



CULTURAL TRANSMISSION AND YOUTH PARTICIPATION IN THE "GALUH RAHAYU" COLOSSAL *JAIPONG* DANCE IN CIAMIS, WEST JAVA

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Abstract

This study examines cultural transmission and youth participation in the "Galuh Rahayu" colossal *Jaipong* dance in Ciamis, West Java. It aims to analyze how *Jaipong* knowledge and practices are transmitted through training and performance processes and how young people participate in sustaining local culture. A qualitative case study approach was employed. Data were collected through observations of 12 training sessions and the final performance, semi-structured interviews with 22 participants comprising the main choreographer, assistant choreographers, young dancers, senior mentors, and festival organizers, as well as photographic and video documentation. Data were analyzed thematically through coding, theme development, and refinement. The findings reveal five main mechanisms: choreography simplification, mentoring systems, youth collaboration, cultural meanings embedded in movement and musicality, and collective performance. The findings demonstrate that young people function both as recipients and agents of cultural transmission. The study highlights that *Jaipong* sustainability is shaped through collective practice, youth participation, and cultural adaptation.

Keywords: cultural transmission; youth participation; Jaipong; colossal dance; intangible cultural heritage.

PENDAHULUAN

Intangible cultural heritage faces increasingly complex sustainability issues amid accelerating social change, generational mobility, and transformations in community learning patterns. The existence of a tradition cannot be measured solely by the continuity of its performance form, since the core of cultural heritage lies in the knowledge, skills, values, and ways of making meaning of practice that allow a community to recognize itself through culture (Smith, 2006; Lenzerini, 2011; Smith & Waterton, 2013). In the performing arts, this issue becomes more complex because cultural knowledge is largely embedded in the body and in experience: movement,

rhythm, expression, musicality, disciplined practice, and the social relations among practitioners. For this reason, the sustainability of traditional arts is more accurately understood as an ongoing, continually negotiated process of cultural transmission rather than as the static reproduction of a fixed form (Cavalli-Sforza & Feldman, 1981; Cohen, 2016).

Cultural transmission occurs through social networks that allow knowledge to move across generations and among community members. Cavalli-Sforza and Feldman (1981) explain that cultural transmission can occur vertically through intergenerational relationships and horizontally through interaction within groups. In traditional arts, this mechanism

operates through families, teachers, senior artists, communities, and peers. Research in Indonesia shows that the inheritance of art involves observation, imitation, practice, correction, mentoring, socialization, internalization, and enculturation (Agustina et al., 2021; Elvandari, 2020; Lestari et al., 2021). Transmission is thus a social process that allows cultural knowledge to be learned, practiced, and reproduced in lived experience.

The bodily dimension is central to this issue in the art of dance. Dance knowledge is difficult to reduce to verbal instruction because understanding is formed through the process of watching, imitating, repeating, correcting, feeling rhythm, and building bodily coordination with music and movement structure. Cohen (2016) shows that dance functions as a medium of cultural transmission that allows knowledge to be passed down while also undergoing change as it is practiced by new generations. Kasmahidayat et al. (2025) show that dance learning can become a space for transmitting cultural knowledge and values to young people. The perspective of *embodied cultural learning* is relevant here because cultural knowledge is understood as something experienced through the body and social interaction, rather than merely information transferred from one individual to another (Thomas et al., 1999; Ignatow, 2007; Stolz, 2015).

The next issue lies in the position of young people. The sustainability of intangible cultural heritage (ICH) depends on a community's ability to provide spaces that make culture relevant for the next generation to experience and practice. Young people have the capacity to receive, interpret, adapt, and reproduce cultural practices amid changing social conditions. Cen et al. (2024) show that youth involvement is an essential element in the

transmission of intangible cultural heritage, since participation provides direct experience that shapes a more active relationship with cultural heritage. Cultural regeneration is therefore closely tied to the quality of social relations and the participatory spaces made available to young people.

This context gains particular relevance in Ciamis. Nurholis et al. (2025) show that cultural activities involving young people in Ciamis can strengthen cultural awareness and become a space for negotiating between local values and modernity. Young people are positioned as actors capable of preserving cultural values while responding to social change. This finding is important, yet it leaves open the question of how this process unfolds through concrete artistic practice. Studies of youth participation need to move from the general issue of involvement toward the mechanisms through which cultural knowledge is transmitted, learned, negotiated, and realized through artistic experience (Jenkins, 2009; Jenkins & Ito, 2015; Bentz & O'Brien, 2019).

One strategic context for examining this process is *Jaipongan*. As an important part of the development of Sundanese performing arts, *Jaipongan* emerged through the creativity of Gugum Gumbira Tirasondjaya and developed as a third-generation dance genre in the trajectory of Sundanese dance since the early 1980s (Ramlan, 2013). *Jaipongan* is grounded in an ethical and aesthetic foundation connected to the life of the Sundanese people, while its choreographic structure has flexibility through elements such as *bukaan* (opening), *pencugan*, *nibakeun*, and *mincid*. This flexibility gives *Jaipongan* room to adapt to a variety of social performance contexts.

Adaptation is an important part of *Jaipongan*'s sustainability. Changes in form, choreographic creativity, and presentational innovation show that tradition can maintain its relevance through a process of negotiation with new social conditions. A study on *Jaipongan* Kiwari shows that creativity and innovation play a role in negotiating Sundanese cultural identity amid socio-cultural change (Asyari & Sumiati, 2026). This finding shifts the perspective on preservation: cultural sustainability can occur through transformation that still maintains a connection to cultural knowledge and identity.

Within this framework, the "*Galuh Rahayu*" Colossal *Jaipong* Dance in Ciamis presents an important empirical arena. The involvement of choreographers, mentors or senior dancers, young dancers, and participants with varying levels of dance experience forms an ecosystem of cultural learning through collective practice. Training takes place through the simplification of choreographic material, mentor demonstration and correction, learning among participants, the strengthening of musicality, and the shared experience of performing. This structure shows that the colossal performance functions as a social space in which dance knowledge is transmitted through the body, intergenerational relations, and participatory experience.

This is where the research problem becomes more specific. How is *Jaipongan* knowledge and skill transmitted to young people when dance material must accommodate the diverse abilities of participants and the demands of a colossal performance? How do mentor-participant relations and interactions among participants shape patterns of cultural learning? These questions matter because choreographic simplification may represent a pedagogical

strategy for broadening access to dance knowledge, while peer learning may create a horizontal pathway of transmission beyond the teacher-student relationship. Youth participation should therefore be seen as part of the mechanism of cultural transmission, not merely as an indicator of the number of participants involved in a performance.

A number of studies have examined the inheritance of traditional arts, dance learning, youth involvement, the development of *Jaipongan*, and the transformation of cultural identity (Agustina et al., 2021; Elvandari, 2020; Kasmahidayat et al., 2025; Lestari et al., 2021; Nugraheni et al., 2021; Ramlan, 2013). However, these studies tend to treat cultural transmission, youth participation, formal change, and identity as separate areas of focus, so that the relationships among these processes have not received adequate attention. Studies of *Jaipongan* itself have predominantly examined its history, choreographic structure, aesthetic development, creativity, and cultural representation. Nurholis et al. (2025) affirm the strategic position of young people in strengthening the resilience of Ciamis's local identity, but do not yet unpack how cultural knowledge is passed down through the practice of colossal dance. This gap calls for a more integrative reading of how the body learns, how young people participate, how tradition adapts, and how cultural knowledge is negotiated within a single arena of artistic practice. It is at this point that the "*Galuh Rahayu*" Colossal *Jaipong* Dance becomes important to position as an empirical arena for examining the relationship between cultural transmission, embodied experience, youth participation, and artistic adaptation in the sustainability of contemporary *Jaipongan*.

This study aims to analyze cultural transmission and youth participation in the "*Galuh Rahayu*" Colossal *Jaipong* Dance in

Ciamis, West Java, by examining the mechanisms of knowledge and skill inheritance, the role of mentors and peer learning, the forms of youth participation, and choreographic adaptation in the performance process. Conceptually, this study positions colossal dance as a *cultural learning arena* that brings together intergenerational transmission, body-based learning, collective participation, and cultural negotiation. This perspective offers the understanding that *Jaipongan's* sustainability depends on culture's capacity to be present as a meaningful experience for young people, so that tradition can continue to live through practice, interpretation, and social involvement.

METODE PENELITIAN

Research Approach and Design

This study uses a qualitative approach with a case study design to gain an in-depth understanding of cultural transmission and youth participation in the "*Galuh Rahayu*" Colossal *Jaipong* Dance in Ciamis, West Java. This approach was chosen because the focus of the research lies on the processes, experiences, interactions, and meanings constructed by participants in cultural practice, rather than on measuring frequencies or relationships between variables. Creswell and Poth (2018) position qualitative research as an approach for understanding the meanings individuals or groups construct around social issues, while Yin (2018) affirms the relevance of case studies for examining contemporary phenomena within real-life contexts.

The case is understood as a socio-cultural practice that brings together choreographers, mentors, dancers, and young people through the process of training to performance. The analysis is directed at

the mechanisms of knowledge and skill inheritance, bodily practice, the learning of musicality, mentor-participant relations, peer interaction, and choreographic adaptation. The concepts of *cultural transmission* (Cavalli-Sforza & Feldman, 1981) and *situated learning* (Lave & Wenger, 1991) are used as analytical lenses for reading transmission as a social process and learning as participation in cultural practice.

Site, Informants, and Data Sources

This research was conducted in the context of the "*Galuh Rahayu*" Colossal *Jaipong* Dance event in Ciamis Regency. The site was purposively selected because the event brings together participants with varying levels of dance experience and provides a natural setting for observing the process of cultural transmission.

Informants were selected purposively based on their direct involvement, experience, and knowledge of the training and performance process. The main informants included the choreographer, mentors, and dancers/participants from among the young people. The choreographer provided information on artistic ideas, choreographic composition, and adaptation; mentors on coaching strategies, demonstration, and correction; while the young people provided information on their learning experiences, interactions, meaning-making, and experiences of participation. Secondary data in the form of photographs, videos of training and performance, choreographic materials, and event documents were used as supporting data.

Data Collection Techniques

Data were collected through observation, semi-structured interviews, and documentation. Observation focused on the actions and interactions occurring during

training, particularly movement demonstration, imitation, repetition, correction, the learning of musicality, peer interaction, and material adaptation.

Interviews explored informants' experiences of the process of learning *Jaipongan*, the role of mentors, forms of youth participation, choreographic adaptation, collective experience, and the meanings attributed to *Jaipongan*. Documentation was used to check and enrich the observation and interview data, particularly in relation to movement practice, training patterns, interaction, and presentation. The three techniques were used complementarily to build triangulation and reduce reliance on a single source of information.

Data Analysis and Trustworthiness

Analysis was conducted interactively through data condensation, data display, and conclusion drawing and verification (Miles et al., 2014). Data were condensed based on their relevance to the research focus, then developed into analytical categories: (1) mechanisms of cultural transmission; (2) mentor relations and peer learning; (3) bodily practice and musicality; (4) youth participation; and (5) choreographic adaptation.

Findings are presented thematically to identify the relationships among training practices, social relations, bodily experience, and performance. The interpretation is then read through the concepts of *cultural transmission* and *situated learning/community of practice* (Cavalli-Sforza & Feldman, 1981; Lave & Wenger, 1991). The analysis proceeded iteratively, comparing observation, interview, and documentation data until patterns with adequate empirical support were obtained.

Data trustworthiness was maintained through source and method triangulation by comparing the accounts of the choreographer, mentors, and young people and checking them against the observation and documentation results. Interpretation was situated within the context of observed actions to prevent conclusions from resting solely on informants' claims. This procedure strengthened the credibility of the findings while maintaining traceability between the empirical data, the analytical process, and the research conclusions.

HASIL PENELITIAN DAN PEMBAHASAN

Research Results

1. Choreographic Simplification as a Strategy of Cultural Transmission

Observation of the training process shows that choreographic simplification is one of the main strategies for transmitting the *Jaipong* movement vocabulary to participants with varying levels of experience. In the colossal format, movement material is not given with the same complexity as the *Jaipong* repertoire that requires long-term training, but is instead translated into shorter, repetitive, and easily memorized motifs and phrases. Several basic movement motifs — circular hip movements, arm curves, and the greeting form ('salam') — were developed into sequences that could be memorized and performed simultaneously by a large group.

This simplification did not completely eliminate the character of *Jaipong*. The data show that the material still retained movement markers that allowed participants to recognize *Jaipong*'s identity. The use of clear counts and metaphors close to cultural experience — such as imagery of sowing rice or opening a mountain curtain — helped

participants connect the movements to more familiar cultural imagery. Young participants described the choreographic material as "neat," "easy to remember," and "still Sundanese."

This finding shows that simplification is not merely a technical strategy for managing the number of dancers, but a mechanism of adaptation within cultural transmission. Cultural material is selected and reorganized so that it can be learned by recipients with different abilities. At the same time, mentors were aware of the risk of losing part of *Jaipong*'s character if too many elements of improvisation or specific movements were removed. One strategy used was to differentiate the material for the core group and the ensemble, so that more experienced dancers could still perform a more complex movement vocabulary.

Transmission in *Galuh Rahayu*, then, does not occur through the wholesale reproduction of form, but through the selection, simplification, and reconstruction of dance material appropriate to the context of a colossal performance.



Figure 4. The process of movement adaptation and initial coaching of the *Galuh Rahayu Jaipongan* dance by instructors/trainers to align dancers' bodily technique with the performing arts convention.

2. The Mentoring System and Tiered Transmission

The second finding points to the existence of a tiered learning system. The main choreographer and assistants first consolidated the material with a trusted group of dancers, after which young dancers who had mastered the material helped pass it on to their group or peers. Knowledge thus did not move only in the simple pattern of choreographer → dancer, but developed into a broader transmission network: choreographer → mentor/core dancers → young dancers → peers.

The role of the mentor extended beyond a corrective function in technical mastery. During training, mentors shared stories about village performances, the history and legends of *Galuh*, and the cultural meanings embedded in particular movements. This knowledge shifted training from mere mastery of choreography toward a process of meaning-making, in which participants came to understand the relationship between movement, collective memory, and the cultural context that shapes it.

Interestingly, the young dancers who became group leaders experienced a shift in position. They no longer viewed themselves solely as dancers, but began to understand themselves as parties who also helped pass *Jaipong* on. At the same time, they had to face the challenges of organizing training, accommodating school schedules, and responding to their peers' varying abilities.

This finding shows that cultural transmission in *Galuh Rahayu* is both tiered and horizontal. Knowledge moves from

more experienced practitioners to young people, but once received, that knowledge is redistributed through peer relationships.



Figure 5. Open learning and training sessions of the Jaipongan dance attended by young people as a form of transmitting local cultural values.

3. Collaboration and Youth Agency

Young people in Galuh Rahayu were not merely positioned as recipients of choreographic material. The data show that they were involved in organizing training, solving technical problems, helping their peers, and taking on roles in the process of disseminating knowledge. Some young participants even functioned as peer mentors after mastering the material ahead of others.

This agency shows that youth participation occurs at several levels. At the first level, they participate as learners. At the next level, they become actors who assist the training process, and at a further level they become intermediaries of cultural knowledge for their peers. This position shows that cultural transmission does not run in a linear fashion from the older to the younger generation.

Collaboration emerged in the form of problem-solving during training. Young participants contributed by adjusting movements, helping peers who were struggling, and fostering a more communicative training atmosphere. Their participation thus carried a social dimension in addition to an artistic one. This finding reinforces the position of young people as

agents of cultural reproduction, rather than merely objects of preservation.



Figure 6. The mass participation of hundreds of dancers in the Jaipongan dance performance, reflecting community activeness in preserving culture.

4. Movement, Musicality, and Cultural Meaning-Making

Cultural transmission in Galuh Rahayu takes place through the interconnection of movement, musicality, and meaning. The choreographer and mentors provided direction on body position and movement sequence while explaining the meanings attached to particular movements, body positions, hip accents, spatial patterns, and musical structure. Several movements were linked to resilience, communal labor, fertility, prosperity, and local symbols of Galuh.

Young dancers then offered their own interpretations of this experience. One form of meaning-making that emerged was connecting the synchrony of movement with the idea of togetherness and mutual cooperation (*gotong royong*). This shows that cultural transmission does not stop at the imitation of movement, but involves a process of understanding and interpreting meaning.

Musicality was an important part of this process. Responding to *kendang* accents, pauses, and changes in rhythmic structure helped participants understand the relationship between music and movement.

This knowledge was gained primarily through direct practice, and was therefore embodied: dancers understood the relationship between music and movement by experiencing and enacting it through the body.

There are thus three interrelated layers of knowledge in the transmission process of Galuh Rahayu:

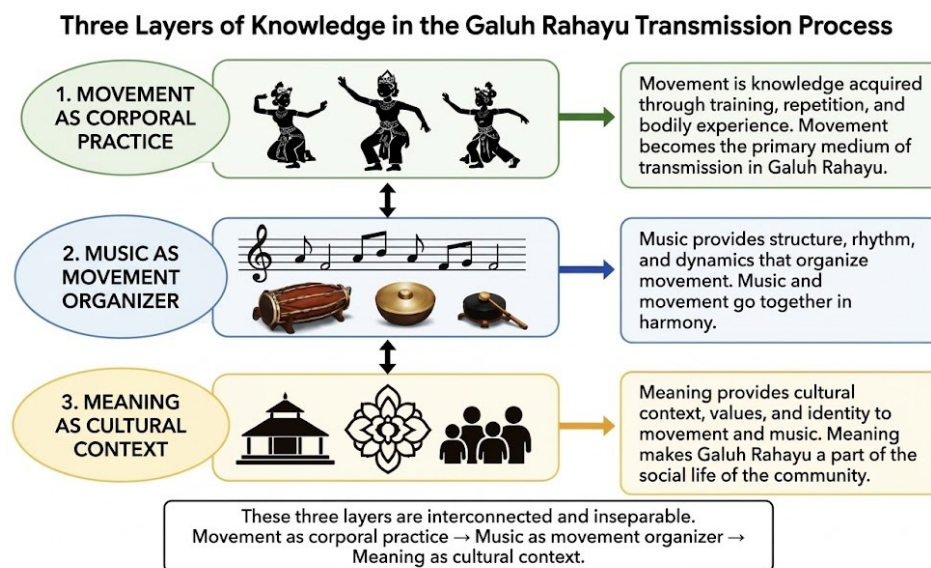


Chart 1. Three Layers of Knowledge in the Transmission Process of Galuh Rahayu

Together, these three layers make the learning of *Jaipong* more than mere memorization of choreography.



Figure 7. The process of internalizing cultural values through artistic performance, bringing the traditional art of Jaipongan closer to the everyday life of the community.

5. Collective Performance as a Space of Cultural Transmission

The final performance is an important stage in the transmission process because the learning experience that had previously taken place within the training space is then transferred to a wider social space. Young dancers performed before family, peers, the community, and organizers. This experience produced a new awareness among some participants regarding their position as representatives of regional culture.

In this context, family and community members did not merely function as spectators. Their presence conferred social legitimacy on the performance and broadened the cultural experience undergone by the dancers. The performance became a meeting space for various social

groups while also strengthening the presence of *Jaipong* in the public space of Ciamis.

However, the data show that the festival performance cannot be understood as a representation of the entire complexity of *Jaipong*. The form presented was the result of a particular process of selection and choreographic construction. The success of transmission, therefore, does not mean that all of *Jaipong*'s cultural knowledge and complexity is automatically passed down. There is a process of selection regarding what is presented, how it is presented, and what knowledge is deemed important to transmit.



Figure 8. The staging and performance of the Jaipongan dance in public space as a form of aesthetic expression and appreciation of regional culture.

These five findings show that cultural transmission in Galuh Rahayu operates as an interconnected social ecosystem. Choreographic simplification makes *Jaipong* knowledge accessible on a large scale; the mentoring system allows knowledge to move across generations and among peers; youth participation expands their position from recipients to cultural agents; the relationship between movement, musicality, and meaning allows cultural knowledge to be experienced in an embodied way; while collective performance provides a space for cultural experience and actualization in the public sphere.

The Galuh Rahayu Colossal *Jaipong* Dance, therefore, does not merely produce a performance involving a large number of dancers, but forms a social space in which cultural knowledge is passed down, practiced, negotiated, and reinterpreted by young people. This finding provides a basis for reading Galuh Rahayu not merely as a choreographic product, but as a mechanism of cultural transmission and reproduction.

Discussion

1. Choreographic Simplification as a Form of Adaptation in Cultural Transmission

The research findings show that choreographic simplification functions as a pedagogical strategy for transmitting *Jaipongan* to participants with varying abilities. Movement material is broken down into shorter, repetitive, and easily memorized motifs and phrases, while retaining the movement characteristics that allow participants to recognize *Jaipongan*'s identity. This pattern indicates that cultural transmission works through a negotiation between the complexity of the knowledge being passed down and the recipients' capacity to learn it. Simplification can therefore be understood as a form of pedagogical adaptation that preserves the accessibility of learning without severing its connection to the aesthetic structure of tradition. This finding affirms that the sustainability of *Jaipongan* depends on a community's ability to shape its cultural heritage so that it can be learned, internalized, and practiced by new generations.

From the perspective of *cultural transmission*, culture can undergo change as it moves from one individual or group to another (Cavalli-Sforza & Feldman, 1981). A change in form, therefore, does not automatically indicate the loss of tradition.

On the contrary, change can be part of the mechanism that allows a cultural practice to continue to be learned and practiced across different social contexts. In the case of Galuh Rahayu, choreographic simplification enabled the *Jaipongan* movement vocabulary to be learned by a large group with differing levels of dance experience.

This finding reinforces the view that *Jaipongan's* sustainability rests on its capacity to adapt to social change. Ramlan (2013) shows that *Jaipongan's* structure is relatively simple and flexible, allowing its choreography to respond to a variety of performance needs. Nugraheni et al. (2021) show that its development has moved from a local context toward popular and global spaces, signaling an expansion of cultural function and audience. Asyari and Sumiati (2026) affirm that creativity and innovation serve as important strategies for responding to the socio-cultural changes of Sundanese society. These findings indicate that changes in *Jaipongan's* form are more accurately read as a mechanism for negotiating sustainability than as a deviation from tradition.

Simplification in Galuh Rahayu thus represents a pedagogical and cultural negotiation in the inheritance of *Jaipongan*. In the pedagogical domain, the complexity of movement is adjusted to participants' capacity so that the learning process can remain participatory; in the cultural domain, the markers of *Jaipongan's* identity are retained to maintain its connection to the roots of tradition. This pattern shows that the sustainability of tradition is shaped through processes of selection, adjustment, and the negotiation of meaning. Tradition can change in its presentational structure as long as that change allows cultural knowledge to continue to be learned, recognized, and experienced by the next generation.

2. The Mentoring System as a Mechanism of Transmission and a Community of Practice

The findings on the mentoring system show that the transmission process in Galuh Rahayu takes place through layered relationships. Knowledge moves from the choreographer to mentors or core dancers, and is then passed on to young dancers and their peers. This pattern shows that transmission does not occur in a linear fashion, but through a social network that allows knowledge to move among various positions within the community of practice.

In *situated learning* theory, Lave and Wenger (1991) explain that learning occurs through a person's involvement in social practice. A person who initially occupies a peripheral position gradually gains ability and experience through participation in community activities. This concept is relevant to the Galuh Rahayu process because participants learned not only through formal instruction, but through observation, imitation, joint practice, correction, and direct involvement in group activities.

The mentoring system shows that *Jaipongan* knowledge was not transmitted solely in the form of movement technique. Mentors conveyed stories, cultural context, performance experience, and the meanings of particular movements. The mentoring process thus became a space for transmitting declarative knowledge and practical knowledge simultaneously.

This finding reinforces Agustina et al. (2021) and Elvandari (2020), who affirm that the inheritance of traditional arts is shaped through education, mentoring, interaction, and repeated practice. Kasmahidayat et al. (2025) show that dance learning becomes a space for transmitting cultural values and knowledge, allowing

young people to directly experience and make meaning of cultural heritage.

The mentoring system in Galuh Rahayu can thus be understood as a social infrastructure for cultural transmission. Its presence allows the knowledge held by more experienced practitioners to be translated into learning experiences for young people, while also opening a space for young participants to pass that knowledge on to their peers.

3. Young People as Agents of Transmission, Not Merely Recipients

One important finding of this study is the emergence of an active role for young people in the transmission process. Young participants were involved in following instructions, helping their peers, leading small groups, solving problems during training, and, in some situations, taking on the role of peer mentors.

This finding is important because it shows that cultural transmission is bidirectional and participatory. From the perspective of cultural transmission, culture can indeed move vertically as well as through peer relationships (Cavalli-Sforza & Feldman, 1981). After receiving knowledge from more experienced practitioners, young people can process it and pass it on again through their own social networks.

This condition is consistent with studies on youth involvement in intangible cultural heritage, which show that cultural sustainability requires the active involvement of young people rather than merely passive inheritance (Cen et al., 2024). In the context of Ciamis, Nurholis et al. (2025) show that cultural activities involving young people can strengthen the resilience of local identity in the face of the dynamics of modernity.

The findings from Galuh Rahayu extend this perspective by showing the

concrete mechanism of this involvement within dance practice. Young people become learners, then become active practitioners, and at a further stage become intermediaries of knowledge. This position demonstrates the presence of *agency* in the process of cultural inheritance.

The success of transmission, then, can be seen in participants' ability to master the choreography while also developing into practitioners capable of teaching, explaining, practicing, and passing that knowledge on to others. It is at this point that youth participation becomes a critical factor in sustaining culture.

4. Movement and Musicality as Knowledge Experienced through the Body

The findings on the relationship between movement, musicality, and meaning show that *Jaipongan* knowledge in Galuh Rahayu was not entirely transmitted through verbal explanation. Participants gained understanding through the direct experience of performing movement, following *kendang* accents, responding to changes in rhythm, managing energy, and repeating movements.

This character shows the importance of the *embodied* dimension in the transmission of the art of dance. Dance knowledge resides simultaneously in the body and in social experience. Participants not only came to know how a movement is performed, but gradually built the capacity to feel the relationship between movement, music, space, expression, and meaning.

This perspective reinforces Cohen's (2016) view of dance as a medium of cultural transmission. In dance, cultural knowledge is not only conveyed as information but is realized through bodily action. Tao et al.'s (2020) research on intangible cultural heritage shows the

importance of the body as a medium of transmission in traditional dance practice.

In Galuh Rahayu, musicality is an inseparable part of this process. Understanding *kendang* accents and

rhythmic structure helped participants organize their movements. *Jaipongan* transmission thus takes place through the relationship:

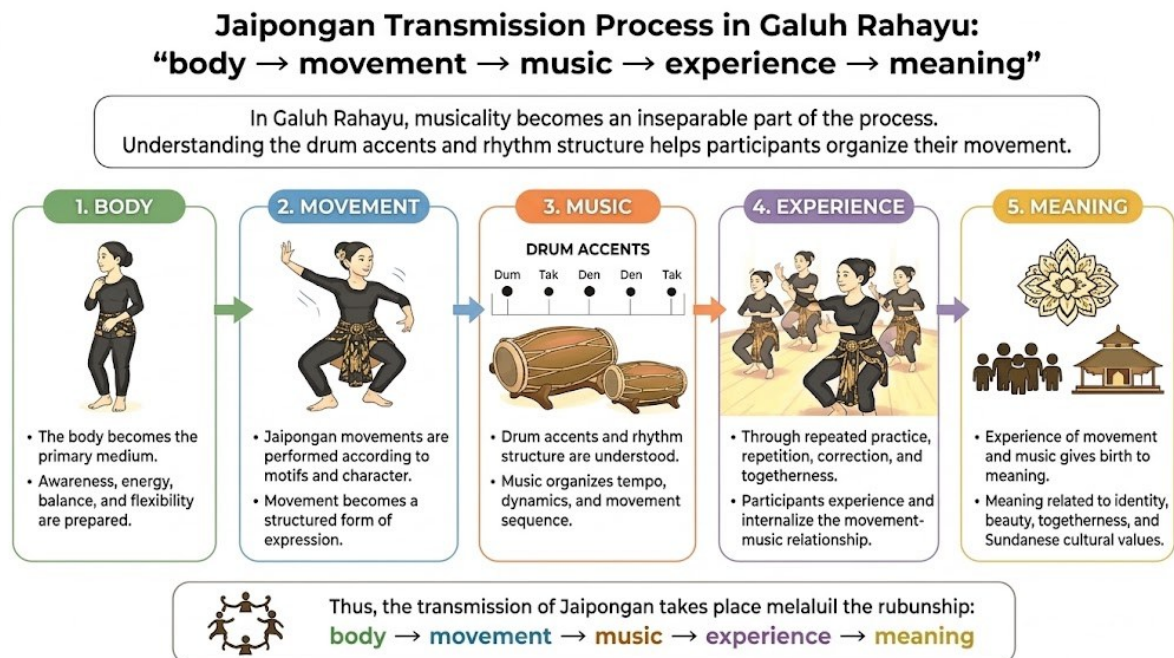


Chart 2. The Process of Jaipong Transmission in Galuh Rahayu

This matters because if learning emphasizes only the memorization of movement sequences, participants may be able to produce the choreographic form without necessarily understanding the musical and expressive character that is part of *Jaipongan* practice.

This finding shows that cultural meaning-making can emerge through collective experience. When participants connected the synchrony of movement with togetherness or *gotong royong*, they were not merely receiving the meaning given by mentors, but had begun to construct their own interpretations. Cultural transmission is thus at once a process of reproducing and reinterpreting meaning.

5. Colossal Performance as a Space of Cultural Reproduction and Negotiation

The final performance is the stage at which the knowledge gained during training is practiced in a wider social space. Participants demonstrated their dancing ability while also experiencing their role as representatives of local culture before family, peers, and the community.

From the perspective of cultural sustainability, heritage practices require social space in order to continue being performed and to gain legitimacy from the community. Community participation and shared experience can strengthen the relationship between cultural practice and community identity (Rosetti et al., 2022). Colossal performance can thus function as a space for cultural actualization while also

broadening the social experience of its participants.

However, the research findings reveal an important limit: the performance does not represent the entirety of *Jaipongan*'s complexity. The work presented had already passed through a process of selection, simplification, and choreographic construction. The *Jaipongan* knowledge that is passed down, therefore, constitutes a particular portion that has been selected and adapted to the needs and purposes of the performance.

At this point, Galuh Rahayu reveals a process of negotiation among authenticity, accessibility, and the demands of colossal performance. If the entire complexity of *Jaipongan* were retained, the material might

be difficult for a large number of participants to learn. Conversely, if all the material were excessively simplified, *Jaipongan*'s character could risk becoming increasingly diluted. Transmission, therefore, takes place through a process of negotiation over which elements must be retained and which can be adjusted.

This is consistent with the development of *Jaipongan*, which shows a process of adaptation and transformation in response to the dynamics of society (Nugraheni et al., 2021; Asyari & Sumiati, 2026). Colossal performance is thus not merely a means of showcasing the results of training, but becomes an arena for both the reproduction and the negotiation of cultural identity.

6. A Model of Cultural Transmission in the Galuh Rahayu Colossal Jaipong

Read as a whole, these five findings show that cultural transmission in Galuh Rahayu occurs through five interrelated mechanisms:

Table 1. Five Mechanisms of the Galuh Rahayu *Jaipong* Dance

Mechanism	Process	Function
Choreographic adaptation	Simplification and selection of movement	Opening access to learning
Mentoring	Demonstration, correction, cultural storytelling	Transferring knowledge
Peer learning	Young participants helping other participants	Extending transmission
Embodied learning	Movement, musicality, repetition	Internalizing knowledge
Collective performance	Cultural practice in public space	Actualizing identity

This model shows that cultural transmission does not occur at a single point, but as a sequence of processes:

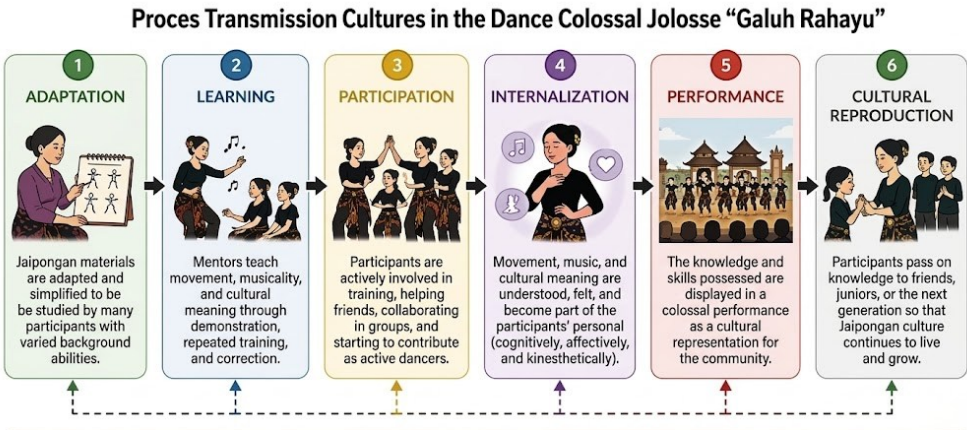


Figure 3. The Sustainability Cycle of the Galuh Rahayu Colossal Jaipong Dance Culture



Figure 9. The staging of the National-Level Galuh Rahayu Jaipong Pasanggiri (competition) as part of Universitas Galuh's anniversary celebration, affirming the continuity of cultural reproduction and the establishment of Jaipongan as a national icon.

This is the most important conceptual contribution of this study.

Galuh Rahayu shows that colossal performance can function as a socio-pedagogical space in which artistic process is interwoven with cultural transmission. Young people learn to dance through bodily experience, musicality, social interaction, disciplined practice, and involvement in performance, so that cultural knowledge acquires meaning through practice. This position places young people as subjects who have the opportunity to pass on, interpret, and reproduce *Jaipongan* knowledge in future social contexts.

This study thus broadens the understanding of *Jaipongan*'s sustainability. Sustainability depends not only on the continued existence of the dance form, but on the existence of social mechanisms that allow this knowledge to continue to be learned, practiced, given meaning, and passed on.

SIMPULAN

This study shows that the Galuh Rahayu Colossal *Jaipong* Dance in Ciamis functions both as a form of artistic performance and as a space of cultural transmission for young people. The transmission process occurs through the simplification and adaptation of choreography, a mentoring system, peer learning, bodily practice and musicality, and the experience of collective performance. This process opens opportunities for *Jaipongan* knowledge to be learned, internalized, and practiced by participants with diverse backgrounds and abilities.

The findings show that choreographic adaptation is one important strategy for broadening access to *Jaipongan* knowledge. Simplifying the material does not automatically erase the dance's identity, since certain elements of movement, musicality, and cultural meaning are still retained. This adaptation, in fact, enables *Jaipongan* knowledge to be transmitted within the context of a colossal performance involving many participants.

The mentoring system shows that cultural transmission occurs in both a tiered and a horizontal manner. Knowledge moves from the choreographer and mentors to young people, and is then passed on through interaction among participants and peer learning. In this process, young people not only serve as recipients of knowledge, but develop into practitioners who help teach, practice, and pass cultural knowledge on to their group.

This study shows that the transmission of *Jaipongan* takes place in an embodied and participatory manner. Participants' understanding of *Jaipongan* grew through the direct experience of performing movement, responding to musicality, repeating practice, interacting with mentors

and peers, and experiencing performance collectively. Cultural sustainability thus depends on the ability to maintain the dance form while also providing a social space that gives young people the opportunity to experience, understand, make meaning of, and pass on this cultural practice.

Conceptually, this study affirms that colossal performance can function as a mechanism of cultural transmission. *Galuh Rahayu* shows the relationship among choreographic adaptation, learning, youth participation, embodied experience, and cultural reproduction. This finding extends the study of *Jaipongan* beyond questions of form and artistic development toward an understanding of the social mechanisms that enable the sustainability of local cultural knowledge and identity.

Research Implications

The research findings carry several implications.

First, theoretical implications. This study extends the application of the concept of *cultural transmission* by showing that transmission in the art of dance occurs through a combination of intergenerational relationships, peer learning, bodily experience, and formal adaptation. Cultural transmission, therefore, needs to be understood as a dynamic process, not merely the transfer of knowledge from an older to a younger generation.

Second, practical implications. The tiered mentoring model found in *Galuh Rahayu* can serve as an alternative for developing regeneration programs in traditional arts. Young participants who have mastered the material can be involved as peer mentors, so that the inheritance process does not depend entirely on senior artists.

Third, implications for arts education and cultural preservation. The learning of *Jaipongan* can be developed by combining

the teaching of movement technique with musicality, cultural context, practical experience, and reflection on the meaning of movement. This approach has the potential to make the learning of traditional arts more meaningful, contextual, and relevant for young people.

Research Limitations

This study has limitations because it focuses on a single case, the *Galuh Rahayu* Colossal *Jaipong* Dance in Ciamis. The findings of this study are therefore not intended to be statistically generalized to all *Jaipongan* practices or other traditional arts.

In addition, this study primarily observed the transmission process within the context of the preparation and colossal performance. Further research could examine the continuity of participants' involvement after the performance has ended, including whether the knowledge gained is subsequently practiced again, taught to others, or develops into new forms of cultural engagement.

Suggestions for Further Research

Future research could develop comparative studies among several *Jaipongan* groups or arts communities in West Java to examine differences in the mechanisms of cultural transmission. Longitudinal research is needed to determine whether involvement in colossal performance produces long-term engagement among young people with traditional arts.

In addition, future research could develop a community- and arts-education-based model of cultural transmission that integrates senior mentors, peer mentors, embodied learning, musicality, digital documentation, and performance spaces.

AI Usage Statement

In the process of preparing this article, the authors used artificial intelligence (AI) technology as a tool to assist in organizing ideas, editing language, and refining the writing structure. All research data, analysis, interpretation, reference verification, and responsibility for the content of the article were carried out and controlled by the authors. AI was not used to generate or manipulate research data.

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