

REPRODUCTION OF JAVANESE DANCE IN SOERYO SOEMIRAT

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ABSTRACT

Tourism can be said to be a rapidly growing industry. SoeryaSoemirat dance studio is one of the actors of creative culture tourism in Surakarta City. This research aims to study the reproduction of creative cultural tourism in the SoeryoSoemiratMangkunegaran Dance Studio. This study uses a phenomenological qualitative approach. This research was conducted in Surakarta City. The informants in this study were the chairperson, administrators, and students' parents who took part in the SoeryaSumirat Studio also the Surakarta City Culture and Tourism Office. Data Collection Techniques used in this research are observation and interviews. To test the validity of the collected data, the researcher used the triangulation technique. The results of this study are reproductions of creative cultural tourism taking place in the SoeryaSoemirat Studio and the Surakarta 24-Hour Dancing event.

KEYWORDS: Reproduction, Dance Studio, Creative Culture Tourism

1 INTRODUCTION

Tourism can be said to be a rapidly growing industry. Almost all countries in the world are competing to develop their attractions. Today the tourism industry is considered to have bright and promising prospects and bring many advantages, among others, increase foreign exchange, increase revenues, create new jobs, and welfare of the surrounding community.

Tourist attraction has a uniqueness, beauty and value in the form of natural, cultural, and man-made diversity that is the target or destination of tourist visits. Activities in tourism are largely determined by the interests of the tourists themselves but also based on available tourism resources, namely the attraction of tourism resorts.

Along with the regional autonomy policy, the Surakarta City Government gave a policy for the development carried out, especially in the field of tourism development. In terms of the development of urban tourism, the Surakarta City Government contributes to the handling of this sector, both in terms of infrastructure facilities and in matters that can support tourism activities. For example the holding of training programs in an effort to increase human resources.

The city of Surakarta has the slogan "BERSERI" the acronyms of Bersih(Clean), Sehat(Healthy), Rapi(Neat), and Indah(Beautiful), as the slogan of maintaining the beauty of the City. Meanwhile, to attract tourists, both domestic and foreign, Surakarta City uses the tourism slogan "Surakarta, the spirit of java", which means Surakarta is the essence of Javanese soul. In accordance with the slogan "the essence of Javanese soul", Surakarta City has several nicknames, including the City of Batik, City of Culture, and the City of Performing Arts. In early 2012 Surakarta City Mayor, Jokowi also

launched the blog "Surakarta Kreatif, Surakarta Sejahtera", the slogan implies the desire of the City Government to increase the level of welfare of Surakarta people, especially through creative development programs.

Besides having a variety of history and interesting tourist objects to visit, Surakarta City still has many more tours that can be found, such as: natural tourism, culinary tourism, and traditional markets. As a city full of cultural values, Surakarta is an interesting place for tourists to visit, therefore tourism development through creative tourism will be very necessary for the advancement of tourism in Surakarta. If the city of Surakarta only relies on historic buildings, the development of tourism will stop because it is very important to develop creative tourism.

Creative tourism is tourism that supports the development of cultural assets produced by intellectual property. Creative tourism begins with creativity, skills and individual talents that have the potential to create work through intellectuality. Creative tourism is generated by ideas that lie at the intersection of art (artistic creativity), business (entrepreneurship), and technology (innovation). The estuary of creative tourism is new economic values.

The tourism problems in Surakarta City are complex and involve all existing stakeholders. This will certainly hamper the development of tourism in Surakarta City, so the synergy and role of all existing stakeholders, namely the community, government and the private sector must work well together, especially the community as the subject and subject of tourism development to overcome tourism problems in Surakarta City. Overcoming problems that are so complex cannot be done by one party only.

The cultural arts studio is one of the places for the community to preserve the arts and culture of Surakarta City. In accordance with this formula, of course cultural arts studios must play an active role in preserving the artistic and cultural values of Surakarta City. SoeryaSumirat Dance Studio in Pura Mangkunegaran Surakarta aims to preserve and develop the arts and culture of the Surakarta community by bringing together young people to play an active role in realizing and advancing in terms of protection, development and utilization of Surakarta cultural arts to the community, especially the region Surakarta.

Soerya Sumirat Dance Studio in Pura Mangkunegaran Surakarta has its own uniqueness, which is to hold regular exercises for the community about Surakarta dance which is certainly still traditional. So, the trainers provide exercises to the community about traditional cultural arts from generation to generation without modern creations. Soerya Sumirat Dance Studio in Pura Mangkunegaran Surakarta has the following roles:

1. As a forum for the gathering of young people who have a sense of responsibility to advance the arts and culture of the region.
2. As a place of education for young people and the development of the potential of young people to preserve art and culture.

3. The source of information for youth and society about the arts and culture that exists in the community itself.
4. Government partners to advance regional arts and culture.

The students who are members of SoeryaSumirat Dance Studio consist of children to adults, while the material taught in this studio is classical dances. Classical dance is a traditional dance that was born in the old Kingdom of Mangkunegaran, lived and developed since feudal times, and passed down from generation to generation among nobles. Classical dance generally has several distinctive characteristics, including referring to a certain standard (there is standardization), has a high aesthetic value and deep meaning, and is presented in a luxurious appearance ranging from motion, makeup, to the costumes worn.

Surakarta City with interesting tourism assets, such as craft tourism, cultural performance tours, and culinary tours developed into a city based on creative tourism to in order to be able to improve the welfare of its people and attract tourists both from domestic and abroad to visit. It is necessary to develop the city based on creative tourism. But to what extent and how strong the potential of Surakarta to be a tourist attraction, of course requires a variety of studies of innovations and creations that can be formed, such as the original culture of Surakarta City and a set of other creative ideas that support the city's tourism. Therefore, the authors are interested in reviewing: "Reproduction of Creative Cultural Tourism (Phenomenology Study of the Reproduction of Cultural Dance Tourism by SoeryaSumirat Studio in Surakarta)"

2. METHOD

This study uses a phenomenological qualitative approach. Phenomenology is an approach that focuses more on the concept of a particular phenomenon and the form of its study is to see and understand the meaning of an experience related to a particular phenomenon an experience related to a particular phenomenon (Denzin and Lincoln, 2009). This research was conducted in Surakarta City. The informants in this study were the chairperson, administrators, and guardians of students who took part in the SoeryaSumirat Studio and from the Surakarta City Culture and Tourism Office. Data Collection Techniques used are observation and interviews. To test the validity of the collected data, the researcher used the triangulation technique.

3. RESULTS

Reproduction of creative cultural tourism in the SoeryaSoemirat Surakarta dance studio refers to what (why), where (where), when (when), who (who) and how (how), namely:

a. What

Traditional dance is the result of the expression of human desire for beauty with the background or cultural system of the art owner. Traditional dance implies a message from the community in the form of knowledge, ideas, beliefs, values and norms. The resulting dance works are very simple both in terms of motion, clothing and accompaniment. Every traditional dance work does not attach much

importance to ability or good dancing techniques, but rather to the expression of inspiration and the purpose of the movement it does.

Sanggar Soerya Soemirat itself emphasizes their dance education in a special style that is often called the Surakarta style. Although basically the dances are from Central Java and its surroundings, the Surakarta style is known for having its own characteristics that can represent the identity of the city of Surakarta. In addition, because Soerya Soemirat is in the Mangkunegaran Palace environment, besides the elements of Surakarta style, their dances also contain the characteristic Mangkunegaran called the Mangkunegaran style. Mangkunegaran style itself is a special feature tucked into traditional Javanese dance so that it has the distinctive characteristics of the Mangkunegaran Palace which is different from the dance studio of the Kasunanan Palace and other studios. The fundamental difference in the Mangkunegaran style is that the Mangkunegaran style is more similar to Yogyakarta. There is also a special dance from the Mangkunegaran palace, called Bedhaya Anglir Mendhung dance. The dance is only carried out during the procession of the ascension of the Mangkunegaran's throne and has special conditions, namely the dancer must not be married yet. So basically, the majority of dance studios in Surakarta City have Surakarta style, but Mangkunegaran is more unique because of the Mangkunegaran style.

Besides traditional dance from Central Java, Soerya Soemirat also teaches about dance originating from other regions such as the Bajidor Kahot dance originating from West Java or Manuk Dadali which is a combination of Sundanese with Javanese culture. The process of learning dance from other regions was used as a form of refreshing so that students were not continuously taught traditional Javanese dance.

b. Why

Traditional dance is dance that grows and develops through a long journey in a certain ethnic environment so that it has past values and is passed down from one generation to another. Surakarta traditional dance will not be separated from the development of the existence of the Surakarta palace as its source. Efforts to develop Surakarta style dance are carried out in various ways, including: compaction, change and cultivation of forms. These methods will be taught to the studio students. The teaching process is carried out in stages so that later students who are already at a high enough level are not only taught just the types and forms of dance but also include the philosophical values behind a dance and also various ways of compaction, change and cultivation so that eventually the students it can be a generation that continues the efforts of their teachers in developing traditional dance.

c. Where

The development of the Surakarta style dance was also colored by dance which was based on Mangkunegaran style dance, but this style was also changed by many masters outside Mangkunegaran and later developed in Surakarta.

An assessment of one's dancing abilities is aimed at the quality of dance presentation performed by dancers, not only aimed at the dance work. In general, aspects that can be used as criteria for evaluating a dance work include the quality of motion, rhythm, and inspiration. Another concept that is no less important in the Javanese tradition of Surakarta style dance is the concept of wiraga, wirama, and wirasa.

SoeryaSoemirat in teaching Javanese traditional dance located in the Mangkunegaran palace area, precisely at Prangwedanan. There are dance training sessions held there twice a week with each session lasting 2 hours from 16.00 WIB to 18.00 WIB.

At the training site students and instructors meet and interact with each other. Many of the students who were in the middle of elementary school came with their parents. The students' parents are waiting and seeing how their children do dance practice. The general public, which is not a student or guardian student, is welcome to come and watch the children's exercises as long as they maintain their manners. Every training activity always starts and ends with students praying and shaking hands with dance instructors. This was done to form the spiritual soul of the studio students to fit the culture of Javanese people.

In addition to activities in the studio, SoeryaSoemirat also often fills cultural events. One of them is the Surakarta 24-hour Dancing program with the theme "Hacking the Limits in the Shades of Color" which was attended by 2,500 dancers. In the event, SoeryaSoemirat had the opportunity to show their dance to the public.

d. When

Surakarta-style dance was then colored by many influences and changes so that it became richer and tended not to distinguish between the Kasunanan-style dance and the Mangkunegaran style. Surakarta style dance that developed in the Surakarta region was a development of the previous form, but still rests on both sources (Kasunanan style and Mangkunegaran style). In addition, it still has certain standard forms and rules which are reflected in the form of visualization and expression of its contents.

SoeryaSoemirat himself does not only do dance activities during training. Sometimes they were also invited to fill out events both held in Surakarta and in other regions. For events in Surakarta, they get a routine assignment to fill the anniversary of Surakarta City every year. In the event held by the Surakarta City Government, SoeryaSoemirat presents dances performed by their students. The event can be use as an interaction between SoeryaSoemirat studio and the community so that the public gets information about Javanese traditional dance performed by SoeryaSoemirat especially those who have the Mangkunegaran style.

d. Who

Aside for having trainers who have Javanese traditional dance backgrounds, SoeryaSoemirat also have dance choreographers who often make Javanese traditional dance creations. Usually they work to make varied dance movements which later when approved by the head choreographer, can be displayed on shows and watched by the public as an introduction to Javanese traditional dance creations from SoeryaSoemirat.

It is hoped that the studio students will be able to master and perform the traditional dance creations of SoeryaSoemirat which can become not only a cultural tour but also an educational experience regarding traditional Javanese dance typical of Surakarta to the general public.

e. How

The birth of creative dancing starts from an idea or idea that can be free, through an open thought in processing a material or material into a product that is different from other products, the product is in the form of dance cultivation itself. The form of a new creation of dance does not mean new at all in its meaning, vocalism, rhythm, accompaniment and fashion, which is different from before. A new dance, vocabular motion, still uses long motion, makeup and tattooing from old patterns. New in creation is new in the sense of meaning and concept, which lies behind its creation. Of course the dance creation will not be separated from the traditional dance that is in the surrounding culture, there is even a dance creator who draws inspiration from other regions and mixes dance movements that are free from traditional ties.

Bali In Java Dance is a new creative dance that tells about someone who is learning to dance performed with his friends in a dance group. In this dance it is very obvious that the combination of several cultures in Indonesia, a combination of these 4 cultures, namely Javanese culture, Minang culture, Sundanese culture, and Balinese Culture can be used as an Indonesian cultural icon. This dance is often presented in the framework of welcoming important guest, as an opening for festival, events or cultural events which are essentially entertainment dances.

The Bali in Java dance is performed by the KinaryaSoeryaSoemiratPuraMangkunegaran Surakarta Dance Group at the performance in DalemPrangwedanPuraMangkunegaran in the 48th SetuPonan event, precisely on April 29th, 2018. This event is the anniversary of the birth of KGPAAMangkunegaran IX Saturday Pon is always held every 35 days, where the audience is the Surakarta Mangkunegaran Art Academy (ASGA).

The movements of the Balinese Dance in Java are dominated by the movements of the hands and bodies of the dancers, which as a whole have taken movements from dance traits that are popular in Javanese, Minang, Sundanese and Balinese dances. The variety of expressive, dynamic and communicative movements seen in Javanese dance, carried out in an agile, energetic and erotic manner, especially the movement of the shoulder base in Sundanese dance, combining the firm and

gentle movements performed simply and rhythmically seen from Minang dance, very expressive movements of the face or especially the eyes and dynamic nature seen from Balinese dance.

The accompaniment of the song that accompanies this dance also shows the joy and dynamism of the combination of the 4 Indonesian cultures, all of which are taken from characteristics that are all combined nicely. Accompaniment from gamelan (Javanese / Sundanese), Bali with accompaniment of fast and high tempo tunes and Minang with rhythms that tend to be simple but have a lively rhythm.

The clothing worn on this dance also combines the four cultures as well, which is dominated by the diversity of gold and yellow and red colors that give a great impression with crown ornaments and bird feathers which are made in various colors, plus accessories of bracelets, scarves and fabrics which all show the diversity of Indonesian cultural treasures.

Besides Bali in Java, SoeryaSoemirat also performed other creative dance performances such as the BajidorKahot dance which is a dance from West Java. BajidorKahot itself is thick with Sundanese elements because it contains the jaipongan movement which is a typical Sundanese dance. The process of developing the creative dance is also one of SoeryaSoemirat's efforts in preserving traditional culture. Javanese traditional dance remains the main material in the teaching process while the creative dances are a distraction between the teaching process but it is expected that students are able to perform similar creations so that their knowledge of traditional dance is not limited to the Central Java region.

The process of teaching dance at SoeryaSoemirat itself is arranged regularly with a fixed schedule. Sessions between male and female students are conducted separately. If on Wednesday male students do the exercises, the female students get their turn on Thursday. In each exercise, students are divided back into groups, namely students with a basic level to a higher level. Elementary students usually practice first.

The dance taught in SoeryaSoemirat's studio also experienced division. For those students who are still at the basic level, they will usually be given dance material that does not yet require the ability to recognize rhythm and dance movements in detail. The dances taught at the elementary level include the Cantrik dance and the Rabbit dance for male students, Pangpung dance and the Candle dance for female students. Furthermore, the dance that is taught is different for each level up to a high level, which usually gets high-difficulty dance such as Bedhaya dance for girls and Perangan dance for sons.

SoeryaSoemirat conducts evaluations every 4 months. From the evaluation it can be seen if the students have mastered the dance being taught and can continue to a higher level. For the highest level such as BedhayaSrimpi dance, students are required to not only be able to memorize facial

movements and expressions, but also recognize and harmonize rhythms. BedhayaSrimpi dance has a monotonous drum beat, so that if a student does not have good rhythm skills such as understanding the entry of the gong and when the dance moves change, then it will certainly be difficult and will make many mistakes. In BedhayaSrimpi dance, one small mistake in the middle of the dance will make the whole dance failed. Therefore, for students who have reached a higher level, there will be more learning material. Not only about the dance movement but also about how the rhythm of the gamelan, as well as the philosophical meaning of the dance itself. By understanding these aspects, students will be able to perform dance well, can recognize the rhythm appropriately and be able to display facial expressions in harmony with the philosophical meaning of the dance movement.

In addition to providing intellectual teaching through Javanese traditional dance material, the instructors at SoeryaSoemirat also provide spiritual education. Before starting training session for example, students will be led to pray and be taught how to pray correctly. After the activity was over, the students were also invited to pray again before they ended the training with one by one greeting their instructors. This is done so that students understand how Javanese behave and later become their habits in community life.

In addition to the training activities, the instructors and students of SoeryaSoemirat Studio were also involved in several activities such as events both held in Surakarta city and in other regions. For events held in Surakarta, one of them is the anniversary of Surakarta. SoeryaSoemirat is definitely one of the fillers in the event. The ones usually appointed to be dancers in the event are students who have qualified skills in dancing. The dance performed also adjusted according to the request of the event organizer. One of the most frequently asked dances is the guest greeting dance.

Students who are not appointed to dance also have a role in SoeryaSoemirat's activities. Often they attended the event wearing T-shirts bearing the name and logo of SoeryaSoemirat which served as an introduction to the audience and could also be a media campaign. Students also take part in promoting SoeryaSoemirat studio to the general public.

Table
Reproduction of Creative Culture Tourism

No	Reproduction of Creative Culture Tourism	Goals
1	<i>What</i>	<ul style="list-style-type: none">- Traditional dance is dance that grows and develops through a long journey in a certain ethnic environment so that it has past values and is passed down from one generation to another.- The dance taught by SanggarSoeryaSoemirat is a Javanese traditional dance in the Surakarta style,

		especially the Mangkunegaran style. In addition, there are also Javanese traditional dance creations from SoeryaSoemirat itself such as BajidorKahot dance, DadukManuk, and Bali in Java.
2	<i>Why</i>	<p>- In traditional dance the message is implied by the community in the form of knowledge, ideas, beliefs, values and norms. The resulting dance works are very simple both in terms of motion, clothing and accompaniment. Every traditional dance work does not attach much importance to ability or good dancing techniques, but rather to the expression of inspiration and the purpose of the motion it does.</p> <p>- Efforts to develop Surakarta style dance by means of compaction, change and cultivation of forms. It is hoped that the studio students will not only master traditional Javanese dance but also be able to make efforts to develop these methods as a form of cultural preservation.</p>
3	<i>Where</i>	<p>- An assessment of one's dancing abilities is aimed at the quality of dance presentation performed by dancers, not only aimed at the dance work. In general, aspects that can be used as criteria for evaluating a dance work include the quality of motion, rhythm, and inspiration.</p> <p>- SoeryaSoemirat conducts dance activities in the Mangkunegaran Palace precisely at Prangwedanan as a training place held twice a week and also events both held in Surakarta and in other areas where they are asked to bring Javanese traditional dance. Some of the programs they attend regularly every year are the Surakarta and Surakarta City Anniversary events, 24-hour dancing.</p>
4	<i>When</i>	- The dance movements performed by the dancer must be in accordance with the feeling of music that accompanies it. Achieving a sense of motion carried out by a dancer must often do repeatedly so that what will be achieved can be fulfilled.

		<p>- The process of teaching traditional dance in SoeryaSoemirat is done twice a week. Each time the exercise lasts for two hours starting at 16.00 WIB until 18.00 WIB. In addition to the training, SoeryaSoemirat was also often involved in several events in the city of Surakarta where they filled with traditional Mangkunegara-style dances as well as creative dances from SoeryaSoemirat.</p>
5	<i>Who</i>	<p>- Dance is a gesture that is accompanied by music. Dance is an expression of one's soul always experiencing development from time to time along with the desires of developing human art. This is because traditional arts or folk art are not the result of individual creativity, but are created anonymously with the creativity of the people who support them.</p> <p>- SoeryaSoemirat dance trainers besides their capacity as instructors, they also acted as actors in the development of Javanese traditional dance. With a Javanese cultural background, they often make creations on Javanese traditional dance. Later the dance creation by SoeryaSoemirat was taught to students who were also expected to be able to carry out similar developments as did the instructors.</p>
6	<i>How</i>	<p>- Dance is a form or manifestation of the the creator's expression which is perceived from various motives and meanings of motion, so that in the process of creating a dance work it will be more beautiful if it has meaning in each series of movements and will show that the dance has a purpose of creation.</p> <p>- SoeryaSoemirat teaches Javanese traditional dance through training activities held twice a week. In the exercise the students were taught dance from the elementary level such as Cantrik and Pangpung dance to higher level dances such as BedhayaSrimpi dance and EkoPrawiro.</p> <p>- Students are not only taught dance movements but also about the rhythm of the song and the</p>

		<p>philosophical meaning of the dance, especially for students who begin to mature. Students are also equipped with spiritual teachings such as prayer and manners in accordance with Javanese culture.</p> <p>- In addition to the training activities, SoeryaSoemirat also participated in the event held by the Surakarta City Government, namely the anniversary of the city of Surakarta which also serves as a means of introducing and promoting the SoeryaSoemirat studio.</p>
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4. DISCUSSION

Dance studio is a place or facility used by a community or group of people to carry out an art training activity, namely activities that focus more on the field of dance, both traditional and modern dance (Jazuli, 2008: 14). In the SoeryaSoemirat dance studio, the art actors put their expressions, which are arranged by a management system from the dance studio that was followed. In addition, it is a place or place for non-formal educational institutions to gather the actors of art, especially dance, in terms of studying and preserving dance.

An assessment of one's dancing abilities is aimed at the quality of dance presentation performed by dancers, not only directed at the dance work (Kusnadi, 2009: 71). In general, aspects that can be used as criteria for evaluating a dance work include the quality of motion, rhythm, and inspiration. Certain aspects used in Java in evaluating dance presentations are wiraga, wirama, and wirasa. Wiraga is the ability of dancers to move. Included in the scope of wiraga are motion techniques and motion skills (Kusnadi, 2009: 72). Motion quality is shown by the dancer's ability to move correctly. Motion skills are indicated by strength, speed, balance, and flexibility of the body in performing dance movements. Wirama is the ability of dancers to adjust dance movements with accompaniment. Included in the scope of Wirama is the rhythm of motion and rhythm of motion (Kusnadi, 2009: 72). A dancer is required to be able to dance in accordance with the rhythm of the accompaniment and the suitability of this rhythm does not mean that the rhythm of the dance and accompaniment have the same tempo, sometimes the tempo and accompaniment in a contrasting state. Wirasa is the ability of dancers to live a dance according to the atmosphere, role, and purpose of the dance performed (Kusnadi, 2009: 72). Appreciation will arise if the dancer truly understands and understands the accompaniment and role characteristics and atmosphere of the dance that is being performed.

Dance and tourism are two very strong interrelated activities. Dance performance in the context of the tourism industry has become a very important and interesting attraction or tourist attraction, especially when associated with cultural tourism activities. The performing arts of traditional Surakarta dance have great potential as a vehicle for economic-education tourism in the Surakarta

tourism industry. As long as it is managed, packaged, and taken seriously, Surakarta traditional dance performing arts are creative economic capital that has a bright perspective for the welfare of society. Dance, gamelan art, and puppet art are the aesthetic values of the local wisdom of Surakarta people who have their own uniqueness and charm in the eyes of tourists when packaged as an economic-education tour.

Habitus produces or is produced by the social world (Ariyani et al., 2018). Bourdieu's thinking about the concept of habitus is one of the supporting factors for the process of cultural reproduction in the performance of traditional arts. This concept is an effort to understand elements of cultural reproduction, namely domains, practices, and agents / actors. Indirectly Bourdieu mentions the process of cultural reproduction in his thinking about the education system, namely as the maintenance of knowledge and experience from one generation to the next. Bourdieu argues that it is the dominant group culture that controls the economic, social, and realized resources of the schools, and this manifestation works as a reproductive strategy for the dominant group (Harker, 2009).

The holding of traditional art performances is also intended to maintain knowledge and understanding of traditional arts (dance and music) to the wider community. This is also one of the missions of the SoeryaSoemiratMangkunegaran Surakarta dance studio to revive traditional arts. The implementation of the mission is to collaborate with several groups of artists who have previously been active in the arts, jointly organizing dance and musical arts performances. The implementation of traditional dance arts in the SoeryaSoemiratMangkunegaran Surakarta dance studio as a cultural practice is the result of a dialectical relationship between objective structures and subjective phenomena. This relationship is then explained through the concept of habitus, domain, and capital which results in the practice of cultural reproduction.

Field is referred to as a network of relations between objective positions in it. The existence of these relations is separate from the individual's awareness and will. These relations are not inter subjective interactions or bonds between individuals. Position in the arena can be agents, institutions that are forced into the arena structure (Ritzer and Goodman, 2012). Field is not interaction or bonding, the field is not intersubjective between individuals. Occupants may be individual agents or actors but can also be institutions, institutions, and occupants of this position controlled by the structure of the field itself. In social life "there are a number of semi-autonomous fields.

The field in the reproduction of creative cultural tourism carried out by SoeryaSoemirat Studio is at the training ground, namely the PrangwedananMangkunegaran Ward. In the field, the habitus of the lecturers meet and interact with the students' habitus. The wider field is in the dance arts event, one of which is Surakarta 24-hour Dancing with the theme "Hacking the Limits in the Shades of Color". The actors involved in the implementation of the dance art event are the Surakarta City Tourism and Culture Office. The Surakarta City Tourism and Culture Office cooperates with the SoeryaSoemiratMangkunegaran Surakarta dance studio. Besides that, the general public also

watched the art performance. Before being involved with the SoeryaSoemiratMangkunegaran Surakarta dance studio the actors already had their own domestic habitus. Habitus is formed through a historical process during the field of art that actors are involved in. The habitus involved in the art arena will be influenced by the driving and inhibiting factors of the reproduction of creative cultural tourism.

Traditional dance actors have artistic habitus and a shared commitment to preserve culture, in this case traditional dance art through cultural reproduction in traditional dance art performances. In the practice of cultural reproduction, traditional dance arts actors have sufficient cultural, economic, social and symbolic capital to obtain separate access to position themselves in the SoeryaSoemiratMangkunegaran Surakarta dance studio as anfield for traditional dance arts actors. Bourdieu distinguishes capital into four, namely economic capital, social capital, cultural capital, and symbolic capital (Muhtahir, 2011).

Bourdieu mentions economic capital as material capital, which has economic value (Mutahir, 2011). SoeryaSoemirat Surakarta dance studio as a dance activity group held by children to adults, while the material taught at this studio is traditional Javanese dances. At SoeryaSoemirat Dance Studio the training activities are conducted twice a week with a duration of 2 hours each from 16.00 - 18.00 WIB. The SoeryaSoemirat dance studio is located in PrangwedananMangkunegaran. Exercise evaluation activities are conducted every 4 months, with funding usually obtained from donors and contributions from studio students.

SoeryaSoemirat dance studio has economic capital in the form of money that is used as capital for the development of dance, land and studios that they have, and the vehicles they use. SoeryaSoemirat dance studio increases economic capital to expand its business, which will affect its symbolic capital. The expansion of economic capital is also inseparable from the contribution of social capital and cultural capital they have. These capital do not stand alone, but are interrelated and influence each other.

Bourdieu states that social capital is relations and networks of relationships which are resources that are useful in determining and reproducing social positions (Mutahir, 2011). The social capital owned by the SoeryaSoemirat dance studio can be used to increase economic capital. To achieve economic improvement, a network of supporting relationships is needed. Social capital to create a harmonious atmosphere and achieved the objectives of the SoeryaSoemirat dance studio, has several interrelated elements. These elements include network participation, reciprocity, trust, values, norms, and proactive actions. SoeryaSoemirat dance studio has the ability to actively participate in a group entity will be able to build cooperation in a network to achieve common goals.

The cooperative relationship has mutually beneficial patterns of reciprocity between the two individuals or groups. The reciprocity is formed based on trust which is supported by values and

norms in a society (Hasbullah, 2006). SoeryaSoemirat dance studio has a relationship network with the Surakarta city government. Every year SoeryaSoemirat is always invited to participate in the Surakarta City Anniversary event. This relationship with the government is one of SoeryaSoemirat's social capital. This social capital is able to increase SoeryaSoemirat's economic capital, one of which is in the form of fund provided by the Surakarta City government. SoeryaSoemirat also participated in dance studio associations in the Surakarta Residency. These associations can be used to strengthen the dance studio relationships that exist in the Surakarta Residency.

Network links will be more easily formed from the quality and quantity of interaction between dance studio associations. Once the dance studio associations are carried out effectively, it is undeniable that it can build positive solidarity in dance studios in the Surakarta Residency. The dance studio association is held for the purpose of big events such as welcoming the world dance day which falls on April 29th.

The city of Surakarta held an event titled Surakarta 24-hour Dancing with the theme "Hacking the Limits in the Shades of Color" on April 29, 2017. The event began with tetabuhan and a dance from SoeryoSoemiratMangkunegaran studio and this event was attended by around 2,500 dancers. This 24-hour World Dance Day dance is not just an art activity that displays glamor or excitement, but also an interaction forum to establish communication and togetherness, so that social integrity is built, both horizontally and vertically.

The development of the SoeryoSoemirat dance studio will be developed more optimally and efficiently if the Keprabon community acts proactively. The proactive action in the development of the SoeryoSoemirat dance studio was seen in the implementation of self-supporting art performances by art actors in the Mangkunegaran area. In addition to developing the SoeryoSoemirat dance studio with the intention of increasing tourist attraction, the artists also want to show their existence to be recognized by the community. Other proactive actions taken by the community around Keprabon are selling food and beverages, souvenirs, toilet service and providing parking area. These actions are carried out with the reason to increase their income. Indirectly this action also supports the development of the SoeryoSoemirat dance studio, especially for the SoeryoSoemirat dance tourism. Bourdieu gives the view that cultural capital is an overall intellectual qualification that is obtained formally or from the results of family inheritance (Mutahir, 2011). The cultural capital of SoeryoSoemirat dance studio obtained from school education is in the form of knowledge and expertise. The type of work they choose also results from the cultural capital. The education, knowledge, and experience they get from interacting with other people where they live influences their livelihoods. The cultural capital possessed by the SoeryoSoemirat dance studio which was inherited by GPH HerswatoKusumo is traditional dance such as Piring Dance, Angsa Dance, JaranKore Dance, RoroNgigel Dance, Nyi Mas Dance, EkoPrawiro Dance. Teachers at SoeryaSoemirat Studio also have cultural capital in the form of knowledge about dance. Some of their members are alumni of the Indonesian Art Institute (ISI) of Surakarta. Chairman of

SoeryaSoemirat, Mr. JunedSrikuncoro is an ISI lecturer. Their cultural capital in the form of a background in dance knowledge was transferred to SoeryaSoemirat's studio students.

The way of speech by using Javanese Krama language conducted by Surakarta society is also a cultural capital to attract tourists. Polite mannerism around the community becomes a value added of a tourist city. Hospitality is one of the elements found in the charm of that supports tourism. Politeness of Javanese language must also be preserved. This is at the same time preserving Javanese culture, namely in the form of language. The use of cultural capital will be beneficial in the development of tourism cities

Bourdieu said that symbolic capital can not be separated from symbolic power, namely the power that allows to get the equivalent of what is obtained through physical and economic power due to the existence of a mobility (Mutahir, 2011). The symbolic capital of the dance studio SoeryoSoemirat who works as a dancer is in the form of business and the size of the business. Symbolic capital is inseparable from the symbolic power gained through physical and economic power.

Dance education was carried out in the Prangwedanan Ward as the place where SanggarSoeryaSoemirat was located as its symbolic capital, where many people from the age of five years to adults learned to dance in SoeryaSoemirat's studio. SanggarSoeryaSoemirat is a studio that applies learning in a non-formal manner without any special conditions and age limits in receiving students. The acceptance of students is carried out every day, for the sake of the continuation of student regeneration and the preservation and introduction of dance in the wider community. SanggarSoeryaSoemirat organizes dance education for anyone who wants to learn dancing so that it can create the next generation that is expected to be able to preserve and introduce dance especially in Surakarta.

The visible symbolic capital of the SoeryaSoemirat dance studio is in the form of workshops, vehicles, logos and the businesses they have. Not a few educators in the SoeryaSoemirat dance studio have symbolic capital that is invisible, namely in the form of titles and positions in the structure of society. The use of symbolic capital should be carried out wisely in order to run optimally. The name and logo of SoeryaSoemirat itself is well known by the people of Surakarta City. By just hearing the name SoeryaSoemirat, Surakarta residents already knew that it was a dance studio in the Mangkunegaran Palace. This symbolic capital will be able to attract prospective students and tourists to participate in creative cultural tourism activities

The actors' cultural and social capital has a big contribution in supporting reproduction. Cultural capital present in the form of sufficient art and cultural knowledge. Social capital in the form of social networks has been established and rebuilt in the arts. The parties involved in this artistic activity do planning, organizing as a series of reproductive processes of traditional arts with performances as movements. The mechanism becomes a series of reproduction processes of

traditional arts. Planning includes routines carried out by art groups. The activity is a routine exercise held every week. The capital owned by traditional dance actors in the SoeryaSoemiratMangkunegaran Surakarta dance studio also determines reproductive efforts, becomes a supporting factor and can also be an obstacle to reproductive efforts.

In the SoeryaSoemirat studio is a reproductive arena where the habitus of the instructors meets the habitus of the students. With their capital, agents of cultural reproduction, in this case the SoeryaSoemirat studio instructors, have an autonomous hierarchy in the cultural reproduction arena. That way, the students also acknowledged their instructors. Cultural reproduction occurs in the form of staging evaluations of the level increases made by students every 4 months. In the broader arena, namely the Surakarta Menari 24 Hour event, the parties involved in planning, organizing as a series of processes for reproducing creative cultural tourism with events as their movements. The mechanism becomes a series of processes for reproducing creative cultural tourism. Planning includes the routines carried out by SoeryaSoemirat. The activity is an exercise held twice a week. Usually the training material prepared is material that will be displayed in the performance of the Surakarta 24-Hour Dancing. Then at the organizing stage, the organizers of the Surakarta Menari 24 Hours event will be held, namely the Office of Tourism and Culture in coordination with EO and SoeryaSoemirat's studio. Furthermore, the agenda of the event was later disseminated to the public through pamphlets, social media, and mass media.

The Surakarta 24-Hour Dancing Event is an effort to reproduce creative cultural tourism. The Surakarta 24-Hour Dancing Event is a cultural practice that is used as a tool to reproduce creative cultural tourism. The reproduction was carried out in the form of staging the Mangkunegaran style Surakarta traditional Javanese dance which was also taught in the SoeryaSoemirat studio.

The standard of dance art at Mangkunegaran Palace that comes in the form of illustrations of motion poses from one of the figures is included to further clarify the intent of the art preserver. A new creation of traditional dance is meant as the emergence of copyrighted works that have a new concept that is relatively different from the previous concept. The form of a new creation of dance does not mean literally brand new in its meaning, vocalism, rhythm, accompaniment and fashion, which is different from before. A new creation dance, vocabular motion, still uses long motion, makeup and tattooing also uses old patterns. New in creation is new in the sense of meaning and concept, which lies behind its creation. The presence of a new creation is needed for the sake of the preservation of the dance itself.

5. CONCLUSION

The role of SoeryaSoemiratdance studio can be seen qualitatively from the studio effort in developing existing dance with continuous creativity to be better through dance cultivation activities, while quantitative developments carried out by the SoeryaSumirat dance studio can be seen from training activities and dance performance which is an effort to spread dance through the process of

dance activities so that it is broader known by the community. The capital owned by the SoeryaSumirat dance studio includes economic capital, in the form of work or their type of business; social capital in the form of a network of relationships, trust, reciprocity relationships between individuals or groups in society, values and norms and proactive actions; cultural capital in the form of grammar and manners; symbolic capital in the form of symbolic material (house, vehicle, type of business, land) and symbolic title. The SoeryaSumirat Surakarta dance studio, which is the field for fighting to achieve the goals of living welfare, makes maximum use of their new field. The SoeryaSumirat Surakarta dance studio explores the habitus and capital they have to practice fighting and compete in the dance studio arena to achieve common goals.

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