design, stage etiquette, and aesthetic values constitutes a form of capital internalized within the dancer. This capital cannot be directly inherited but is acquired through time and extensive practice.
2. Objectified Cultural Capital. As an institution, the studio also accumulates cultural capital in the form of objects: costumes, gamelan, performance photos, and dance scripts. All of these serve as symbols of cultural legitimacy that strengthen the studio's position in the arts arena (Huang, 2019).
3. Institutionalized Cultural Capital. Formal recognition from government agencies (for example, through the Department of Culture or festival awards) is a form of capital that expands the studio's social network.

This process demonstrates how sociocultural reproduction occurs through non-formal educational mechanisms. Students not only learn to dance but also gain social legitimacy and symbolic status as "guardians of culture." This phenomenon aligns with Bourdieu's (1991) concept of *symbolic capital* , which is the social recognition inherent in cultural capital that strengthens existing social structures.

3.5. Social Solidarity and Cultural Integration

Another important finding is that dance studios strengthen **social solidarity** among members through collective activities. Each studio has a value system that encourages cooperation, a sense of belonging, and loyalty. For example, at the East Java Pavilion Studio in TMII, dancers are required to work together to prepare performances and costumes. This activity fosters collective consciousness, as envisioned by Durkheim's (1912) concept of *collective conscience* . Durkheim emphasized that social solidarity is the foundation of social order. In traditional societies, such as dance communities, the solidarity that forms tends to be mechanical—based on shared values and shared activities. However, in more modern dance studios, *organic solidarity also emerges* because members come from different social and cultural backgrounds but work together for a common aesthetic goal (Giddens, 1993). Thus, dance studios become a microcosm of society that combines



traditional values and modernity, resulting in dynamic social integration that adapts to changing times.

3.6. Dynamics of Cultural Reproduction and Transformation

Although the primary function of dance studios is cultural transmission, this study also found adaptive **cultural transformation**. **Many dance studios now utilize digital media for promotion and learning, without abandoning traditional values. The East Javanese dance studio, for example, uses YouTube to introduce traditional dance to the younger generation. This demonstrates a new form of hybrid cultural reproduction : traditions are maintained but packaged in a modern medium (Jenkins, 2006).** This phenomenon demonstrates that the concept of *habitus* is not static, but rather dynamic and can change according to social context. Bourdieu (1990) emphasized that *habitus* is generative, able to adapt to changes in social structures without losing cultural continuity. In this context, dance studios act as a bridge between continuity and change, between tradition and innovation.

3.7. Theoretical Synthesis

The findings of this study indicate that the function of dance studios can be explained through two broad frameworks, namely the first **Durkheimian Perspective**: dance studios play a role in maintaining social integration through the internalization of moral values, solidarity, and cultural cohesion. Dance education functions as a mechanism of social control and the cultivation of collective morals. Second: **Bourdieuian Perspective**: dance studios are an arena for cultural production and reproduction, a place where artistic *habitus* and cultural capital are formed that are passed down across generations. Both complement each other: Durkheim's theory explains the macro social function of cultural education, while Bourdieu highlights the micro mechanisms of how these values are internalized and reproduced through social practices.

4. CONCLUSION

This study confirms that dance studios in Indonesia play a strategic role in the cultural heritage and non-formal education system. Through practice activities, performances, and social interactions among members, dance studios function not only as institutions for preserving the arts, but also as spaces for the socialization of values, character formation, and the reproduction of cultural habits. The findings indicate that various dance studios have similar social structures and moral values, namely emphasizing discipline, togetherness, respect for teachers (*pamong*), and adherence to local traditional values. This pattern indicates a form of mechanical social solidarity, as proposed by Durkheim (1912), where social order is maintained through shared norms and morality.

In the context of Bourdieu's theory (1986, 1990), the dance studio can be understood as a cultural arena where individuals construct and reproduce *artistic habitus* through bodily practices, habituation, and social interaction. Through the learning process and participation in studio activities, dancers acquire various forms of *cultural capital* —both incorporated (skills and aesthetic values), objectified (art artifacts and cultural symbols), and institutionalized (social recognition and institutional legitimacy). Thus, the studio functions as a mechanism of socio-cultural reproduction that maintains the continuity of traditional values while adapting them to the modern social context.

This research also reveals that dance studios are currently undergoing a transformation in the digital era. Many studios have begun using social media as a learning and promotional tool. This digitalization process is not simply a technological adaptation, but also a new form of *cultural reproduction* (Jenkins, 2006), where cultural inheritance takes place through virtual platforms without erasing the substance of traditional values. Thus, dance studios are not only artistic entities, but also social institutions that play a role in shaping the morality, solidarity, and cultural identity of Indonesian society. They serve as a meeting point between traditional values and the challenges of modernity, between cultural continuity and change.

Theoretically, the results of this study expand the application of two major frameworks in the sociology of education and culture, namely the relevance of Durkheim's theory in the context of

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cultural education and contributions to Bourdieu's theory of habitus and cultural capital. The findings of this study show that the integration of Durkheim's functionalism theory and Bourdieu's praxis theory shows that cultural inheritance through dance studios is not only a structural mechanism, but also a relational process that is continuously renewed through everyday social practices. From a practical perspective, this study provides several important implications, namely, first, Dance Education as Character and Social Education. Dance studios can be used as a model for character learning based on local culture. Values such as discipline, cooperation, responsibility, and respect for teachers are elements of moral education that can be integrated into the formal curriculum. This is in line with the findings of Hapsari et al. (2024) that dance education plays a role in shaping students' social *soft skills that are difficult to achieve through formal education alone*.

Second, Strengthening the Role of Dance Studio as a Social Institution. Local governments and cultural institutions need to strengthen the position of dance studios as non-formal educational institutions with social and cultural functions. Support can be provided through funding assistance, institutional legality, and training programs for dance teachers or administrators as *cultural educators*. Third, Utilizing Digital Technology in Cultural Preservation. The use of digital media can expand the reach of cultural socialization without eliminating the substance of traditional values. Dance archive digitization programs, educational channels on social media, or online learning platforms can be used as new strategies for cultural inheritance. Such innovations demonstrate a form of *recontextualization* of cultural values in a digital society (Jenkins, 2006), which enables the continuity of tradition amidst globalization. Fourth, Cross-Community and Generational Collaboration. Dance studios need to continue to encourage intergenerational collaboration, between senior and younger dancers, to ensure the sustainable inheritance of values. In addition, collaboration with schools and universities can expand the impact of cultural education through *community-based learning activities* (Taryana et al., 2019).

In the context of public policy, the results of this study provide direction for strengthening the cultural education ecosystem in Indonesia. Several policy recommendations that can be considered include: Integration of Sanggar in the National Education System, Increasing the Capacity of Pamong as Cultural Educators, Funding and Incentives for Traditional Sanggar, and Digitization of Dance Archives and Documentation. Through the framework of Durkheim and Bourdieu, this study confirms that the dance studio is a living and dynamic social entity, where education, culture, and morality intersect. The studio is not just a space for learning art, but a microcosm of Indonesian society that reflects the harmonious relationship between the individual and collectivity, between tradition and innovation. Therefore, strengthening the existence of the dance studio means strengthening the nation's cultural roots and expanding the reach of social education based on local values. Amid the challenges of modernity and globalization, the dance studio is one of the last bastions where Indonesian morality, solidarity, and culture remain alive and are passed down across generations.

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