

FORM OF THE REED WEAVING DANCE PERFORMANCE AT THE NATYARIPTA DRAMA

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ABSTRACT

This study aims to examine the performance form of the Reed Weaving Dance performed at the Natyaripta Studio, Margotentrem Village. The Reed Weaving Dance is a creative dance that depicts the process of weaving reeds into various forms of handicrafts with agile movements and simple yet elegant costumes. This study uses a qualitative method with a case study approach, through data collection techniques in the form of observation, interviews, and documentation. The main interview was conducted with Mrs. Susi Trianasari as a resource person who played an active role in the development of the dance. The results of the study show that the Reed Weaving Dance performance not only displays a series of movements that represent the weaving process, but also contains cultural values such as patience, perseverance, and creativity that are the identity of the Margotentrem community. The accompanying music used is a combination of traditional and modern musical instruments, while the dance properties support the concept of the performance. This research is expected to contribute to the preservation of creative dance arts and increase public awareness of the importance of maintaining and developing local culture.

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INTRODUCTION

The Reed Weaving Dance is a creative dance that highlights the daily activities of the people of Margotentrem Village in processing reeds or bamboo into handicrafts that have artistic and functional value. This dance depicts the process of weaving reeds through agile and energetic movements, which reflect the physical activity of the community when making various woven products such as baskets, nyiru, baskets, and others. The costumes worn by the dancers are deliberately chosen with a simple yet elegant concept, highlighting an authentic traditional impression without losing visual beauty. Through this performance, the dance serves not only as entertainment, but also as an educational medium that invites the public to learn more about handicrafts that have so far been less known to the general public. Thus, the Reed Weaving Dance does not merely display the beauty of movement, but also carries a message about the importance of appreciating local culture and wisdom.

The history and background of this dance are closely related to the culture and traditions that developed in the Margotentrem community, a village with abundant bamboo resources. Bamboo weaving is not merely a household chore or economic activity, but has become part of the community's socio-cultural identity. This dance implies noble values such as patience, perseverance, and creativity, which are the main keys to producing beautiful and useful woven

products. Furthermore, this dance also reflects the balance between humans and nature, where humans utilize bamboo as a natural resource that is easily found but must be processed with great care and respect to produce high-value works. Thus, the Menganyam Buluh dance not only expresses human activity, but also elevates local philosophy and wisdom that has been passed down from generation to generation.

The Bamboo Weaving Dance performance has its own unique characteristics that distinguish it from other creative dances. This dance does not have a standard opening, main, and closing movement pattern like other classical or traditional dances. Instead, this dance is more narrative and descriptive, depicting the various stages in the bamboo weaving process in sequence and not repeated. This makes the movements performed very varied because they reflect the various products produced from bamboo, from the process of cutting and weaving to forming the finished product. This dance was first introduced at the National Student Arts Competition Festival (FLS2N) at SDN Tepung Sari, where it received appreciation for successfully highlighting the potential and richness of regional culture through dance expression. Therefore, this dance is not only a form of entertainment, but also a means of introducing and promoting local culture and crafts.

The musical accompaniment in the Weaving Bamboo Dance is a combination of traditional and modern instruments that create a dynamic and engaging rhythmic atmosphere. Musical instruments such as babano, keyboard, gambus, accordion, and tambourine are combined to produce a rich and varied rhythm, strengthening the flow of the dance movements and adding to the aesthetic impression of the performance. The music functions not only as accompaniment, but also as a reinforcement of the message to be conveyed in each dance movement. Props used in the performance such as hats, irik (mats), baskets, winnowing baskets, and half-finished bamboo enrich the visualization of the weaving process and make this dance more lively and authentic. The costumes worn by the dancers are designed to follow local cultural motifs without strict specific colors, thus emphasizing a simple yet elegant impression that suits the character of the dance and the Margotentrem community environment.

The primary motivation for creating and performing the Bamboo Weaving Dance is to introduce and promote the handicrafts of the Margotentrem Village community to a wider audience. Many of the local bamboo woven products are unique and high-quality, yet they remain largely unknown. Through dance as a visual communication medium, this message can be conveyed in an engaging, easily understood, and emotionally engaging manner. In addition to promoting culture and craftsmanship, this dance also serves as a means of cultural preservation and raising awareness of the value of patience and creativity in community life. The Natyaripta Studio plays a vital role as a platform for developing, training, and maintaining this dance art form, ensuring its continued vibrancy and continued development.

Research by (Nofeni and Darmawati 2024) focuses on the choreographic structure of the Gamaro Dance which reflects the life of the Minangkabau people, while research conducted by (Hayati, Jazuli, and Florentinus 2016) discusses the creative process in the Silakupang performance which is a combination of four traditional arts. Then research conducted by (Sipayung 2022) highlights the movement and music aspects of the Gendang Tungkat Dance from the Karo tradition and its preservation by art studios. Furthermore, (Sepriyanti 2020) This study examines the movement form of the Kain Dance performed at the Musi Rawas Arts Council Studio. The main focus of the research is on the movement structure, floor patterns, and symbolic meaning of the movements that represent the life of the local community. Then (Leluni 2020) the role of the Dadas Dance in the formation of children's disciplined character at the Igal Jue Studio in Palangka Raya. The study highlights how creative dance can be used as a medium for character education for children. Although the five studies share similarities in terms of examining the performance forms and efforts to preserve creative dances by art studios, none have specifically discussed the Menganyam Buluh Dance, especially in terms of the overall performance form that includes movement, music, props, costumes, and the cultural values represented. Therefore, this study is important to fill this gap and enrich the research treasure of regional performing arts originating from the local Margotentrem community.

Although numerous studies have discussed creative dance in Indonesia, particularly those highlighting the

technical aspects of movement, social function, and aesthetics of the performance, there is a lack of comprehensive studies exploring the performance form of the Mengayam Buluh Dance as a whole. Previous studies tend to focus on specific aspects such as choreographic techniques or symbolic meanings in a partial manner, without linking them to the local cultural context and the integration between performance elements such as props, music, costumes, and dancer interactions. Furthermore, no study has yet examined in depth how the Mengayam Buluh Dance at the Natyaripta Studio serves as a medium of cultural expression that reflects the identity of the Margotentrem community and the values of life contained within it. This creates a significant research gap, so that a more holistic study is needed to document and interpret the dance performance in the context of culture and the preservation of local traditions. This study seeks to fill this gap by focusing on the performance form of the Mengayam Buluh Dance which is not only a visual art, but also a cultural heritage rich in meaning and social values.

Research on the performance form of the Mengayam Buluh Dance at the Natyaripta Studio is highly urgent in efforts to preserve and develop local culture. The Mengayam Buluh Dance is an artistic expression that elevates the traditional wisdom of the Margotentrem Village community, particularly in depicting the process of processing bamboo into handicrafts that have aesthetic and philosophical value. With the increasing development of modern culture and the flow of globalization, traditions such as this dance have the potential to experience erosion and lose their original meaning, especially among the younger generation. Therefore, this research is very important to document and examine in depth the performance form, movement elements, properties, music, and costumes that are the identity of the Mengayam Buluh Dance as a means of cultural expression. In addition, this research also aims to provide a broader understanding to the general public and artists about the values of patience, perseverance, and creativity contained in the dance. The results of this study are expected to serve as a reference for the development of creative dance arts and support the preservation of authentic local culture amidst the dynamics of changing times.

RESEARCH METHODS

This research uses a qualitative approach with a case study design to deeply understand the form of the Reed Weaving Dance performance at the Natyaripta Studio. The qualitative approach was chosen because it can reveal in detail the creative process, symbolic meaning, and cultural values contained in the dance. In accordance with the thoughts of Rita Kumala Sari (Sari et al. 2023), research is a systematic process that directs curiosity towards a problem, in this case the phenomenon of the reed weaving dance art culture, thus producing a valid and in-depth understanding (Sari et al. 2023). The case study provides space for researchers to examine the Reed Weaving Dance phenomenon in detail and contextually according to the practice at the Natyaripta Studio.

The qualitative data collected consisted of narratives, descriptions, and interview recordings related to the Mengayam Buluh Dance performance process. Muhammad Ramdhan (2021) emphasized that qualitative data in the form of words, sentences, and images are highly appropriate for studying cultural phenomena such as dance, which emphasizes understanding process and meaning (Ramdhan 2021). In this context, the collected data will comprehensively reflect how the dance movements, costumes, props, and musical accompaniment of the Mengayam Buluh Dance are assembled into a meaningful performance that reflects the traditions of the Margotentrem community.

The main data collection technique was conducted through an in-depth interview with Mrs. Susi Trianasari, which was conducted on May 16, 2025 at SMPN 1 Belitang Madang Raya. Mrs. Susi is the main source who has direct experience and knowledge regarding the Reed Weaving Dance performance at the Natyaripta Studio. The interview aimed to obtain detailed information about the creative process of the dance, the philosophy behind the reed weaving movements, as well as the social and cultural functions of the dance (A. Muri Yusuf 2016). In addition, the researcher also conducted direct observations during the practice and performance of the Reed Weaving Dance at the studio to document the movements, costumes, props such as hats, irik, baskets, and half-finished bamboo, as well as the interactions of the dancers who displayed the reed weaving process. These observations helped strengthen and complement the interview data (Albi Anggito 2018).

In this study, primary data includes interview results and direct observation notes at the Natyaripta Studio, which focuses on the Bamboo Weaving Dance (Handayani n.d.). Meanwhile, secondary data was obtained from video documentation of previous performances, photos of activities, and various publications or articles discussing the dance and bamboo crafts of Margotentrem (Syahrial 2022). This secondary data is very useful for enriching the context and

providing an overview of the development of the Bamboo Weaving Dance over time.

The data analysis process was carried out in stages with a qualitative approach that emphasized systematic data organization and filtering. First, interview data, observations, and documentation related to the form and meaning of the bamboo weaving dance movements were reduced to focus on relevant matters (Albi Anggito 2018) . Next, the sorted data were presented narratively and systematically so that readers could understand how the Bamboo Weaving Dance was performed and what cultural messages were intended to be conveyed (Cendekia et al. 2019) . The final stage was drawing conclusions based on triangulation between Ibu Susi's interview data, direct observation of the performance, and supporting documentation, which aimed to ensure the validity of the findings and provide a comprehensive picture of the Bamboo Weaving Dance performance form at the Natyaripta Studio (Daruhadi and Sopiati 2024) .

RESEARCH RESULTS AND DISCUSSION

Natyaripta Studio Profile

Natyaripta Studio is an arts center located in Karang Binangun 2 Village, Belitang Madang Raya District, East Ogan Komering Ulu Regency, South Sumatra. The studio is located within the grounds of Belitang Madang Raya 1 Junior High School (SMPN 1 BMR), which serves as the center of arts and cultural activities in the region. The studio's primary function is as a place for fostering, training, and developing the arts, particularly regional creative dance. Students of all levels actively practice at this studio, both for extracurricular activities and in preparation for competitions and art performances. In addition to being a place to learn the arts, this studio also serves as a bridge to preserve local cultural values from being pushed aside by the times.



Figure 1. Natyaripta Studio at SMPN 1 BMR

The Natyaripta Studio was founded by Mr. Sri Margono in 2002 with the aim of creating a creative space that supports student arts activities in schools. He is an educator who is deeply committed to the development of arts and culture in the educational environment. The studio began simply but has continued to grow thanks to the support of local artists who also work as art teachers at SMPN 1 Madang Raya. They volunteer to provide training to students in the hope of fostering a love for their own culture. Over time, the studio has become known to the community for its various dance works performed at school, sub-district, and district events. (Interview: Susi Trianasari, May 16, 2025)

Throughout its history, the Natyaripta Studio has undergone several leadership changes, but remains committed to its continued existence. Following Mr. Sri Margono's tenure, the studio was led by Mrs. Amsri, who introduced several basic training methods for children. This was followed by Mr. Haris and Mr. Nanang, who focused on student involvement in various dance festivals and competitions. In 2021, the studio was taken over by Mrs. Susi Trianasari, who brought renewed enthusiasm by revitalizing intensive training and dance production. Each leader has made significant contributions to maintaining the studio's existence and quality over time.

One of the most influential figures in the development of dance at the Natyaripta Studio is Ms. Susi Trianasari. She is not only a dance instructor but also a creator of unique dance works imbued with local cultural significance. One of her most famous works is the "*Mengayam Buluh*" Dance , a dance depicting the process of local people utilizing bamboo as part of their daily lives. This dance is composed with gentle yet firm movements, and embodies the philosophy of mutual cooperation and perseverance. Ms. Susi's works have become the hallmark of the Natyaripta Studio and are frequently performed in competitions and various arts and cultural events. (Interview: Susi Trianasari,

May 16, 2025)

Currently, the Natyaripta Studio continues to actively foster the younger generation so that they do not forget their own regional culture. This studio not only trains dance, but also involves students in the creative process such as creating movements, selecting costumes, and understanding the meaning of each dance. Studio activities include regular weekly practice, performances at school events, regional arts festivals, and intensive training before competitions. In addition, this studio also collaborates with arts communities outside the school to improve the quality of training. With the spirit of preserving and developing arts and culture, the Natyaripta Studio is a source of pride not only for SMPN 1 BMR, but also for the community of Belitang Madang Raya District as a whole.

Bamboo Weaving Dance Form

Form is something we can see, touch, or feel with our five senses (Komalasari et al. 2024) . The "Menyanyam Buluh" dance is a creative dance depicting the process of weaving bamboo into various handicrafts. This dance features agile movements and simple yet elegant costumes. The goal is to widely introduce the unique and beautiful handicrafts made by the people of Margotentrem village and raise awareness of the importance of patience and creativity.

The history of the bamboo weaving dance is deeply rooted in the culture and traditions of the Margotentrem people, where the dance depicts the community's activities in developing the potential of processing bamboo into handicrafts. The bamboo weaving dance carries a profound meaning of patience, perseverance, and creativity in creating something beautiful and useful. This dance also symbolizes the relationship between humans and nature.

The Bamboo Weaving Dance begins with an opening movement depicting the process of searching for and cutting bamboo. The "reaching for bamboo" movement demonstrates the dancers' efforts to find the main material for weaving, namely the bamboo that will be used. Next, the "unweaving" movement shows the dancers beginning the process of processing the bamboo into a weave. This opening section is crucial as it signals the beginning of the entire series of activities in the dance. These movements are executed with great precision, illustrating the seriousness of preparing the raw materials.

In the core of the dance, the "menganyam raut" movement is the main focus, demonstrating how bamboo is woven into beautiful and neat shapes. This movement symbolizes the skill and precision required in the weaving process. Furthermore, there is a "mengikat kuat" movement that demonstrates the dancers' efforts to strengthen the weave to ensure a sturdy and durable result. This core dance demonstrates the crucial stages in creating a weave that is not only functional but also aesthetically pleasing. The movements in the core section are full of rhythm and refinement, showcasing the craftsman's skill.

The closing section of the dance depicts the process of completing the woven work and appreciating the results of that hard work. The "finishing the work" movement shows the dancers completing the weaving with pride and satisfaction. Following this, the "appreciating the results" movement shows how the dancers admire and respect the work that has been created with great patience. This closing section conveys an important message about the value of appreciating the results of hard work and inherited traditions. With gentle and meaningful movements, this final section invites the audience to share in the joy and appreciation for the art of bamboo weaving.

Movement

Movement is the primary way humans express their desires or act as a spontaneous reaction from their bodies. In dance, movement is the most important element. In essence, movement in dance is a form of body movement or dance presented to the audience (Supanto and Paranti 2024) . The Mengayam Buluh Dance is a creative dance work inspired by the Malay community's activities in processing and weaving bamboo as part of their daily culture. This dance not only displays the beauty of movement but also conveys the deep meaning of each process that is gone through in processing bamboo, from cutting to producing woven works. Through distinctive movements, such as zapin, tebas, lenggang, ukel tangan, and menyuang, this dance revives the values of hard work, perseverance, and local wisdom that have been passed down from generation to generation. Traditional musical accompaniment and a strong Malay nuance also strengthen the identity and uniqueness of this dance amidst the changing times. Thus, the Mengayam Buluh Dance is not only an artistic performance, but also a means of preserving culture rich in meaning.

The movements of *Zapin 1* and *Zapin 2* reflect the distinctive characteristics of Malay dance, known for its gentleness and beauty. These movements are typically performed with a graceful ease, demonstrating the gracefulness of Malay women, who are polite and gentle. In Malay culture, a beautiful woman is judged not only by her appearance, but also by her body posture and refined, polite movements. *Zapin 1* and *2* symbolize the beauty and grace that radiate from their gentle, rhythmic movements. Therefore, these movements depict the beginnings of weaving, performed with

precision and a graceful demeanor.

slashing movement depicts the act of cutting reeds or bamboo, the primary material used in weaving. This movement is executed firmly and powerfully because cutting bamboo in real life requires extra strength and steady movements. The firmness of this movement symbolizes strength, steadfastness, and readiness to begin a work process. In dance, the slashing movement signifies that everything worthwhile begins with hard work and great energy. Therefore, this movement demonstrates not only physical activity but also the values of struggle and hard work.

lenggang movement depicts a cheerful and relaxed atmosphere amidst the long and tiring weaving process. As the dancers perform these movements, they appear to be taking a break, joking around, and enjoying each other's company. The *lenggang* movements are light, agile, and slightly playful, conveying the relaxed atmosphere of the youth. This signifies that in work or creation, there are times to pause and enjoy time together. *Lenggang* is not just a filler movement, but also a symbol of the simple joys present amidst traditional activities.

hand-swinging gesture depicts the complex and lengthy process of bamboo weaving. This movement involves twisting or turning the hands, symbolizing the technical complexity and intense concentration required for weaving. In reality, this process can take hours, even days, depending on the complexity and size of the weave. Therefore, the hand-swinging gesture reflects the perseverance, patience, and manual skill required by bamboo craftspeople. Hand-swinging can be performed in a soft version to demonstrate meticulousness, or in a firm version to demonstrate the challenge of completing a piece.

swinging movement describes the process of processing long reeds to produce large works such as tengok or baskets. This movement displays long and rhythmic hand swings, as if slowly but surely arranging the bamboo blades. In real practice, long reeds must be stretched, flexed, and then woven with precision so that the result is sturdy and beautiful. This movement symbolizes care and skill in shaping raw materials into something of value. Therefore, swinging has become a symbol of creativity and precision in creating works of art from nature.

Accompaniment

The musical accompaniment in the Weaving Bamboo Dance plays a crucial role in enhancing the atmosphere and message conveyed through the dance movements. The music in this dance serves not only as accompaniment but also as an integral element in the concept, theme, and dynamics of the dancers' movements. One of the traditional instruments used is *the babano*, a regional percussion instrument that produces a rhythmic and energetic sound. *The babano* determines the basic beat and regulates the tempo of the dance, allowing the dancers to maintain unity and precise harmony of movement. The strong and repetitive sound of *the babano* reflects the activity of weaving, which requires perseverance and a steady rhythm.

To enrich the musical nuance, *keyboards* and *accordions* are also used, providing a modern and harmonious touch to the musical composition. *The keyboard* functions to produce a main melody that flows smoothly, while also providing variations in tone that make the music more expressive and colorful. Meanwhile, *the accordion* is used to add layers of harmony and a soft yet deep sound texture, as if depicting the process of weaving with concentration and patience. These two musical instruments do not eliminate the traditional elements in the dance, but rather strengthen its appeal so that it can be enjoyed by various groups, including the younger generation. The use of *keyboards* and *accordions* in dance accompaniment shows that traditional art can continue to develop and adapt to contemporary elements without losing its identity.

Furthermore, stronger traditional musical elements are highlighted through the use of the *gambus* and *tambourine*, which impart a distinctive local and Islamic cultural flavor. *The gambus*, a plucked instrument, produces a soft, flowing sound that emphasizes the calm, reflective, and solemn atmosphere of the dance. The plucked *gambus* is often used to accompany the more subtle and meaningful movements, depicting the philosophical depth of bamboo weaving as a symbol of perseverance and hard work. Meanwhile, the *tambourine* provides an additional, energetic and uplifting rhythm, while maintaining the overall rhythmic stability. The combination of all these instruments—*the babano*, *keyboard*, *accordion*, *gambus*, and *tambourine*—creates a rich, dynamic musical accompaniment that strongly supports the aesthetic value and meaning of the Bamboo Weaving Dance.

Fashion

Costume is the clothing worn by dancers to help convey the character or role they are playing (Eny Kusumastuti¹, Indriyanto² 2020). In the context of creative dance, particularly the "Menganyam Buluh" dance, costume not only functions as a complement to the appearance but also as a symbol of regional cultural identity. The costumes worn by dancers reflect local values that are maintained and preserved through the fabrics, motifs, and distinctive

accessories used. By choosing the right costume, the audience can more easily understand the cultural background and the message intended to be conveyed in the performance. Therefore, costume plays a major role in preserving cultural richness and strengthening the visual impression of creative dance performances.

The costume design in the Menganyam Buluh Dance maintains regional traditional values, particularly its distinctive Sumatran identity. The dancers' attire is not overly lavish, but still reflects the simplicity and modesty of local culture. Although suitable for everyday wear at home, the attire still reflects the distinctive characteristics of its region of origin. This is demonstrated through the use of distinctive motifs, colors, and accessories that maintain the authenticity of the local culture. Thus, the dancers' performances are not only beautiful to look at but also embody the values of cultural preservation.

This simple approach to costume selection aims to ensure the dancers' performances remain relevant to everyday life. The costumes used do not create a distance between the performance and the audience, as they still feel intimate and close to local culture. Sumatran identity is maintained through small details such as traditional fabrics, headbands, and distinctive jewelry that are harmoniously combined. In addition to supporting the characters portrayed by the dancers, the costumes also serve as a medium to introduce the richness of regional culture to the younger generation. This way, cultural messages can be conveyed without losing the simplicity that is characteristic of the community. The costumes for the Menganyam Buluh Dance can be seen in Figure 2.



Figure 2. Bamboo Weaving Dance Costume

Property

Props are all objects used in a dance performance to help clarify the story or dance movements (Paranti and Putra 2019). In the Bamboo Weaving Dance, props play an important role as visual and meaningful supports for each movement performed. One of the props used is a hat, which reflects the daily life of women or mothers in the village when working outside the home or when weaving. The hat also symbolizes protection from the heat when they work in open spaces. In addition, this prop provides a strong ethnic nuance and strengthens the traditional atmosphere in the performance. The simple shape and design of the hat show the dancers' simplicity and closeness to the daily life of the community.

The next properties are the irik, basket, and winnowing basket, which are traditional tools commonly used in the weaving process and storing the woven products. Irik is usually used to slice or cut the bamboo before weaving, and its use is depicted through precise and careful hand movements. The basket symbolizes the results of the weaver's work, showing that from hard work comes useful results. Winnowing baskets are used as a place to arrange bamboo or woven products, and are usually featured in dances to illustrate the process of sorting or arranging the work. These three properties are not only visual complements, but also serve to strengthen the narrative of the dance so that the audience can more easily understand the process and meaning of the weaving activity.

Another prop that shouldn't be overlooked is the half-woven bamboo, also known as the half-finished process. This prop illustrates that the weaving process isn't instantaneous, but involves stages that require time, diligence, and patience. The half-woven bamboo symbolizes the craftspeople's struggle and perseverance before the final product is achieved. In the dance, this prop is used to indicate the middle of the story, when the dancers are still working on completing the weaving. The presence of this prop adds to the story's power and educational value in the dance, as it illustrates that every work of art requires a process and hard work before it comes to fruition.

Performance Venue

A performance venue is a stage or special area for performing dances, which have different forms and uniqueness according to their presentation methods (Arisyanto, Sundari, and Untari 2023). The Menganyam Buluh dance was first

introduced and performed in an elementary school arts competition, specifically at the National Student Arts Festival and Competition (FLS2N) held at SDN Tepung Sari. This moment became the starting point for the dance's popularity as a creative dance work that was able to attract the attention of many people. Through the performance at FLS2N, this dance had the opportunity to be known more widely, both by participants and the audience present at that time. This event also became an important means to preserve local culture through artistic performances involving the younger generation.

Furthermore, performing at the FLS2N SDN Tepung Sari provided valuable experience for the dancers and artists involved in the Menganyam Buluh dance. This simple yet vibrant performance venue successfully provided a stage for traditional art to shine and flourish. The success of this competition encouraged the further development of this dance so that it could be performed on various other occasions. With a stage like FLS2N, regional culture can be preserved and passed down to the next generation in an engaging and enjoyable way.

CONCLUSION

The Bamboo Weaving Dance is a dance created to showcase the beauty of movement while simultaneously conveying a message of culture and life. This dance depicts the process of weaving bamboo into handicrafts, with fast movements and simple yet attractive clothing. The main purpose of this dance is to introduce regional culture, particularly that of Margotentrem Village. In addition to showcasing the community's handicrafts, this dance also teaches the importance of patience in creating something beautiful and useful. Historically, this dance originates from the Margotentrem community's habit of making crafts from bamboo. This dance is not only for entertainment, but also symbolizes a good relationship between humans and nature. Values such as hard work, creativity, and a love of local culture are clearly depicted in every movement. Therefore, the Bamboo Weaving Dance can be one way to preserve regional culture and teach good values to young people.

Suggestion

To ensure the Mengayam Buluh Dance becomes more widely known, it should be performed frequently in arts events at schools, regionally, or even nationally. Young people also need regular training to fully understand its meaning and movements. Furthermore, the dance should be recorded on video or compiled into a book for learning and to ensure it is not forgotten. Art studios that host this dance should also actively collaborate with schools and cultural agencies. This way, the Mengayam Buluh Dance can survive and not become extinct over time. For future researchers, it is recommended to explore more deeply the form, structure, and development of creative dances from various regions. Research can focus on how traditional and modern elements are combined in creative dances and how this influences public acceptance, especially among the younger generation. Furthermore, it is important to examine the creative process of their creation, including cultural background, inspiration for the movements, costumes, and musical accompaniment. Involving sources such as choreographers, artists, and dancers will help obtain more accurate and meaningful data. With a broader approach, research will make a major contribution to the development of creative dance arts in Indonesia.

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