Proceedings Bali Bhuwana Waskita: Global Art and Creativity Conference
2026, Volume 6, page 100-106, ISSN 3026-233X (online)
DOI: https://doi.org/10.31091/bbwp.v6i1.691

Cultural Resilience through Hindu Religious Arts Education: a Study of Gambuh in Pacung Village, Buleleng

I Kadek Abdhi Yasa[a*], Ni Komang Ayu Sri Lestari[a], Kadek Leony Herawati[a]

[a]Institut Agama Hindu Negeri Mpu Kuturan, Indonesia

ABSTRACT
This study examines cultural resilience through Hindu religious arts education, focusing on strategies for knowledge transmission and the conservation of the *Gambuh* art form in Pacung Village, Buleleng. The research employs an interpretive qualitative approach, utilizing data collection techniques such as observation, interviews, and the mapping of practitioners, production practices, challenges, and preservation recommendations. The research results show that *Gambuh* survives because the ritual obligations at Ulun Suwi Temple become a deepening social, while practice, observation, and participation become vehicles for the transmission of embodied artistic and religious knowledge. Pacung also maintains *Gong Suling* as a musical identity, despite the shortening of the *suling* (flute) for practical reasons. However, transmission remains vulnerable due to the concentration of rehearsals leading up to the piodalan (temple anniversary) ceremony, the fact that some musicians master only specific sections, and the lack of systematic documentation of local knowledge. This study formulates a cycle of cultural resilience comprising the deepening of rituals, contextual learning, knowledge codification, and adaptive circulation.

KEYWORDS
Cultural Resilience, Hindu Religious Arts Education, *Gambuh*, Knowledge Transmission, Conservation

Introduction

Gambuh is a form of classical Balinese dance drama that integrates movement, song, dialogue, music, makeup, costumes, and ritual elements into a unified performance. The Cultural Ecosystem Analysis Report on Intangible Cultural Heritage in Buleleng Regency identifies *Gambuh* as a living tradition in five villages: Anturan, Bungkulan, Bila Tua, Depeha, and Pacung. In Buleleng, the continuity of *Gambuh* depends not only on its artistic form but also on its connection to customary and religious obligations. [1]

***Corresponding Author**
ikadekabdhiyasa@gmail.com

OPEN ACCESS

©2026 The Author(s). Published by Pusat Penerbitan LPPM Institut Seni Indonesia Bali. This is an open-access article under the CC-BY-NC-SA license.

Within the framework of Hindu religious arts education, this relationship is crucial because the transmission of the tradition does not occur solely through formal classes. Instead, it takes place through direct involvement in rituals, rehearsals, observation, imitation, correction, and community participation. UNESCO recognizes transmission through formal and non-formal education as a vital component of safeguarding living heritage, emphasizing that education should be grounded in community practices and knowledge. [3] This perspective aligns with the concept of situated learning, which views learning as a social process within a community of practice. [5]

Recent studies on *Gambuh* indicate that its educational dimension is beginning to receive attention. Research on *Gambuh* in Anturan Village, for instance, examines the Hindu religious educational values embedded in *piodalan* (temple anniversary) performances. [2] However, the focus of that study differs from the research question addressed here: namely, how Hindu religious arts education functions as an infrastructure for knowledge transmission and how this process fosters cultural resilience in Pacung Village. Thus, this research shifts the focus from merely identifying values to understanding the mechanisms of transmission and the sustainability of the practice.

Pacung Village occupies a strategic position. Ecosystem data reveals that Pacung maintains *Gong Suling* as a musical identity, although the flutes have been shortened to make them easier to play. The dance troupe is affiliated with the Ulun Suwi Temple, and training primarily takes place in the lead-up to the piodalan (temple anniversary) ceremony. At the same time, the musicians do not always master the entire repertoire, resulting in a fragmented distribution of skills. Local knowledge continues to rely heavily on memory and oral transmission. [1] This situation indicates that while the tradition possesses strong ritual anchors, it lacks sufficiently stable year round mechanisms for learning and documentation.

Addressing these issues, this study aims to analyze the strategies for knowledge transmission and the conservation of *Gambuh* in Pacung Village, as well as to formulate a resilience pattern that integrates ritual, pedagogical, documentary, and adaptive dimensions. The study's novelty lies in its formulation of a cultural resilience cycle that positions Hindu religious arts education as the link between ritual depth, contextual learning, knowledge codification, and adaptive circulation. This model does not view digitalization as an end in itself, but rather as a tool that must remain under community control to ensure the continued vitality of *Gambuh* practices. This concept aligns with recent studies warning that digital safeguarding loses its significance if technology is not accompanied by community participation [4].

Methods

This study employs an interpretive qualitative approach, focusing on Pacung Village as the primary site. Field data were gathered through observations of performance and rehearsal contexts, interviews with performers and organizers, and the mapping of ecosystem elements including dancers, musicians, ritual organizers, production processes, generational renewal issues, and preservation needs. Key informants regarding the ecosystem included I Ketut Wiryana (Head of the Pacung Village *Gambuh* group), Ketut Kariasa (*Gambuh* musical coordinator), and Jro Wayan Sumada (Jro Kabayan of the Pacung Customary Village). [1]

Interpretive analysis was conducted by categorizing data into four domains: ritual foundations, learning practices, knowledge continuity, and forms of adaptation. Field findings were then interpreted through the concepts of situated learning and tacit knowledge to explain how knowledge that is difficult to codify in writing is transmitted through direct participation [5], [6].

Result

1) Ritual serves as a social and pedagogical foundation. The *Gambuh* tradition in Pacung endures due to its connection with the Ulun Suwi Temple. According to the village's *Gambuh* leader, the temple's custodians (*pengempon*) play a direct role in organizing rituals and performance schedules in accordance with ceremonial obligations. Contextual data also indicates that *atur piuning* (a ritual offering to announce an event to the spirits) and communal prayers take place prior to performances. [1] In this context, ritual is not merely a backdrop for the performance; rather, it structures the event by determining who attends, when rehearsals begin, and the purpose for which skills are acquired. This ritual bond provides a social rationale for performers to remain engaged, ensuring that artistic learning does not exist as an activity isolated from religious life.

2) Learning occurs through practice, observation, and participation. Research data shows that *Gambuh* training is not solely a matter of transferring verbal instructions. Dancers and musicians learn by following examples, sensing the relationship between movement and musical accompaniment, observing the responses of more experienced performers, and subsequently replicating these actions in performance settings. Consequently, the artistic knowledge acquired is embodied and, to some extent, tacit: qualities such as tempo, the feel of movement, methods of responding to the music (*tabuh*), and the ethics of ritual participation are more effectively transmitted through action than through written descriptions. These findings align with the principle of situated learning—a progression from peripheral participation toward increasingly full participation within a community of practice. [5] From Polanyi's perspective, this process also demonstrates that practitioners know more than they can explicitly articulate in words [6].

3) Musical resilience emerges through adaptation that preserves identity. Pacung retains the *Gong Suling* as its primary musical characteristic, even though the length of the suling (flute) has been shortened for practical reasons. At the same time, the Pacung drumming structure reportedly remains closer to the classical *Gambuh* style because the *Gong Suling* continues to serve as the core instrument. [1] These findings demonstrate that resilience is not synonymous with the static preservation of every material form. Adaptation is acceptable when it sustains the practice without severing the artistic identity that defines the community. In this sense, the change in instrument size can be interpreted as a functional adaptation, whereas the decision to retain the *Gong Suling* represents a form of identity continuity.

4) A point of vulnerability lies in the continuity of learning and the codification of knowledge. The primary weakness is not so much the loss of ritual function, but rather how knowledge is maintained between successive *piodalan* (temple anniversary) ceremonies. Data reveal rehearsal patterns concentrated just prior to the *piodalan*, musicians who have mastered only

specific parts, and a scarcity of local written resources. [1] Consequently, the tradition may manifest when ritual needs arise, yet it does not necessarily foster a progressive learning pathway that ensures complete mastery of the repertoire. Regarding knowledge, the greatest risk is the reliance on individual memory and the loss of technical nuances once the primary knowledge bearers are no longer active.

Table 1. Mapping of Gambuh Cultural Resilience Mechanisms in Pacung Village

Dimensions	Field evidence	Educational mechanism	Vulnerable point
Ritual	Performances associated with the obligations of Pura Ulun Suwi; *atur piuning* (ritual notification/announcement) and prayers.	Rituals serve as a learning context and a social reason for participation.	Learning tends to be active as the *piodalan* approaches.
Learning	Practice, observation, direct participation	Knowledge of movement, feeling, tempo, ethics, and coordination is transmitted in an embodied manner.	It has not yet been sustained throughout the year.
Codification	Some drummers have mastered specific parts; local literacy is limited.	Knowledge needs to be sorted, recorded, and assigned metadata by the community.	Reliance on memory and specific figures
Adaptation	The *Suling Gong* is preserved; flute shortened for practicality	Adaptation preserves identity while adjusting to needs.	Adaptation without documentation has the potential to blur the boundaries of the standard.

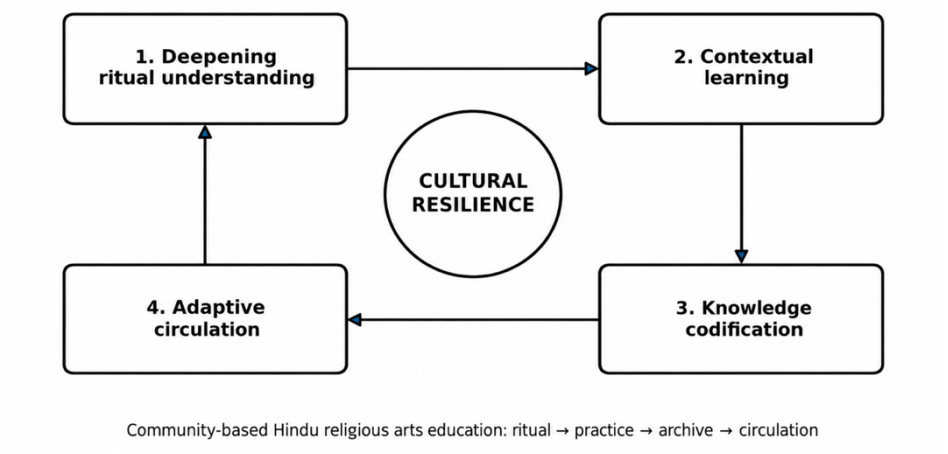


Figure 1. Cultural Resilience Cycle Based on Hindu Religious Arts Education, Formulated from Findings in Pacung Village

Discussion

Research findings indicate that the cultural resilience of Gambuh in Pacung is best understood as the community's ability to maintain the tradition's function, meaning, and practice while making limited adjustments to contemporary conditions. This pattern differs from conservation approaches that merely aim to freeze forms in place. In Pacung, ritual obligations provide institutional continuity; participatory learning ensures the continuity of skills; and the adaptation of tools maintains operational continuity. Together, these three elements form an ecosystem. This perspective shifts the focus of arts education studies from individual learning outcomes to the community's capacity to sustain the transmission of knowledge.

The study's conceptual novelty lies in linking four processes that are typically treated separately: deepening ritual engagement, contextual learning, knowledge codification, and adaptive circulation. The first process explains why the community continues to gather; the second explains how knowledge is transmitted; the third transforms fragile knowledge into a referenceable archive; and the fourth ensures that this archive is reintegrated into practice. This framework aligns with contemporary approaches to safeguarding, which emphasize community participation and caution against digitalization that might reduce heritage to a mere static object. [4] UNESCO also emphasizes that education can create new spaces for the transmission of living heritage, provided that such efforts are grounded in the community's own ways of understanding, practicing, and passing on its traditions. [3]

In the context of Pacung, the implication is that Hindu religious arts education needs to be designed as a continuous learning cycle rather than a seasonal activity. While rehearsals leading up to the *piodalan* (temple anniversary) remain the ritual's core, they should be supplemented by periodic micro-rehearsals, intergenerational mentoring, the rotation of musical roles (*tabuh*), and documentation of the process. Documentation materials need not rely on high-end technology; the most urgent need is to record movement vocabularies, musical patterns, narrative sequences, local terminology, ritual contexts, and explanations provided by knowledge bearers. This approach aligns with the Buleleng *Gambuh* preservation agenda outlined in the 2025 ecosystem report, which proposes video archives of rehearsals, the standardization of styles, a digital library, and strengthened training for the younger generation. [1]

These findings also hold practical relevance for cultural governance in Buleleng. Since 2026, the Buleleng Regency Government has promoted the reconstruction and development of *Gambuh* through dialogue among government officials, academics, and artists, emphasizing that reconstruction is not intended to erase the art form's original values. [8] Based on this study, that principle can be translated into concrete terms: any innovation must be tested against three questions—does it strengthen the community's learning capacity? Does it preserve ritual-artistic identity? And does it generate knowledge that can be passed on? Thus, conservation extends beyond mere performance to building transmission capacity.

Unlike research on *Gambuh* education in Anturan which focuses on the religious educational values inherent in performances—this study offers a distinct contribution by centering its analysis on the processes of transmission and conservation in the village of Pacung. [2] This

contribution is significant because the issue of *Gambuh*'s sustainability concerns not only the values embedded in the performance but also who holds the knowledge, how that knowledge is acquired, when learning takes place, and how knowledge remains accessible when key performers change. Consequently, cultural resilience must be understood as a regenerative capacity rather than merely the existence of a performance during a ritual.

Conclusion

This research demonstrates that the cultural resilience of *Gambuh* in Pacung Village rests on the close relationship between ritual obligations at Pura Ulun Suwi and participatory learning practices. Rituals provide social context and meaning, while practice, observation, and participation drive the transmission of embodied artistic and religious knowledge. Musical identity is preserved through the *Gong Suling* ensemble, even though the *suling* (flute) has been modified for greater practicality. At the same time, sustainability remains vulnerable because practice sessions are concentrated only in the period leading up to the *piodalan* (temple anniversary), mastery of the *tabuh* (musical repertoire) is uneven, and local knowledge lacks systematic documentation. [1]

This study outlines a cycle of cultural resilience comprising the strengthening of ritual foundations, contextual learning, knowledge codification, and adaptive circulation. This cycle positions Hindu religious arts education as a social infrastructure ensuring that knowledge is not merely performed but continuously studied, recorded, reused, and transmitted. For Pacung, the most relevant conservation approach involves establishing learning continuity between *piodalan* events, strengthening intergenerational mentoring, and developing community-controlled documentation that is actively reused in the learning process. This model serves as a foundation for further research and the design of more measurable preservation programs.

References

[1] K. A. Rismandika and K. A. Artama, "Analisis Ekosistem Kebudayaan Warisan Budaya Takbenda di Kabupaten Buleleng (Studi Kasus Tari Bebali 'Gambuh Buleleng')," Balai Pelestarian Kebudayaan Wilayah XV, 2025.

[2] M. U. A. Putra, K. B. Sastrawan, and N. W. Murniti, "Analisis Nilai Pendidikan Agama Hindu Dalam Pementasan Tari Gambuh Pada Upacara Pujawali Desa Anturan," Purwadita: Jurnal Agama dan Budaya, vol. 9, no. 1, pp. 20-30, 2026, doi: 10.55115/purwadita.v9i1.1416.

[3] UNESCO, "About living heritage and education," UNESCO Intangible Cultural Heritage, accessed Sep. 17, 2026.

[4] Y.-C. Tan, L.-H. Yang, and B. Wang, "Community-engaged digital safeguarding of intangible cultural heritage: a review of methods and challenges," npj Heritage Science, vol. 14, art. 184, 2026, doi: 10.1038/s40494-026-02458-y.

[5] J. Lave and E. Wenger, Situated Learning: Legitimate Peripheral Participation. Cambridge, U.K.: Cambridge University Press, 1991, doi: 10.1017/CBO9780511815355.

[6] M. Polanyi, The Tacit Dimension. Chicago, IL, USA: University of Chicago Press, 1966.

[7] H.-C. Kim and K. Fujita, "Intangible Cultural Heritage Course Design in the Digital Age and Its Effects of Interdisciplinary Workshop," Education Sciences, vol. 14, no. 3, art. 325, 2024, doi: 10.3390/educsci14030325.

[8] Dinas Kebudayaan dan Pariwisata Kabupaten Buleleng, "Pemkab Buleleng dorong pelestarian Tari Gambuh melalui sosialisasi hasil analisa ekosistem WBTB," 2026.