



Strategy for the inheritance of *Penginang Penampi* dance in Lombok Central West Nusa Tenggara



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ABSTRACT

Penginang Penampi dance has become part of the culture of the people of Central Lombok. Shows are held only on official occasions. The existence of the *Peninang Penampi* dance, which is now being threatened by modern culture, needs to be saved. This study aims to discuss the inheritance of the *Peninang Penampi* dance in Central Lombok Regency, West Nusa Tenggara. This study used the descriptive qualitative method. Data collection methods to be used are interviews, observation and documentation. This qualitative research will look at art from several disciplines. The results of the study show that through the inheritance strategy of the *Peninang Penampi* Dance in Central Lombok Regency, West Nusa Tenggara, many aspects can also be saved and their existence maintained, including aspects of educational values, religious values, ethical values, aesthetic values and social values. The conclusion is that the inheritance strategy for the *Peninang Penampi* Dance is an inheritance process that continues to move dynamically; this is because socio-cultural changes continue to occur, so this research makes an important contribution in offering a concept of an approach to inheriting traditional dance based on local values of the people of Central Lombok Regency, West Nusa Tenggara.

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1. Introduction

As a country that includes thousands of islands stretching from Sabang to Merauke, Indonesia grows and develops with diverse regional cultures [1]. Traditional cultural arts that grow in this area become the identity and medium of expression for the supporting community [2]. Traditional dance is one of the elements of regional culture in this archipelago. One example of traditional cultural arts is the *Penginang Penampi* Dance. The researcher observed that *Penginang Penampi* Dance had been around for a long time, and it is not known when it was first performed in formal activities. *Penginang Penampi* dance is often performed in various activities, such as the Independence Day Ceremony, the Birthday of Central Lombok Regency, and Bau Nyale Activities, in the Begawe Merariq Tradition. Apart from promoting tourism, the *Penginang Penampi* Dance is also featured in national events such as the Anniversary of Central Lombok Regency, the Bau Nyale Activities, and the Begawe Merariq Activities. *Penginang Penampi* dance is also performed in international scale events such as in the MOTO GP activity at the Mandalika Circuit located in Central Lombok Regency. Even so, data related to the *Penginang Penampi* Dance is still lacking in research on the history and inheritance of the *Penginang Penampi* Dance. In addition to these problems, the *Penginang Penampi* Dance has become part of the culture of the people of Central Lombok, but these traditional cultural arts are not included in local subjects in schools in Central Lombok Regency. Another problem related to the inheritance of *Penginang Penampi* Dance is that in many of these activities, dance is only used as a complement to an activity, not as its main object. Performances that are held only occur during official events. The existence of the *Penginang Penampi* dance, which is now

being threatened by modern culture, needs to be saved. The *Penginang Penampi* dance could have disappeared because modern culture is considered important to be socialized and passed on to the younger generation of Central Lombok. The older generation of Central Lombok is trying to pass on the *Penginang Penampi* dance to the young people of Central Lombok. Efforts to preserve the *Penginang Penampi* Dance as part of the cultural tradition of the Central Lombok the *Penginang Penampi* Dance people can be guaranteed if it is carried out through a process of cultural inheritance from generation to generation through formal and informal learning processes. The role of parents is so important in socializing and cultivating (the process of instilling) cultural values in children as the next generation [3]. Dispositional systems are enduring and serve as the generative basis for objectively structured and integrated practice [4]. Based on the description of the researchers and the research that has been done related to the importance of cultural inheritance, this research wants to examine the aspects and strategies of the *Penginang Penampi* Dance Inheritance Process in Central Lombok Regency, West Nusa Tenggara.

Penginang Penampi dance is considered a form of identity for the people of West Nusa Tenggara, especially the people of Central Lombok. The existence of *Penginang Penampi* Dance is facing the global era. In fact, regional art has a great opportunity to develop as an ethnic identity in the global era. The reason is in the global era, and people tend to compete to find and display their respective characteristics as part of their respective identities. The global era can be interpreted as a narrowing of the world in the midst of a high frequency of global connections. The global era is marked by global connections that simultaneously accommodate economic, social, cultural and political spread throughout the world. The existence of traditional culture, including the *Penginang Penampi* Dance, is now facing the Industrial Revolution 4.0 era. The Industrial Revolution 4.0 is an era marked by artificial intelligence, the era of supercomputers, genetic engineering, innovation and rapid changes that have an impact on the economy, industry, government and politics [5]. The many sources of information mark this phenomenon through social media channels, such as Facebook, YouTube, Instagram, and so on. The process that occurs is socio-cultural changes that occur quickly concerning the basic needs of the community (needs) and desires (wants) of the community. The basis of this change is the fulfilment of the desire to meet human needs quickly and with quality. The current global digital era of the Industrial Revolution 4.0 has touched various dimensions of the life of the people of Central Lombok, including influencing the existence of traditional dances. The onslaught of globalization in this digital era includes the increasing number of new entertainment media that are present with the 4.0 era in the lives of the people of Central Lombok, so young people are increasingly abandoning the existence of the *Penginang Penampi* dance. Stakeholders support the existence of *Penginang Penampi* Dance. Various related parties, including the Regional Government of Central Lombok Regency, traditional dancers, and several independent organizations, have also supported the preservation and development of the *Penginang Penampi* Dance as part of the traditional culture of Central Lombok. There is a growing shared awareness of various groups caring for the *Penginang Penampi* Dance in Central Lombok, West Nusa Tenggara.

Previous studies have been carried out in several studies related to inheritance. The research entitled *The Inheritance and Spread of Wushu Culture in the Global Era* aims to return to the past environment where creators, instructors, and students of martial arts made a concerted effort to innovate and develop over time [6]. This study provides research results that Under the trend of modernization and globalization in the West, research on the inheritance and spread of Wushu still requires a historical perspective. In the field of heritage research, studies should focus on approaches through which the multiple disciplines of Wushu have been built, using a tripartite model of bodily inheritance, with the aim of restoring the past environment in which the martial arts creator, instructor and learner created it together. Efforts to innovate and develop and seek the truth of the world through daily practice. Additionally, martial arts history must focus on the 'silent majority' of practitioners. In the field of dissemination research, lessons can be drawn from the sinicization of Western culture in China and knowledge about the local-centred dissemination of other cultural products. Another research conducted under the title *National Music and Folk Arts Protection Strategy and Heritage in China* has the aim of finding ways to protect national music and folk arts in China [7]. The results of the study show that

China is a country with a long history and deep cultural heritage. The cultural heritage of Chinese folk music is very precious. Ethnic folk music is not only an artistic form of folk culture but also an important medium for the spread of religious culture and totem culture, reflecting the uniqueness of national cultural styles and some social phenomena in different historical periods. Music education in colleges and universities is one of the important ways to pass on the national folk music culture. According to the current situation of teaching in colleges and universities in China, the strategy for popularizing folk music culture in colleges and universities is as follows: rationally arrange the curriculum, improve the cultural achievements of folk music teachers, and adopt flexible and diverse teaching forms.

Research on cultural inheritance with the title Thoughts on the Inheritance of the Shaanxi Folk Dancing at University aims to explore the sustainable development of folk dance culture in colleges and universities from the perspective of education and inheritance [8]. The study results show that when Shaanxi folk dance faces such great challenges, what kind of actions and attitudes colleges and universities adopt in folk dance greatly influences its protection and legacy. This requires colleges and universities to pay full attention to the development and inheritance of folk dance in the dance teaching process, establish a sense of their own mission, and infuse the cultural heritage of ethnic dance with high aesthetic habits and appeal to all ethnicities. Although today in the 21st century, ethnic dance faces great challenges, it is also destined to be a period of great development. Dance educators in tertiary institutions should take advantage of this opportunity to organically integrate our modern educational concepts and methods with the development and inheritance of folk dance culture and make a proper contribution to the protection and inheritance of folk dance resources.

The research entitled The Inheritance of *Saronen* Instrument In Sumenep, Madura, tries to discuss the position and function of the *saronen* instrument in Sumenep, Madura [9]. *Saronen*, as one of the cultural heritage of the Madurese people, is still preserved. The research yielded the result that the *saronen* instrument has an important position in the culture of the Madurese people, including Madurese ethnic identity as a public relations medium and Sumenep's branding as a tourist destination in East Java. The *saronen* musical instrument, which was originally used as a medium of propaganda, has now developed as music to accompany *sono* cow contests and bull races as well as entertainment media for Madurese people in celebrations and government events. The strategy of inheriting *saronen* tools is carried out by indigenous peoples through a vertical system, namely a system of inheritance through genetic mechanisms which is passed down from generation to generation and a horizontal system, namely inheritance through institutions, including educational institutions such as schools and art galleries. The research entitled Research on the Inheritance and Development of Chinese Traditional Martial Arts aims to analyze the developmental status and limit factors of traditional martial arts and then produce strategies on inheritance and development, offering a theoretical reference to promote good traditional martial arts heritage [10]. The study results show that traditional martial arts symbolise the unity of humans and nature and the spirit of maintaining self-improvement. In its development, traditional *pencak silat* has undergone continuous renewal and development and has become a cultural product with historical and cultural connotations and the characteristics of its era. For the protection and inheritance of traditional martial arts, it is necessary to maintain the importance and value of its era, analyze its development status and related constraints, objectively carry out the inheritance and development strategy from various aspects, and provide assistance for the good development of traditional martial arts. Martial arts, achieving life and growth in nature and passing on from generation to generation the extraordinary Chinese culture.

The difference with previous research is that music education in colleges and universities is an important way to pass on the national folk music culture, while the school's contribution is important to pass on traditional culture such as the *Penginang Penampi* Dance in Central Lombok [7]. The contribution of the university world is important to protect folk dances that have a major influence on their protection and legacy, so it is important for contributions from several parties to continue to pass on the *Penginang Penampi* dance art in Central Lombok [8]. Previous research stated that the inheritance strategy is carried out by indigenous peoples through a vertical system, namely an inheritance system through genetic mechanisms that are passed down from generation to generation and a horizontal system, namely inheritance

through institutions including educational institutions such as schools and art galleries, so it is also necessary to find out whether the inheritance system is from the *Penginang Penampi* dance art, it also carries out inheritance horizontally and vertically. In accordance with several studies that have been carried out, this research contributes to finding a strategy for inheriting the *Penginang Penampi* Dance in Central Lombok, West Nusa Tenggara.

2. Method

This study aims to explain and analyze the form of performance, aspects that are inherited, and the inheritance strategy in the traditional inheritance process of the people in Central Lombok Regency, West Nusa Tenggara Province. To answer the purpose of this study, the data collection method will be used: interview, observation and documentation. Research in accordance with the purpose of this research is to use qualitative research. In accordance with the research objectives, this qualitative research will look at art from several disciplinary fields, such as the arts, anthropology, sociology and performance, so the approach used is qualitative research using an interdisciplinary approach [11]. This opinion is in line with the opinion that the most appropriate approach for an interdisciplinary study model in the field of art education is a qualitative approach [12]. Researchers obtained data through observations and interviews conducted on January 10, 2022, with artists in Janapria Village, namely Mr Purnawan, to obtain information about the form of performance aspects and the inheritance strategy of the *Penginang Penampi* dance. Apart from Mr Purnawan, the researcher also conducted an interview on January 13, 2022, with Mrs Aeni Nurlina as the *Penginang Penampi* dance trainer to find out the form of the *Penginang Penampi* dance performance so as to obtain an explanation or description of the movements, and the obstacles to the *Penginang Penampi* dance practice. Baiq dancers Putri Ayu Kumalasari and Rahcel Editya on January 13, 2022, the researchers obtained information on the rehearsal schedule, as well as the process of the *Penginang Penampi* dance consisting of dance movements and other supporting aspects. The accompaniment was asked by Mr Saibi or Mamiq as the musician of the *Penginang Penampi* dance on January 28 2022. The researcher obtained secondary data on January 12 2022, through an interview with Mr Nasri, the Head of Janapria Village, about the *Penginang Penampi* Dance.

The first observation with Mr Purnawan was carried out on January 10 2022, in Janapria Village, Central Lombok Regency, with all the main aspects of the *Penginang Penampi* dance practice process. The condition of the observation site in Janapria Village, Central Lombok Regency, was very beautiful and filled with various kinds of trees, the positive responses and reception that researchers received during the observations. If you look at this first observation, it went smoothly because there was acceptance and convenience from the various parties involved. The researcher is an active participant, where the researcher is not only an observer and spectator, but there is emotional or feeling contact between the actor and the researcher. Observations were made to obtain data regarding the *Penginang Penampi* Dance in Central Lombok Regency, West Nusa Tenggara, in the perspective of the form of the performance, which consists of dance movements, themes, dance or musical accompaniment, fashion, makeup, pens or stage techniques, lighting, and sound system. Aspects: aspects of educational values, aspects of religious values, aspects of ethical values, aspects of aesthetic values of the archipelago, and aspects of social values. The inheritance strategy for the *Penginang Penampi* dance: a vertical system and a horizontal system in Central Lombok Regency, West Nusa Tenggara. The second observation was on January 12 2022, with Mr Nasri as the village head. The observations of the two researchers received positive responses and acceptance so as to provide convenience and fluency for researchers in obtaining information. The benefits of observation are to obtain data regarding the location and geographical conditions of the research location, the socio-cultural life of the community, traditional dances in Central Lombok Regency, especially the efforts made by the Dance Creator and the Village Head and the Central Lombok Regency government to preserve the *Penginang Penampi* dance. The third observation was on January 13 2022, with Baiq Aeni Nurlina to find out the form of the *Penginang Penampi* dance performance so as to obtain an explanation or description of the movements, encouragement to preserve the *Penginang Penampi* dance and obstacles during the process of practising the *Penginang Penampi* dance.

Researchers get positive responses and acceptance so as to provide convenience and fluency for researchers in obtaining information about *Penginang Penampi* dance. The process of practising the *Penginang Penampi* dance, preparation for the performance, and the uniqueness and meaning or message contained in the *Penginang Penampi* dance so that it can remove obstacles when practising the *Penginang Penampi* dance and descriptions of the *Penginang Penampi* movements. The fourth observation on January 13 2022, with the dancers of the *Penginang Penampi* dance, Baiq Putri Ayu Kumalasari and Rahcel Editya obtained data on the main aspects, namely the *Penginang Penampi* dance movements and supporting aspects such as dress make-up, accompaniment, place and property, not only that asked but with the rehearsal schedule and the *Penginang Penampi* dance practice process. Researchers get positive responses and acceptance so as to provide convenience and fluency for researchers in obtaining information about *Penginang Penampi* dance. The benefits of observation are to describe the form of performance of the *Penginang Penampi* dance. The fifth observation was that the researcher directly observed the *Penginang Penampi* dance performance on January 23 2022, in Janapria Village, Central Lombok Regency.

Researchers get positive responses and acceptance so as to provide convenience and fluency for researchers in obtaining information about *Penginang Penampi* dance. Observation results obtained data regarding inheritance to obtain documentation of the *Penginang Penampi* Dance performance as a whole. The benefit of this observation is to describe the *Penginang Penampi* Dance. The form of the performance consists of dance moves, themes, dance or music accompaniment, fashion, make-up, pens or stage techniques, lighting, and sound. Aspects: aspects of educational values, aspects of religious values, aspects of ethical values, aspects of aesthetic values of the archipelago, and aspects of social values. And the inheritance strategy: vertical system and horizontal system in Central Lombok Regency, West Nusa Tenggara. The documentation used by researchers to obtain data regarding the form of performance aspects and inheritance strategies for the *Penginang Penampi* Dance includes maps of the Janapria Village area, statistical data or administrators of the Smart House (*Penginang Penampi* Dance), records regarding the *Penginang Penampi* dance in the form of photos, pictures, recordings, videos, documentation of *Penginang Penampi* dance performance. Research can be carried out using source triangulation and technical triangulation, namely the source technique of the researcher conducting interviews with the *Penginang Penampi* dance choreographer regarding the presentation and structure of the dance consisting of movement, accompaniment, theme, fashion make-up, property, stage, lighting, sound system, and elements of the *Penginang Penampi* dance movement. *Penginang Penampi* dance from a qualitative point of view, what is described is done by observation, interviews, and documentation. In triangulation techniques, researchers conduct interviews with informants and check data from informants with other techniques, for example, by means of observation and documentation [13]. Figure 1 is the steps of the inheritance strategy research method of *Penginang Penampi* Dance.

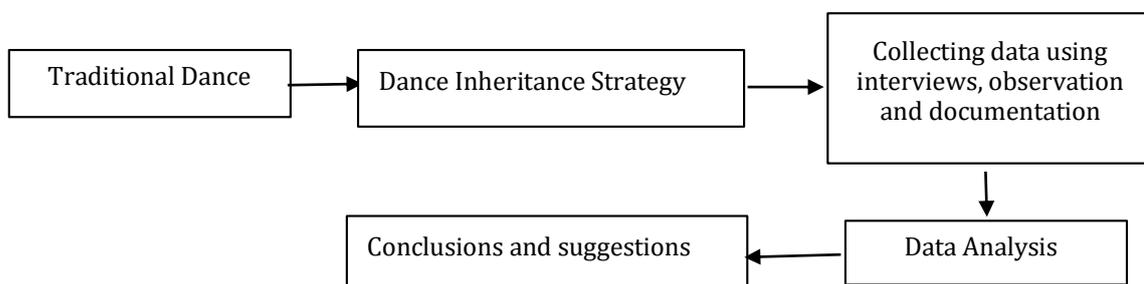


Fig. 1. Research Steps on the Inheritance Strategy of *Penginang Penampi* Dance.

3. Results and Discussion

3.1. Dance Move

Penginang Penampi dance is danced by a woman and danced in groups. *Penginang Penampi* dance can be performed by young people to older adults who are interested in learning and exploring it. *Penginang Penampi* dance has three main movements, namely the initial

movement, the core movement and the closing movement. In this *Penginang Penampai* dance, the movement is pure and meaningful motion, and pure motion is a movement that does not contain a specific purpose or meaning; the movement is a *wantah* movement just looking for its beauty. The movements in the traditional art of *Shalawatan Samanan* are contained in standardized forms of motion. Meaningful movement is a movement that contains a purpose. The range of motion is movements that describe a child's growth, starting from birth, learning to crawl and walk. These movements are spontaneous movements of the local community, which are then arranged to form the standardized movement structure. Not all the movements contained in this *Penginang Penampai* Dance contain certain meanings or meanings. There are some movements that do not contain meaning or meaning, and this movement is only a link between one variety of motion and another. The initial movements in the *Penginang Penampai* Dance include *Gerak Bande*, *Gerak Dasar Tabek*, *Gerak Duduk Nyekung*, *Gerak Surut Udang*, *Gerak Duduk Nyarung*, *Gerak Nyamping Nyampur*, *Gerak Ngembah Sungkep*, *Gerak Bahu Ngeot*, *Gerak Nedong*, *Gerak Tangan Berajung*. The core movements in *Penginang Penampai* Dance include *Gerak Pedaweq*, *Gerak Nyeliuk*, *Gerak Ngikel*, and *Gerak Tangan Nyangkep*. Closing Movements in *Penginang Penampai* Dance include *Gerak Doa* and *Gerak Tabek*. One example of the *Peninang Penampai* dance can be seen in [Figure 2](#), showing one of the movements.



Fig. 2.One of the Penginang Penampai Dance movements.

3.2. Penginang Penampai Dance Strategy

Penginang Penampai dance is one of the traditional dances in the Sasak tribe of the people of Lombok, especially in the Central Lombok Regency. Based on the results of interviews and observations obtained by researchers, the *Penginang Penampai* dance was created by Dedi Purnawan around 1990 in Janapria Village, Janapria District, Central Lombok Regency. The *Penginang Penampai* dance was then passed on to Baiq Aeni Nurlina, who is also a dance trainer. Dedi Purnawan and Baiq Aeni Nurlina are *penang penamp* dance trainers who train directly through studios that have been teaching *penang* dance for ten years. *Penginang Penampai* dance is taught in several villages: Saba Village, Jango Village, Janapria Village, Janapria District, and Central Lombok Regency. This conservation activity is carried out in a smart house in Janapria Village, Janapria District, Central Lombok Regency. Students who learn to practice dance in Janapria Village consist of various levels of education and age as well as dancing abilities. There are students who actually practice dancing from the basics, and there are also students who already have talent and still learn to dance together from the basic movements until they can develop them. Basic training in Janapria Village is usually given an injection in the form of physical exercise for a 1-hour meeting. The material provided is adjusted to the age of the students, but all students are required to get basic Javanese dance movements exercises, such as the introduction of the basic range of hand movements, the basic range of foot movements, the angles and attitudes of the *Penginang Penampai* dance.

Students who practice dancing in Janapria Village are given an understanding of the basic dance movements of Lombok dance as a provision of knowledge and fluency. This is shown in

Figure 3 as the inheritance process with dance practice which was carried out in Janapria Village, Janapria District, Central Lombok Regency. These students come from children assisted by Dedi Purnawan and Baiq Aeni Nurlina in formal schools, from Kindergarten to Higher Education level. Since then, the number of students who are actively practising dance has reached 40. Students who take part in the training at the Perwitasari Art Studio come from beginner, advanced and advanced levels. The division of dance classes is based on the age and abilities of the students. In the beginner class, in more detail, physical training and muscle strength are given through exercise. Introduction to the basic range of Lombok dance movements gradually and in one series. Students are also trained in accompaniment sensitivity by stimulating students by introducing and listening to dance accompaniment music. Students are given training in the basic range of movements of the *Penginang Penampi* dance by getting to know the various movements and practising them gradually.



Fig. 3. The inheritance process with dance practice is held in the village of Janapria, Janapria District, Central Lombok Regency.

Cultural inheritance (transmission of culture), namely the process of passing on culture (cultural elements from one generation to the next generation of humans or society through the process of acculturation (cultural learning process) [14]. In accordance with nature and culture as the co-owners of society, the cultural elements are socialized in society by the individual members of the community by inheriting or cultivating it through the process of cultural learning. The process of cultural inheritance is carried out through the process of enculturation and the process of socialization (learning or studying culture) [15]. The process of inheriting the *Penginang Penampi* dance is carried out through the transfer of learning, ideas, values, and skills in a culture in general which is carried out through a learning process. The learning was carried out at the Studio in Janapria Village, Janapria District, Central Lombok Regency. They carried out routine exercises every week with the creator of the *Peninang Penampi* dance. This was conveyed by Mr Purnawan as the creator of the *Peningang Penampi* dance. Students who learn to practice dance in Janapria Village consist of various levels of education and age as well as dancing abilities. There are students who actually practice dancing from the basics, and there are also students who already have talent and still learn to dance together from the basic movements until they can develop them. Each traditional art has its own inheritance system; this system will affect the existence of the art [16]. In general, there are two systems of inheritance, namely "vertical transmission" and "horizontal transmission" [17]. The concept was first put forward by Cavalli-Sforza and Feldman to be aligned with the opinion of biological transmission, namely that important characteristics of a population are passed down from time to time across generations [18]. The transmission of culture from generation to generation is termed "vertical transmission" because it involves passing on cultural characteristics from parents to posterity. However, although upright inheritance is the only form of biological inheritance, cultural inheritance has two forms, namely "horizontal inheritance" and "skewed inheritance" [18].

Vertical Transmission is an inheritance system that takes place through a genetic mechanism that is passed down from time to time across generations, which involves passing on cultural

characteristics from parents to their children and grandchildren [17]. In upright inheritance, parents pass on their values, skills, beliefs, and cultural motives to their children and grandchildren. Therefore upright inheritance is also called "biological transmission", namely the biological inheritance system. Furthermore, "horizontal transmission" (inheritance oblique) is a system of inheritance that takes place through educational institutions such as schools or studios. "Horizontal transmission" occurs when someone learns from adults or institutions [17]. The process of inheriting the *Penginang Penampi* dance in Central Lombok Regency also takes place by "horizontal transmission", or formal inheritance and "vertical transmission", or informal. The inheritance of the *Penginang Penampi* dance in Central Lombok Regency can be carried out formally through studios in Central Lombok Regency. Furthermore, the strategy of inheriting the *Penginang Penampi* dance in Central Lombok Regency through informal channels takes place naturally through the family and the local community.

The inheritance of the *Penginang Penampi* dance in Central Lombok Regency is carried out through a vertical system. In this regard, the *Penginang Penampi* dance creator family in Central Lombok Regency carried out socialization and enculturation of the *Penginang Penampi* dance for the next generation. The family has an important role in the process of cultural inheritance because they so intensively socialize and enculturate the cultural values contained in the *Penginang Penampi* dance in Central Lombok Regency [19]. The socialization process by the family is collectively supported by dance creators who are members of active dance studios. Socialization and enculturation, in general, seem to be able to touch the cognitive, affective, to psychomotor dimensions [20]. The involvement of young people in Saba Village, Jango Village, Janapria Village, and Central Lombok Regency in the *Penginang Penampi* dance performance is an effective medium for socialization and enculturation of the *Penginang Penampi* dance. The inheritance of the *Penginang Penampi* dance in Central Lombok Regency is through a horizontal system, an inheritance system that takes place through institutions, including educational institutions such as schools or studios [9]. Table 1 is the pattern of the *Penginang Penampi* dance inheritance strategy.

Table 1. *Penginang Penampi* Inheritance Strategy

System	Path	Explanation
Vertical	Family (personal, collective/family train) Stakeholders in the Center Lombok Government	There is an intensive process of socialization and enculturation. Facilitating efforts to develop cultural arts by holding cultural exhibitions and competitions
Horizontal	Janapria Village Dance Studio	Coaching, training, and appreciation of <i>Penginang Penampi</i> Dance art and culture

4. Conclusion

The study's findings demonstrate that many aspects of the *Peninang Penampi* Dance in Central Lombok Regency, West Nusa Tenggara, including those related to educational values, religious values, ethical values, aesthetic values, and social values, can also be preserved and maintained. The research makes a significant contribution by providing a concept of an approach to inheriting traditional dance based on the local values of the people of Central Lombok Regency, West Nusa Tenggara. The conclusion is that the inheritance strategy for the *Peninang Penampi* Dance is an inheritance process that continues to move dynamically; this is because socio-cultural changes continue to occur.

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