

The Art Ecocsystem of Gamelan Yuganada Community in Taman Kaja Village

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ABSTRACT

Gamelan Yuganada, an art community based in Ubud, Bali, was founded in 2015 by I Wayan Sudirana with the aim of preserving Balinese gamelan while encouraging innovation through cross-disciplinary collaboration. This research aims to explain the activities of this group and map the art ecosystem that supports the preservation and development of their creativity. This study adopts a qualitative netnographic approach, conducting five months of digital participant observation on YouTube and Spotify, in-depth online interviews, and analysis of digital artifacts to uncover Gamelan Yuganada's art ecosystem in the era of globalization. Data Analysis uses the theory of social practice by Pierre Bourdieu. The results of the study showed that Gamelan Yuganada was not only active in traditional performances but also created new compositions that combined traditional and contemporary elements. Various elements such as cultural, social, economic, legal, educational, and technological modalities have mutual implications for each other and form a good art ecosystem. Collaborations with various international artists and the use of digital technology are integral parts of the art ecosystem they build. The conclusion of this study emphasizes the importance of an adaptive and collaborative art ecosystem in maintaining the relevance of Balinese gamelan in the modern era, as well as providing a model for other art communities to develop works in a sustainable manner.

KEYWORDS

Gamelan Yuganada
Art Ecosystem
Music Innovation
Collaboration

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INTRODUCTION

Gamelan Yuganada is an art group rooted in the spirit of the development and renewal of Balinese gamelan music. Founded in 2015 by I Wayan Sudirana (hereinafter written as Sudirana), this group consists of 34 musicians from Ubud and its surroundings who have a strong commitment to preserving the rich local culture while opening up space for innovation. In every activity, both in rehearsals and performances, Gamelan Yuganada puts cooperation and togetherness as the main foundation. They not only play traditional compositions, but also actively create new works that combine traditional values with contemporary musical exploration.

Since its establishment, Gamelan Yuganada has performed on various prestigious stages, both national and international. Their participation in events such as the World Samulnori Competition in South Korea and the George Town Festival in Malaysia is proof that the group is able to bring the essence of Balinese music to the global scene. Collaborations with various artists, including Hands Percussions and multimedia projects such as Cine-Concert Samsara, strengthen their position as a driver of innovation in gamelan music. In addition, their active involvement in traditional ceremonies in Bali demonstrates their dedication to the preservation of local cultural values.

There has been an ideological struggle in the last three decades among young Balinese karawitan artists: on the one hand, young artists want to develop to further "raise" the treasures of music, but on the other hand, especially traditional communities, still need a process of understanding to be able to appreciate renewal (Sugiartha, 2015). The emergence of Gamelan Yuganada is a form of responsiveness of young artists to this dynamic phenomenon. As one of the artistic forums filled by young karawitan artists, they present gamelan not only as part of cultural rituals, but also as a relevant medium of artistic expression in the modern era. This situation is accompanied by turmoil and dynamics of traditional and modern understanding between artists, especially karawitan in Bali (Sudirana, 2019). This statement is also one of the triggers for the formation of the Gamelan Yuganada community (interview with Sudirana, October 13, 2024). The art community in the era of globalization must be able to be a space for all openness to be born new possibilities. This phenomenon is reflected in their albums, such as Taksu, New Works for Gamelan and Gending Penyalonarangan Sudamala, which show a creative approach to creating new compositions that still respect traditional roots. Their ability to blend these two aspects makes Yuganada Gamelan an interesting subject to study further.

There are several studies that have examined various art communities, but the focus of the research is not on the Gamelan Yuganada community. Although Rismandika (Rismandika, 2022) examines the power strategy of the Salukat gamelan, and Pratiwi (Pratiwi, 2019) maps the ecosystem of Marsudi Renaning Manah's studio, neither of them discuss in depth the interaction of symbolic, economic, and social capital in the contemporary gamelan community. Other studies focus on performance practices without exploring the structure of collaborative networks or cultural reproduction mechanisms. Thus, research on how Gamelan Yuganada—as an art community with 34 professional members—develops an art ecosystem that synthesizes cultural capital and digital capital is still completely open. This study fills in this gap by describing their collective innovation process from the perspective of Bourdieu's theory of social practice.

The purpose of this research is to understand how Gamelan Yuganada builds and maintains an art ecosystem that supports creativity and cultural preservation at the same time. This study reviews art activities, especially those related to the productivity of Gamelan Yuganada works and explains the Gamelan Yuganada art ecosystem. These two subjects are essential issues that can later be useful for other art communities to be able to participate in the creativity space at the regional, national and international levels.

This research is important because Gamelan Yuganada not only plays a role as a preservation of tradition, but also as an agent of change in the art world, especially Balinese gamelan-based. In the midst of many art communities, especially in the field of Balinese gamelan, there are still few who are able to show a strong existence in the national and international arena. Gamelan Yuganada's success in penetrating various world stages makes it an important case study in understanding how a good art ecosystem can foster sustainability and recognition of traditional arts. The results of this research are expected to provide insight for other art communities on the importance of building an ecosystem that supports collaboration, innovation, and cultural preservation in a sustainable manner.

METHOD

This research uses a qualitative approach of netnography to deeply understand the art ecosystem built by Gamelan Yuganada in the era of globalization. Robert V. Kozinets in (Muntu et al., 2021) defines netnography as a research method designed to explore cyberspace, where users interact with each other and collectively build their own culture and

social structure. The qualitative approach of netnography was chosen because it is in accordance with the research objectives that want to explore complex social and cultural phenomena, and intersect with the use of several digital-based social media. Data collection included: (1) five months of digital participatory observation (5 September 2024 – 2 January 2025) by monitoring content, comments, and follower interactions on YouTube (12 videos) and Spotify (streaming analytics); (2) in-depth online interviews via Zoom and chat with I Wayan Sudirana (founder), three core musicians, and three technical collaborators—recording their perspectives on capital mobilization strategies and the use of digital platforms; and (3) analysis of digital documents and artifacts, including album liner notes, fan comment transcripts, online promotional materials, and electronic press reviews. To ensure credibility, the researcher applied data triangulation (analytics reports, interviews, and digital observation records), member checking with key informants, and trail audits through reflective journals.

The data collected were analyzed using Pierre Bourdieu's theory of social practice, which highlights the relationship between habitus, capital, and social arena in shaping cultural practices. Bourdieu states that every social action is a structure of the action itself, and the two are interchangeable. In this theory, Bourdieu formulated the formula ($\text{habitus} \times \text{capital}$) + arena = practice (Harker, 1990). The habits of Gamelan Yuganada members formed from the Balinese tradition and cultural background influence the way they work. Capital in the form of gamelan skills and knowledge is used to create innovative works, while social capital is obtained through collaboration networks and participation on various national and international stages. With this approach, this research aims to uncover how adaptive and collaborative art ecosystems can support the preservation of traditions while encouraging innovation in the art of gamelan.

RESULT AND DISCUSSION

Gamelan Yuganada Activities

Gamelan Yuganada under the leadership of composer Sudirana has shown extraordinary dedication in realizing new ideas in the form of gamelan music works. As one of the groups that consistently maintains the tradition of Balinese gamelan music, Gamelan Yuganada is also actively exploring new genres by creating neo-classical and contemporary music that is able to unite traditional elements and musical innovation. Since its establishment in 2015, Gamelan Yuganada has produced various albums that show their musical exploration. These albums not only reflect their creativity, but also their contribution to the development of Balinese gamelan in the modern era. Some important albums that have been released and published by this group include: (1) *Geguntangan* (2019); (2) *New Gamelan Music* (2019); (3) *New Taksu Gamelan Work* (2020); (4) *Pejati*, Presentation by Wayan Sudirana (2021); (5) *Prosesual* (2022); (6) *Gending Penyalannarangan Sudamala* (2024). Through these albums, Gamelan Yuganada not only maintains the preservation of Balinese gamelan, but also develops its music in a broader and more contemporary direction, which is able to attract listeners from various musical backgrounds.

In addition to being productive in making albums, Gamelan Yuganada is also active in various collaborations with various parties and in performance projects involving other artistic elements. These collaborations demonstrate the group's commitment to developing gamelan music in a broader context, connecting tradition with modern expression through cross-disciplinary collaboration. Some important collaborative projects and performances that have been carried out by Gamelan Yuganada include: (1) "Taksu Ubud" with the Titimangsa Foundation (2021): A performance that combines elements of gamelan with the

arts other performances, focusing on exploring the spiritual and artistic aspects contained in gamelan. This performance took place in Ubud, Bali, and showcased a rich collaboration between music and performing arts; (2) "Sudamala: Dari Epilog Clonarang" with Titimangsa Foundation (2022 & 2023): This collaborative project featured a performance that combined gamelan music with the epic story of Calonarang (Astuti, 2022). In this performance, gamelan music was used to strengthen the narrative and depict the emotional intensity of the story, creating an immersive experience for the audience. Gamelan Yuganada has realized various collaborations with many parties, these works include: (1) "Samsara Cine-Concert with Cirenia Film & Garin Workshop (2024 to present): This collaboration involves the creation of gamelan music combined with cinematic elements, resulting in an extraordinary audio-visual experience (Arcana, 2024). Through this project, Gamelan Yuganada plays a role in providing a musical touch to the film, adding depth and meaning through stunning gamelan compositions; and (2) "World Drumming" (Kaleidoscope Drumming Nation): In this performance, Gamelan Yuganada collaborates with various international drum groups, including at the Kaleidoscope Drumming Nation event which took place in Kuala Lumpur, Malaysia, in 2016 and 2024. This performance combines various types of percussion music from all over the world, where Balinese gamelan is an inseparable part in celebrating cultural diversity through rhythm and sound.

The Gamelan Yuganada Ecosystem in the Perspective of Social Art Practice

Gamelan Yuganada is a gamelan community whose habitus—a structured set of internalized dispositions and practices shaped by Balinese tradition and history—has been cultivated and guided under Sudirana's direction. As a composer and art promoter, Sudirana brings a deep vision of the importance of preserving and developing Balinese gamelan music in a contemporary context. The habitus that he instilled in Gamelan Yuganada is to not only maintain traditional elements but also open up space for experimentation and innovation, ensuring that Balinese gamelan art remains relevant and adaptable to changing times. In each of her works, Sudirana encourages her members to continue to explore tradition while creating new possibilities for Balinese gamelan, fostering an adaptive and critical mindset towards traditional arts in a global environment.

The community, whose members are made up of talented Balinese artists, practices a habitus rooted in a deep appreciation for Balinese cultural traditions but is open to the possibilities of cross-cultural collaboration and innovation. This is evident in their practice patterns that reflect a commitment to music education and exploration, as well as the search for new forms. This habitus was formed through the direct influence of Sudirana who consistently instilled the value of seriousness in work and sensitivity to traditional and modern aesthetics.

Gamelan Yuganada is the name of the community chosen by Sudirana as a form of its strong cultural base. The name Yuganada was chosen based on the situation of musical development in the current era. Literally, Yuga means era, period, cycle or generation, and Nada means a regular sound or symbol of fire in the context of the Balinese script. Yuganada is a cycle or period of sound in the present day. Symbolically, Yuganada gives hope to a generation that keeps the fire of qualified creativity. Gamelan yuganada is a cultural identity that is raised as a name as well as a new music ensemble which is a forum to discover various new musical potentials based on traditional knowledge in the current era.



Figure 1. Logo and Members of Gamelan Yuganada

Artists (composers and musicians) or art actors in a community become the epicenter in terms of exploring ideas, concepts and creating works in response to a phenomenon (Ardiarta, 2024). As a composer and ethnomusicologist, Sudirana has built a strong cultural modality through her education and experience. He studied art at the Indonesian Institute of the Arts Denpasar for the S1 level and continued his master's and Ph.D. studies at the University of British Columbia (UBC), Canada. This education enriched his perspective and added to his cultural capital, so that he was able to combine aspects of tradition with an in-depth analytical and academic approach. With a deep understanding of Balinese music and ethnomusicology, Sudirana brings innovation and courage to integrate new elements into the gamelan works presented by Yuganada.

In addition to Sudirana, the members of Gamelan Yuganada also consist of 34 professionals who have practical and academic education backgrounds in the field of art from ISI Denpasar. This community not only makes gamelan a practical art but also bases it on a strong understanding of theory and techniques, so that their cultural capital is increasingly rich. With a solid educational background, each member is able to contribute their unique skills to enrich the works and innovations produced by Gamelan Yuganada.

Formation of Social Relations and Functions Work: Social Modalities

Gamelan Yuganada actively builds social modalities by establishing extensive relationships both at the regional, national, and international levels. A person's activeness in building relationships will build a quality interpersonal network and self-competence (Wulandari et al., 2018). At the local level, Gamelan Yuganada is working with the Puri Kauhan Ubud Foundation, strengthening their relationships with community leaders and local communities who share a similar vision of cultural preservation. At the national level, they have established a relationship with the Titimangsa Foundation which allows collaboration on various art projects in Indonesia, strengthening Gamelan Yuganada's position in the art network in the country.

At the international level, Gamelan Yuganada has built relationships with gamelan communities abroad, such as Gamelan Sekarjaya in America and the Hands Percussion community. This collaboration with the international community provides global exposure

for Yuganada, enriches its members' experience in cross-cultural performances and opens up opportunities to introduce Balinese gamelan to a global audience.

Apart from being a form of relationship formation, some of Yuganada's Gamelan works also have a significant social function in society. The works on the Sudamala album are often used in Calonarang's performances, which combine classic gendings with new works. The use of these works indirectly reflects how art can play a role in the social context of the community, especially in the cultural and traditional activities that take place in Ubud. Gamelan Yuganada's works contribute to the continuity of traditional performances, while enriching the aesthetic experience of the local community. Thus, the social function of these works is not only limited to entertainment, but also as a means to strengthen social ties, maintain cultural identity, and introduce the younger generation to the ever-growing artistic heritage.



Figure 2. Gamelan Yuganada Relationship

Ticketing and Sponsorship System: Economic Modalities

In managing economic modalities, Gamelan Yuganada has a transparent and accountable financial system managed by a community treasurer. All forms of funding and cash flows are conducted in a clear system, including reports that are open to all members to maintain their trust and involvement in community development. Through neat financial management, Gamelan Yuganada is able to support the continuity of operations and various art programs that they run.

The economic system is a social system that is seen as an effort to achieve prosperity (Good financial level) (Bhudianto, 2012). The statement is relevant to what Gamelan Yuganada has done. The community gets funding through sponsorship schemes and ticket sales. Sponsorship is a communication tool where the Company provides assistance, one of which is in the form of funding for an activity and vice versa, the Company will benefit in the form of awernes and image from its consumers (Salma, 2017). Sponsors who often support the Gamelan Yuganada project include Wonderful Indonesia, Arma Museum, Grab, Oppo, and Mandiri. With the support of these sponsors, the community can run activities more stably, and this funding is also part of a strategy to expand the network and attract more art fans to get to know their work.



Figure 3. Various posters, sponsors and tickets for the performance of Gamelan Yuganada

Legality and Reputation: Symbolic Modalities

Gamelan Yuganada has been officially registered with the Ministry of Law and Human Rights on March 18, 2024, which marks the recognition of its legality as a legal art entity in Indonesia. A community permit is an important document by an authorized agency that states the legitimacy or authority of a person or institution to carry out certain activities (Anggraeni, 2022). This registration process is important as a formal step that ensures that the group has a clear legal standing, as well as provides protection for its intellectual and administrative property rights. With this legality status, Gamelan Yuganada is further strengthened as an art community that can operate in a more structured manner and access various opportunities related to funding, collaboration, and participation in art activities at the national and international levels. The registration of Gamelan Yuganada also reflects their commitment to maintaining the sustainability and development of Bali's traditional art ecosystem in a broader context.

NAMA	NO KTP/PASSPORT	ORGAN YAYASAN	JABATAN
DR. I WAYAN SUDIRANA, S.SN., M.A.		PEMBINA	KETUA
I WAYAN DIANA PUTRA		PENGURUS	KETUA
I MADE REINDRA DWIPAYANA		PENGURUS	SEKRETARIS
I WAYAN EKA SUTAWAN		PENGURUS	BENDAHARA
COKORDA GDE BAYU PUTRA		PENGAWAS	KETUA

Ditetapkan di Jakarta, Tanggal 18 Maret 2024.

a.n. MENTERI HUKUM DAN HAK ASASI MANUSIA
 REPUBLIK INDONESIA
 DIREKTUR JENDERAL ADMINISTRASI HUKUM UMUM,

DICETAK PADA TANGGAL 18 Maret 2024
 DAFTAR YAYASAN NOMOR Tahun 2024 TANGGAL 18 Maret 2024

Figure 4. Gamelan Yuganada is registered with the Ministry of Law and Human Rights

Gamelan Yuganada and Sudirana have received various symbolic awards that add value and influence to this community in the art world. One of the notable awards is the certificate of appreciation from the George Town Festival in Penang, Malaysia, which shows

international recognition for the quality of their performances. In addition, Sudirana is also often invited to be a speaker in various workshops on traditional and contemporary gamelan, both at home and abroad.

In addition to the above awards, Sudirana (gamelan Yuganada) and Kasimyn won the image trophy in the category of best film music arranger. The award was given at the 2024 Indonesian Film Festival. The award was obtained based on his work in the film *Samsara*, and at the same time is a reflection of the good reputation that has been achieved. This symbolic modality spurred the creativity of Gamelan Yuganada to continue to create relevant and influential works, enriching the treasures of traditional and modern musical arts in Bali. This symbolic recognition not only increases their credibility but also encourages the spirit of community members to continue to work and present art that has both aesthetic and intellectual appeal.



Figure 5. Sudirana's awards and posters as resource persons in a seminar

Work as Educational Representation

Gamelan Yuganada not only focuses on the preservation and development of Balinese gamelan music, but also has a significant contribution to the world of education. One form of their involvement is through the organization of art seminars. The founder of Gamelan Yuganada, Sudirana, is active in various art seminars as a speaker, both at the national and international levels. As an experienced art practitioner, Sudirana shares her knowledge and experience about Balinese gamelan, traditional arts, and the importance of innovation in maintaining cultural continuity. These seminars not only target the art community, but also involve the general public and educational institutions, thereby broadening the horizons of Balinese art and arousing interest in better appreciating and preserving the tradition.

In addition, Gamelan Yuganada has an important role in multicultural education. This group actively works with various parties who have diverse cultural and musical backgrounds, which then influences the works they create. One clear example of this collaboration is their work with the Malaysian Hands Percussion community. This collaboration not only enriched the Gamelan Yuganada repertoire, but also expanded the understanding and appreciation of various different musical cultures. The work resulting from this collaboration shows how art can be a medium to build bridges between cultures, which in turn has a positive impact on the development of traditional Balinese music in a more global context. The statement is relevant to what was conveyed in (Chan, 2019) that interculturalism provides space for artists to talk or communicate about race and diversity in different ways.



Figure 6. Yuganada's Gamelan Collaboration Work with Multicultural Nuances

Gamelan Yuganada also integrates moral values in their works, one of which is through an instrumental work entitled "Tiang Nak Belog". If examined more deeply, the choice of the word used as a title is a symbol that is full of meaning. In line with this statement, symbols in the study of culture often appear not only as signs, but also play a role in explaining social cultural phenomena (Punto Hendro et al., 2020). This piece not only highlights the beauty of gamelan music, but also conveys a profound moral message, especially about humility and a passion for continuous exploration. Through this work, Gamelan Yuganada teaches his listeners about the importance of humility in the process of learning and creating art, as well as the encouragement to always be open to innovation and new discoveries. As such, Gamelan Yuganada not only serves as a preservation of tradition, but also as an agent of change that spreads moral and educational values in every work they produce.

Utilization of Technology: Economic and Cultural Modalities

Gamelan Yuganada has leveraged modern technology to support the sustainability and development of Balinese gamelan art in the digital era. One form of technology utilization is the use of digital platforms such as YouTube, Spotify, and Instagram as a medium for promotion, distribution of works, and publication of various group activities (Novianto et al., 2022). Through YouTube, Gamelan Yuganada can share performance recordings, seminar documentation, and creative videos that introduce the new potentials of Balinese gamelan music to a global audience. On Spotify, the group publishes their albums, making it easy for listeners to access their work directly, making it easier to spread gamelan music around the world. Instagram is used to share important moments in the group's journey, including rehearsals, collaborations with other artists, and performances at various festivals. The use of these platforms has helped Gamelan Yuganada expand its audience reach, increase their visibility in the international arena, and strengthen its presence in the world of digital art.

In addition, Gamelan Yuganada also utilizes technology in the process of creating musical works. One of the software used is Logic Pro, a digital music production program that allows the creation of musical works with various virtual instruments and complex sound elements. Sudirana, as the main composer, used Logic Pro to develop and compose a variety of compositions that combine traditional gamelan elements with a touch of modern innovation. With this software, Sudirana can record, edit, and modify gamelan sounds more

flexibly, creating works that not only retain traditional nuances but also reflect more experimental musical experiments. The use of this technology opens up opportunities for Gamelan Yuganada to continue to innovate in creating new works that are relevant to the development of the times without losing the roots of the tradition that they hold firmly.

The arena traversed by Gamelan Yuganada is a performing arts ecosystem that encompasses tradition and contemporary at the local, national, and international levels. This arena allows them to not only maintain Balinese cultural roots but also explore cross-cultural collaboration and artistic innovation. In this dynamic arena, Gamelan Yuganada is able to adapt to various changes and demands of modern art, thus making them an integral part of the development of Balinese gamelan art in the global arena.

CONCLUSIONS

Gamelan Yuganada has demonstrated a dynamic balance between the preservation of Balinese gamelan tradition and the drive for artistic innovation. Through their prolific album productions—from neo-classical works like *Geguntangan* to experimental projects like *Gending Penyalannarangan Sudamala*—and through high-profile collaborations (e.g., *Samsara Cine-Concert* and *World Drumming*), the community continually expands its symbolic capital and cultural reach. These activities reveal how the group’s habitus, instilled by Sudirana’s dual focus on tradition and experimentation, channels cultural and social modalities into creative practice. Likewise, their transparent economic modalities (ticketing, sponsorship) and formal legal recognition have secured both material resources and institutional legitimacy, enabling sustained operations and broader audience engagement.

Viewed through Bourdieu’s lens of social practice, the Gamelan Yuganada ecosystem exemplifies how (habitus × capital) + arena produces resilient artistic fields. Digital netnography shows that online platforms (YouTube, Spotify, Instagram) serve not only as distribution channels but also as arenas where social and symbolic capital are negotiated and amplified. At the same time, the community’s educational outreach and moral-symbolic works—such as “Tiang Nak Belog”—reinforce its role as both cultural conservator and agent of social change. Ultimately, Gamelan Yuganada’s integrated use of tradition, technology, and strategic networking underlines a sustainable model for cultural innovation in the twenty-first century.

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