



## *Preserving Silat Sutera Baja as an Intangible Cultural Heritage through Knowledge Transfer*

Hikmah Irfaniah<sup>1</sup>

<sup>1</sup>UIN Syarif Hidayatullah Jakarta. E-mail: [hikmah.irfaniah@uinjkt.ac.id](mailto:hikmah.irfaniah@uinjkt.ac.id)

### ARTICLE INFORMATION

**Submitted:** 14<sup>th</sup> March, 2025.

**Review:** 09<sup>th</sup> April, 2025.

**Accepted:** 19<sup>th</sup> May, 2025.

**Published:** 10<sup>th</sup> June, 2025.

### KEYWORDS

Knowledge transfer, knowledge, preservation, Silat Sutera Baja,

### CORRESPONDENCE

E-mail: [hikmah.irfaniah@uinjkt.ac.id](mailto:hikmah.irfaniah@uinjkt.ac.id)

### A B S T R A C T

One of Indonesia's intangible cultural heritages that needs to be preserved is pencak silat. Through knowledge transfer, such cultural heritage is transmitted from one generation to the next. This study aims to elaborate the knowledge transfer process carried out by Silat Sutera Baja Kemayoran Community. This research adopts qualitative case study to gain in-depth understanding of knowledge transfer performed in the community. Research data was obtained through observation and interviews of five informants. Data analysis conveys reduction, data presentation, and conclusions. The results shows that knowledge of Silat Sutera Baja is transferred from Silat instructors to the students through training. The knowledge transfer process takes four stages, including initiation, transfer, ramp-up, and integration. The initiation of knowledge transfer stems from the instructors' motivation to maintain the culture and facilitate students. Transferring knowledge is carried out by giving examples of the movements followed by students, while knowledge other than movement is given by storytelling. At the ramp-up stage, students' knowledge is known by how they show the movements they have mastered, while at the implementation stage, students' knowledge is known when they practice competing. The Silat Sutera Baja community requires more suitable equipment and space for their knowledge transfer practice. Despite these constraints, the instructors can continue passing their knowledge to the younger generation.

### A. INTRODUCTION

Pencak silat, or martial art, is one of the most common categories of Intangible Cultural Heritage found in Indonesia. According to data from the Ministry of Education and Culture on the stipulation of intangible cultural heritage, there are 15 types of Pencak Silat, nine of which originate from DKI Jakarta, and one of them is Silat Putera Betawi Jaya or Silat Sutera Baja. This martial art was stipulated as an Intangible Cultural Heritage of DKI Jakarta Province in 2020. In 1972, Silat Sutera Baja was founded and remains to this day. Silat Sutera Baja itself is an oral tradition that is included in the object of cultural promotion. Sustainable transfer of cultural knowledge is also one of the criteria for a culture to be designated as an Indonesian Intangible Cultural Heritage. Intangible cultural heritage is representative, evolves in communities and depends on people having traditional knowledge,

skills, and customs that are passed on throughout the community, from generation to generation, or another community (Anggraini & Eriwati, 2015).

Data from the Directorate of Cultural Heritage and Diplomacy shows that Indonesia has 1,528 intangible cultural heritages that have been designated from 2013 to 2021 (Kementerian Pendidikan dan Kebudayaan, 2022). "Intangible Cultural Heritage are practices, representations, expressions, knowledge, skills - and associated instruments, objects, artifacts, and cultural spaces - that communities, groups, and in some cases, individuals recognize as part of their culture. In reaction to their surroundings, interactions with nature, and history, communities and groups are constantly reinventing this intangible cultural heritage by passing down from generation to generation. This gives them a sense of identity and continuity, thereby enhancing respect for cultural heritage and creativity (UNESCO, 2003). This convention was then supported by the Regulation of the

President of the Republic of Indonesia Number 78 of 2007 on the Acceptance of the Convention for the Safeguarding of Intangible Cultural Heritage. This culture, passed down from generation to generation, becomes the identity of individuals, groups, and countries. Therefore, the protection of intangible cultural heritage needs to be pursued for this heritage can continue to exist from generation to generation.

These cultural practices have started to disappear from society. Therefore, preservative measures must be taken. Modernization and the spread of dominant culture pose a threat to the cultural heritage of smaller and minority ethnic groups. More and more folk performances are under threat due to the pace of modern society (Lihui & Sanglangwengmu, 2016). Traditional performing arts are becoming increasingly obscure due to advances in recording media technology, changes in public interest, loss of patrons, and poor regeneration of artists (Utama & Puguh, 2013). Silat Baja Sutera Kemayoran is experiencing similar challenges, with only two instructors left to teach and a dwindling number of students. However, silat training is still conducted regularly twice a week to ensure that Silat is preserved in DKI Jakarta.

DKI Jakarta Province, the nation's capital with its fast-paced modern culture, is vulnerable to this threat. The city government continues to make efforts to preserve cultural records. However, only about 40% of the 176 reported intangible cultures have been classified as Indonesian Intangible Cultural Heritage or 73 intangible cultures. The designation of intangible cultures requires the efforts of all parties to be concerned about the preservation of intangible cultures.

Grassroots efforts, in this case, groups where cultural heritage is practiced, are indeed necessary. This is by Article 15 of the Convention on the Safeguarding of Intangible Cultural Heritage, which states that within the framework of intangible cultural heritage protection activities, each State will make an effort to actively involve the communities, organizations, and individuals who produce, preserve, and transmit such heritage in its management and to guarantee the broadest possible participation of these groups and individuals. Lenzerini (2011) contends that only by guaranteeing the active participation of those communities, organizations, and individuals can appropriate historical protection be achieved. Ongoing cultural practices are caused by the transfer of knowledge from generation to generation. Knowledge transfer is the transfer of explicit or tacit knowledge between the recipient and the source of knowledge. The recipient of this knowledge receives and applies the knowledge provided by the knowledge source (Tung, 2018).

Previous studies on the preservation of intangible cultural heritage, especially silat, highlighted preservation efforts from various aspects. Research on pencak silat preservation in Tasikmalaya highlights the obstacles and challenges in the preservation process carried out by the paguron. The research shows that the paguron's knowledge and level of knowledge as well as relatively limited human resources regarding the customs passed down by its predecessors are obstacles to cultural preservation. At the same time, the challenge is despite there are many pagurons, the contribution to the development of local culture

preservation and Tasikmalaya martial arts is still lacking (Muslihin et al., 2021). Another study on pencak silat highlighted the processes and challenges in transferring and disseminating pencak silat as indigenous knowledge. This study shows that Perguruan became the agents of transferring and disseminating pencak silat knowledge. Each perguruan conducts a process of knowledge transmission and dissemination in educational institutions. (Rachmawati & Salim, 2019).

From the aspect of preserving intangible cultural heritage, previous studies have discussed knowledge transfer as a way of preservation. Despite this research addresses the same focus, preservation, this study outlines the hierarchical process of knowledge transfer from the emergence of knowledge to the internalization of pencak silat knowledge within the students. Therefore, this study aims to elaborate the knowledge transfer process of Silat Sutera Baja Kemayoran. This research presents an overview of the process of preserving pencak silat as an endeavour to preserve intangible cultural heritage amidst the cultural threats of globalization and urbanization. The results may lead to policymaking on cultural preservation.

## METHOD

This research uses a qualitative approach and utilizes the case study method. The researcher used a case study as a research method to investigate the process of transferring Silat Sutra Baja knowledge in a natural setting. A case study is an empirical method that thoroughly examines a current issue or situation within its actual environment (Nurahma & Hendriani, 2021). Therefore, observations were made to obtain information on how Silat Sutra Baja knowledge is transferred from the instructors to their students.

In addition to observation, research data was also collected through interviews. Interviews were conducted to gain a better understanding of the knowledge transfer process based on the informants' experiences. Informants were selected using a purposive sampling strategy. Purposive sampling refers to the selection of samples based on specific characteristics, traits, criteria, or attributes that are deemed necessary for the study (Nasution, 2023). In this research, three criteria are set to select the informants:

- 1) members of the Silat Sutera Baja community
- 2) participating in knowledge transfer process, and
- 3) for students, have been training in Silat Sutera Baja for at least 1 year.
- 4) willing to participate in the research.

Five informants were selected based on these criteria are listed in Table I below:

Table I  
List of Research Informants

No	Code	Gender	Level
1.	Instructor 1	Male	-
2.	Instructor 2	Male	-
3.	Student 1	Male	Red Belt
4.	Student 2	Female	White Belt
5.	Student 3	Female	White Belt

Interviews were conducted face-to-face in the training area. the training area is a public facility field located in Gang Mantri 4, RW 10, Kemayoran, Central Jakarta, where the Silat Sutera Baja training activities were held.

According to (Miles et al., 2014) qualitative data analysis are conducted through these activities: (1) data condensation, (2) data display, and (3) conclusion drawing/verification. Condensation is conducted by focusing and abstracting data from interview transcripts and observation results. Data display is performed by presenting the stages of the knowledge transfer process in accordance with the previously conducted data condensation. Miles, Huberman, and Saldaña (2014) pointed out that reviewing displays facilitates our understanding of what is occurring and empowers us to either investigate further or to take action informed by that understanding. By understanding the data, conclusions are drawn.

## RESULTS AND DISCUSSION

**T**ransmission is the process of passing knowledge from generation to generation through ongoing interactions between communities, groups, or people, as well as cultural traditions (Alivizatou, 2022).

Knowledge transfer consists of four stages: initiation, implementation, improvement, and integration (Tung, 2018).

### 1. Initiation Stage

The instructors' knowledge of Silat Sutera Baja comes from their own willingness to learn this style of silat. Their willingness was driven by the desire to preserve the silat that originated from their own area, Kemayoran. In addition, Informant 1 wanted to preserve Silat Sutera Baja which was also mastered by his father. Meanwhile, Informant 2, who previously mastered another Betawi silat style, Cingkrik, learned Silat Sutera Baja also because of the encouragement of the Betawi silat college elders.

*Since childhood, I have been familiar with Silat Sutera Baja. I learned it from my father and his friend. There is an urge to develop silat from our own region, Kemayoran. (Instructor 1)*

*One day I came to a big event in Betawi that featured various kinds of silat. I met one of the elders who asked me why I didn't learn the original*

*silat of Kemayoran, Sutera Baja. Because at that time I only mastered Silat Cingkrik and I was enjoying learning Silat at that time, so in 2012 I started learning Silat Sutera Baja. ... If we don't learn Sutera Baja, then the original Silat of our own region will be lost. (Instructor 2)*

Safeguarding cultural heritage was the original reason why they decided to study the Steel Silk. The same reason also drives them to pass on their knowledge to the next generation. Fearing the loss of Silat Sutera Baja to the current generation, they decided to revive Silat Sutera Baja which had been on hiatus for several years.

In the initiation process, knowledge transfer is done by the instructors based on the same motivation, which is to preserve the culture of the region. This motivation also drove them to learn Silat Sutera Baja from their previous instructors or teacher. Sustainable cultural activities are important for a culture to be certified as an Indonesian Intangible Cultural Heritage. In addition, they also want to facilitate students who will continue their education to a higher level. By learning Silat Sutera Baja, students are expected to excel in Pencak Silat competitions. This achievement can help students to be accepted into schools. This system is a provision of the Ministry of Education and Culture as stated in the Regulation of the Minister of Education and Culture of the Republic of Indonesia No. 51/2018 on the Admission of New Learners in Kindergartens, Elementary Schools, Junior High Schools, Senior High Schools, and Vocational High Schools, which reads:

The achievement pathway with a quota of at most 5% as referred to in Article 16 paragraph (3) is determined based on: a. national standardized school exam scores or UN; and/or b. results of competitions and/or awards in the academic and non-academic fields at the international, national, provincial, and/or district/city levels.

To initiate knowledge transfer, the instructors determined what knowledge they should impart and how to do it. These objectives are then developed for preservation and to facilitate students to continue their schooling through the merit route. To this end, the students were also taught how to compete in addition to learning the movements. They prioritized this because they recognized a need. With the ability to compete, their students can participate in silat championships.

Silat Sutera Baja students can use the achievements gained from these competitions to continue their education through the merit route. No compensation is anticipated by the instructors. Although practicing students are charged a monthly fee of Rp 50,000,-, some students who cannot afford to pay are still allowed to practice. For them, Silat Sutera Baja is not a source of money. They have a main job as their source of income.

From the two motivations above, there is no material motivation that they want to get, although there is a training fee that students have to pay. However, the fee is ultimately not running, and the training is still carried out regularly. Other factors make someone want to transfer their knowledge, namely rewards. Rewards can be monetary and non-monetary (Ipe, 2003). Bonuses,

incentives, and other monetary benefits are examples of monetary rewards (Javaid et al., 2020). In the Silat Sutera Baja knowledge transfer process, the instructors gain non-monetary benefits. These are mainly public recognition through requests to perform at local cultural events. While this is not their motive for transferring knowledge, it does indicate that the instructors do not have a monetary gain.

## 2. Implementation Stage

In the implementation stage, the instructors transfer their knowledge by applying methods that are not much different from when they received Silat Sutera Baja knowledge from the previous instructors. Movements, for instance, are transferred through several methods: movement imitation, self-simulation, and competition simulation. Meanwhile, knowledge about the history of Silat Sutera Baja and the meaning of the movements are transferred using the storytelling method. This knowledge transfer takes place informally, where the students sit together and listen to the stories told by the instructors. Combining these activities is a decision made by the instructors based on the effectiveness and the impact of this method. The training methods combination brings the best impact on students. In order to have a synergistic impact, the goal is to guarantee the intricacy and efficacy of the intricate embodiments of each of these elements when combined (Beck et al., 2021).

This knowledge transfer process takes place every Tuesday evening and Saturday evening. Based on observations, they do not set a specific time, only after *Isha* prayers, so the practice time varies according to the number of students who come. The practice starts around 19.40 to 20.10 and ends around 22.00 to 23.00 WIB. The rehearsals are held in a public field near a residential area, Serdang, Kemayoran. The following information was obtained from informants:

*As usual, the teaching process starts with arriving at the location, warming up first, stretching, and then starting with the basic movements. First, we practice together. If the students have memorized all the movements, they then demonstrate the movements together. If there are two instructors, one of the instructors is at the front to organize the students and the other instructor counts 1, 2... I go around, checking them one by one, finding movements that are not good enough in this or that part, footwork not good enough here, handwork not good enough here, and that's it. (Instructor 2)*

The transfer process has a learning sequence. The training starts with lining up, praying together, warming up by stretching, running around the field, simulating movements together, and sparring between students in the learning division if there are students with different belts. To facilitate the transfer process, the instructor appoints two students to stand in front of their peers and demonstrate the movements.

**Figure 1.**  
Training activity of Silat Sutera Baja



Source: Research Documentation

Two students are appointed for the instructors can pay attention to the movements of the other students. According to the instructor, the student appointed to lead is the student whose movements are good or better than other students. However, peer-led training only applies to those with white and green belts. As one red-belted student said.

*Back in my day, we were taught directly by the instructor. Now, there are many students, whose skills are still basic, mostly children. Their world is still playful. So it's okay if they are led by their friends. The friend who leads is also more mature. (Student 1)*

According to the instructors, there is no difficulty in transferring their knowledge. However, they have to be careful in directing the students. They find that today's students cannot be trained hard as each student has a different mentality. They use less strenuous training methods such as warming up by running around the field several times and stretching. They impose less strict rules such as not having to wear uniforms during training. They are also aware of intonation when speaking or giving instructions to the students. This is very different from the way they trained by their instructors in the past.

*The difficulty today is that children are more playful. They are hard to take seriously, if we are a little stern, they will run away. During my training days, we were encouraged to be obedient. We persevered because we wanted to. For today's students, they can't. If we are a little fierce, they run away. If we were a little strict, they ran away. If we joke around, they have no serious training. Wow, it's chaotic, and confusing. We can't help but slow down. So, we make them fall in love with Sutera Baja first. If they like it, God willing, they will be enthusiastic and keep practicing. If we teach them hard from the beginning, they will run away. That's what happened before. (Instructor 2)*

Students who are not easily directed are not an obstacle for the teachers in transferring knowledge. They adjust their teaching methods to better suit the students' characters. This aims to build a fun training atmosphere, which is expected to make students enjoy practicing. The motivation to preserve Silat Sutera Baja encourages them to

understand the students' characteristics so that students willingly learn Silat Sutera Baja. The motivation of knowledge owners is an important factor in knowledge transfer. Lack of motivation is an obstacle in the knowledge transfer process and will result in a lack of initiative or incomplete knowledge received by the knowledge receiver (Desouza & Paquette, 2011).

### 3. Ramp-Up Stage

In the ramp-up stage, students' mastery of Silat Sutera Baja knowledge is determined by their ability to demonstrate the movements and functions of the movements. Determining whether a student has mastered the knowledge of Silat Sutera Baja is done by taking a test. Thomas (2020) pointed out that measuring the beneficiary's knowledge changes is another method of assessing knowledge transfer and it becomes issue since the acquired knowledge may stay tacit. Therefore, a test is needed to measure the students' knowledge improvement. Silat Sutera Baja has five levels marked by the color of the belt. The first level starts with white belt, yellow belt, green belt, red belt, and *angkin*. Their community has a fixed division of moves that must be mastered for each level. From a student's perspective, they find it difficult to master these moves. This is because of the number of moves (stances and steps) they have to memorize, along with the names of the moves. Often, they confuse one move with another. However, this can be overcome with regular practice.

*The difficulty is the movements and stances. The movements must be memorized, then it must also be neat. The stance too, if I can't do the stance, I can't do the movement. So, I have to learn the stance first. The difficulty in doing the stance is holding my weight.* (Student 2)

*There were difficulties at first. Yes, it's like a kicking motion, but I kept trying, kept trying, kept trying.* (Student 3)

However, there was also a student who had little difficulty. He just needed an adjustment.

*As for martial arts, it's the same. I mean, it's more of an adjustment. Every pencak silat is different like Betawi is different, Central Java silat is different, Sundanese silat is different, that's all. Only the essence of the movement is different. Betawi silat is more of a melee game, Sutera Baja's character is in the horses. It's just an adjustment because I already have the basics, not from scratch. Maybe if I start from scratch there will be difficulties.* (Student 1)

The more knowledge a student receives, the more moves they have to memorize. However, the ability to master Silat Sutera Baja will not only be seen when students demonstrate the movements they have memorized, but also the posture of the movements they demonstrate. When students are able to apply their knowledge in the form of good movements and postures, they are already at the ramp-up stage. Ramp-up is knowledge that gradually begins to be applied as the receipt of knowledge increases. (Tung, 2018). At this stage, the focus shifts to identifying

and resolving unforeseen issues that hinder the recipient from doing as well or better than anticipated following the transfer once they start putting the newly learned information into practice (Szulanski, 2000).

### 4. Internalization Stage

A student's mastery of Silat Sutera Baja will be tested through an upgrade exam. The instructors will test their ability to demonstrate the moves they have mastered.

*Oh, when they advance, they are tested one by one. The moves are tested per person, whether they are good, or neat. If it's neat, then they can level up. How far have they memorized the moves, are they proficient?* (Instructor 2)

During the repetitive training process, students will be able to memorize the movements that they need to master according to their belt level. The use of knowledge is done continuously so that knowledge becomes part of the organization as a learning organization (Tung, 2018). In this study, Silat Sutera Baja's tacit knowledge has become part of its students. In addition, to test the students' abilities, the instructor often organizes competing exercises between students.

In this match practice session, the integration of knowledge within the student can be seen. In addition, at this stage, the pupil's knowledge of the situations in which he or she needs to use certain movements will be honed. Ma (2015) explained that as an individual moves, their personal abilities significantly impact their actions and the proficiency in sports techniques is reflected in the athlete's application of their tacit knowledge within their skills. Like athletes, the students' knowledge can be gauged by their physical responses.

Students movements can ideally be seen through match practice with peers. The foundation of a practical alliance can be established when combined with real-world scenarios, allowing students to integrate their theoretical and practical knowledge in simulated scenarios (Tian, 2020). Martial arts are represented by mental images that are formed from experience and observation; they are articulated through styles and methods; they are realized through forms, combat, and training (Adamou et al., 2023). However, practice matches are conducted with caution. The match will be stopped when one of the disciples successfully locks up the opponent. This is done to maintain safety and security as they have limited facilities and infrastructure. The lack of mattresses they have cannot cover the cement area sufficiently.

Based on the knowledge transfer conducted by Silat Sutera Baja's instructors to the younger generations is illustrated on Figure 2 below:

**Figure 2**  
Knowledge Transfer Process

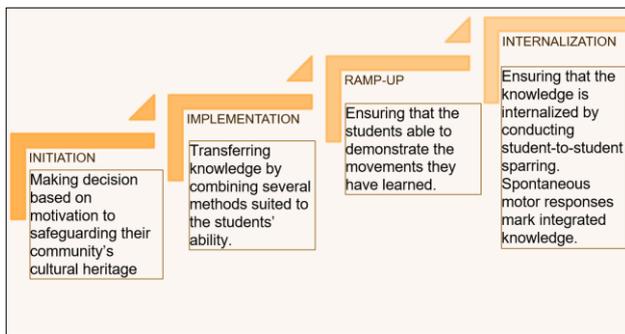


Figure 2 above illustrates each stage of the Silat Sutera Baja knowledge transfer process. It starts with the instructor's motivation. This stage is important because knowledge transfer can emerge due to this stage. It leads to the conduct of knowledge transfer. The transfer process involves training methods that are best for the students. The next stage is ramp-up, which is the stage where the students experience an increase in knowledge. Each improvement is marked with a different belt colour. When the student has sufficient knowledge, the next stage is to internalize the knowledge within the students.

## CONCLUSIONS

**S**ilat Sutera Baja is a traditional Indonesian martial art that still exists due to the transfer of knowledge that is still practiced to the current generation. This transfer process was initiated by the instructors to ensure that this Intangible Cultural Heritage does not become extinct in Kemayoran, the place where it was born. The knowledge transfer process is done directly from the instructor to the student. Similarly, as the student's knowledge increases, the instructor directly sees whether the student has mastered and applied this knowledge. Although there are constraints in providing appropriate facilities and infrastructure, the instructors do not consider these shortcomings as barriers to knowledge transfer. The success of this knowledge transfer process is indirectly the success of the instructors in protecting Silat Sutera Baja as an Indonesian Intangible Cultural Heritage.

Based on the knowledge transfer process, Silat Sutera Baja needs to externalize the instructors' knowledge to the recording media to prevent knowledge loss and relying solely on the instructor's memory. A modest attempt can be made to record silat movements in photographs and video, then upload them to GDrive or other cloud storage media. Furthermore, recording media make easier for students or researchers to access this knowledge. terkait keberlangsungan proses transfer pengetahuan, pihak otoritas dan pemegang kebijakan perlu membuat kebijakan yang mendukung kegiatan ini, seperti pengajaran silat di sekolah-sekolah sebagai bagian dari kegiatan ekstrakurikuler..

## REFERENCES

Adamou, A., Picca, D., Hou, Y., & Granados-García, P. L. (2023). The Facets of Intangible Heritage in Southern Chinese Martial Arts: Applying a Knowledge-Driven Cultural Contact Detection Approach.

- Journal on Computing and Cultural Heritage. <https://doi.org/10.1145/3606702>
- Alivizatou, M. (2022). *Intangible Heritage and Participation: Encounters with Safeguarding Practices*. Routledge.
- Angraini, N., & Eriwati, Y. (2015). *Panduan Pencatatan, Penetapan, dan Penominasian Warisan Budaya TakBenda Indonesia*. Kementerian Pendidikan dan Kebudayaan.
- Beck, B., Popov, A. N., Pavlov, N. I., & Maltsev, Yu. G. (2021). Management culture of striking martial art teaching. *Physical Culture. Sport. Tourism. Motor Recreation*, 6(1), 21–27. <https://doi.org/10.47475/2500-0365-2021-16103>
- Desouza, K. C., & Paquette, S. (2011). *Knowledge Management: An Introduction*. Neal-Schuman Publishers.
- Ipe, M. (2003). Knowledge Sharing in Organizations: A Conceptual Framework. *Human Resource Development Review*, 2(4), 337–359. <https://doi.org/10.1177/1534484303257985>
- Javaid, J., Soroya, S., & Mahmood, K. (2020). Impact of personal and organizational factors on knowledge sharing attitude of university teachers in Pakistan. *Electronic Library*, 38(2), 317–336. <https://doi.org/10.1108/EL-05-2019-0121>
- Kementerian Pendidikan dan Kebudayaan. (2022). *Penetapan*. Warisan Budaya TakBenda Indonesia. <https://warisanbudaya.kemdikbud.go.id/?penetapan&&list&limitto=153&vieww=per10&tab=1>
- Lenzerini, F. (2011). Intangible cultural heritage: The living culture of peoples. *European Journal of International Law*, 22(1), 101–120. <https://doi.org/10.1093/ejil/chr006>
- Lihui, H., & Sanglangwengmu. (2016). Inheriting Traditional Folk Performance in Modern Society: a Case Study of the Practice of an Rygyal-Rong Tibetan Da-Erga. In I. Liyanage & B. Nima (Eds.), *Multidisciplinary Research Perspective in Education: Shared Experience in Australia and China* (pp. 139–148). Sense Publisher.
- Ma, L. (2015). Analysis on Existence and Transmission of Tacit Knowledge in Sports Teaching. *Proceedings of the 2015 International Conference on Education Technology and Economic Management*, 263–269. <https://doi.org/10.2991/icetem-15.2015.41>
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*. SAGE.
- Muslihin, H. Y., Pranata, O. H., & Nurlaela, W. (2021). Hambatan dan Tantangan Proses Pelestarian Budaya Lokal dalam Konteks Seni Tradisi Pencak Silat di Tasikmalaya. *Jurnal Olah Raga Dan Prestasi*, 17(2), 99–108.
- Nasution, A. F. (2023). *Metode Penelitian Kualitatif*. CV. Harfa Creative.
- Nurahma, G. A., & Hendriani, W. (2021). Tinjauan Sistematis Studi Kasus dalam Penelitian Kualitatif. *Jurnal Mediapsi*, 7(2), 119–129. <https://doi.org/https://doi.org/10.21776/ub.mps.2021.007.02.4>
- Rachmawati, D. S., & Salim, T. A. (2019). Preservation of Indigenous Knowledge of Pencak Silat in Indonesia. *Revitalizing the Library for the Nation : Proceedings of the 7th International Conference on Libraries, Information and Society*, 278–288.

- Szulanski, G. (2000). The Process of Knowledge Transfer: A Diachronic Analysis of Stickiness. *Organizational Behavior and Human Decision Processes*, 82(1), 9–27. <https://doi.org/https://doi.org/10.1006/obhd.2000.2884>
- Thomas, N. (2020). Debates around the Nature of Knowledge Transfer: How Well Do We Know about the Construct? *VINE Journal of Information and Knowledge Management Systems*, 50(3), 409–425. <https://doi.org/10.1108/VJKMS-09-2018-0077>
- Tian, Y. (2020). Research on The Training Path of Innovative Talents of Martial Arts and Traditional National Sports in The New Era. *International Journal of Education and Economics*, 3(4), 167–171. [http://www.ijee.com/Papers/Vol%203,%20No%204%20\(IJEE%202020\).pdf](http://www.ijee.com/Papers/Vol%203,%20No%204%20(IJEE%202020).pdf)
- Tung, K. Y. (2018). *Memahami Knowledge Management*. Penerbit Indeks.
- UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural*.
- Utama, M. P., & Puguh, D. R. (2013). Bertahan di Tengah Badai: Seni Pertunjukan Tradisi Semarang. In D. R. Puguh (Ed.), *Membedah sejarah budaya maritim merajut keindonesiaan : persembahan untuk Prof.Dr.A.M.Djuliati Suroyo* (pp. 370–376). Program Magister Ilmu Sejarah Fakultas Ilmu Budaya Program Pascasarjana Universitas Diponegoro.