



E-ISSN 2338-6770

Submitted date : -

Revised date : -

Accepted date : -

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Management of Traditional Dance Preservation at the Indria Tatari Studio, Trenggalek Regency

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Abstract: The preservation of traditional dance is an important part of maintaining the nation's cultural identity in the midst of modernization. This study aims to analyze preservation efforts, teaching methods, and the role of education in maintaining traditional dance techniques and cultural values among students; identify the presentation of traditional dance movements; and describes the process of creating dance works in a contextual and creative manner at the Indria Tatari Studio, Trenggalek. This research uses a qualitative approach with participatory observation techniques, in-depth interviews, and documentation. The results of the study show that the studio implements gradual learning based on local cultural values, adjustments to dance movements to facilitate students' understanding without losing philosophical meaning, and the creation of new works such as the Trenggalek Kinasih Dance as a form of traditional cultural actualization. The Tatari Indria Studio has succeeded in forming an adaptive, innovative, and sustainable dance preservation ecosystem through non-formal education.

Keywords: Cultural preservation, traditional dance, movement adjustment, creation of works

1. INTRODUCTION

A variety of performing arts produced from various regional cultures in Indonesia, both traditional and non-traditional. As the younger generation, we have a responsibility to always preserve and maintain this cultural heritage. The development of sophisticated and modern technology makes the younger generation more enthusiastic about pouring out their works both from social media, live performances, written works and so on. Performing arts have an important influence on culture where there are cultural values as a characteristic form of various customs and cultural tribes in Indonesia.

Cultural values that are diverse and spread in various regions of the world need to be maintained and preserved so that they remain intact and not eroded by the development of the times. One of the efforts that can be made to maintain this preservation is to establish an art studio as a space for coaching and cultural preservation. The studio is not only a place to learn and practice, but also a medium for visualizing cultural values that can be "depicted" through performances, artworks, and hands-on learning. With the existence of a studio, the culture that has been passed down from generation to generation can continue to live and be recognized by the younger generation as an important part of their identity. Some research on studios (places used to train, create, perform, and preserve various arts such as dance, drama, and music) show that studios have a variety of functions. The studio is a place to organize cultural arts activities, as a means of education and training, as well as entertainment for the community and art lovers. The studio is also



a gathering place to deepen art knowledge and discuss various themes. In addition, the studio plays a role in creative processes such as idea planting, creation, revitalization, as well as teaching and learning and cultural transformation, making it a very effective cultural center. Although the role of the studio is very diverse in society, their priority is the preservation of the arts. The preservation of art in this context is carried out to maintain the noble values of tradition in the community (Handayani et al., 2021).

Art studios are training institutions that are included in non-formal education. This education is intended for people who need educational services outside of formal school. Its function can be as a replacement, complement, or enhancer of formal education, with the aim of supporting the lifelong learning process. Activities carried out in traditional art studios usually aim to develop knowledge, skills, and life skills. In addition, the studio also helps shape attitudes, develop self-potential, and encourage someone to become an entrepreneur or pursue a profession in the field of art. (Zulaikha, 2016). In general, the studio covers the entire process of art activities, from the beginning to the end. The process includes introduction through activities such as workshops or short training, followed by the learning stage, creation or creation of artworks, to the production stage. The existence of the studio has an important role in maintaining the sustainability of traditional art. One of the factors that can support the preservation and existence of traditional arts is the ownership or existence of the studio itself.

The studio was originally a shelter for traditional arts. In it, art actors gather to practice, discuss, and share knowledge about the field of art they are engaged in. In addition, the studio also acts as a space to design and prepare various strategies in art development. In general, a studio can be interpreted as a container or means used by a community or group to carry out certain activities, especially in the field of art. (Purnama, 2015). In the Indonesian context, some research on studios is a place to train, create, display and preserve various arts. such as dance, drama, and music) concluded that the studio is a place where several cultural arts are held, educational and training facilities, entertainment facilities for the surrounding community and art lovers, a place to gather and strengthen knowledge in the field of art, and a place to gather and discuss various themes. In addition, they embody creative processes in the form of planting, creation and revitalization, as well as teaching-learning processes and cultural transformation, so that they function as a very effective cultural center. Although the role of the studio is very diverse in society, their priority is the preservation of the arts. The preservation of art in this context is carried out to maintain the noble values of tradition in the community.

Tatari Indria Dance Studio has been established since 1990 and until now continues to grow and contribute significantly to the world of dance in Trenggalek Regency, East Java. The studio often participates in various art competition events as a place to show

creativity and ability, so that the studio often manages to achieve proud victories. Based on this background, the researcher felt interested in making the Tatari Indria Dance Studio an object of research, considering that this studio has long upheld and preserved the tradition of traditional dance art not just a form of entertainment. Dance art is an important means in transmitting cultural values, traditions, and history of the community concerned. However, in the midst of the changing times and modernization, dance art is often endangered or forgotten. This is what makes efforts to preserve dance art very important, especially for dance studio managers who are at the forefront of maintaining the continuity and sustainability of the art.

Dance studios are not only a place to teach dance movements, but also a forum that conveys the philosophy, meaning, and cultural context contained in each dance. At Sanggar Tatari Indria, each dance movement taught has a depth of meaning that connects the dancers with their cultural roots. This studio is managed from generation to generation, with values and traditions that are maintained, despite facing various challenges. For more than 35 years, the Tatari Indria Dance Studio has been able to survive and develop well, proving its resilience and commitment to the preservation of traditional dance arts.

One of the main goals of the establishment of this studio is to create a generation of talented young artists, while ensuring that local arts and traditions, especially those in Trenggalek, remain sustainable. In an effort to realize this, various steps and strategies continue to be taken by Mrs. Ririn, the manager of the studio, to keep the studio alive and running well. One of the efforts made is to participate in various dance competitions, both at the local, regional, and national levels. This activity not only serves to hone the skills of the dancers, but also to introduce and promote the traditional dance art of Trenggalek to the wider public.

The success of the Tatari Indria Dance Studio is inseparable from an effective management system, where Mrs. Ririn's role as a manager is very important. He always innovates by maintaining a balance between preserving traditional cultural values and adapting to the times. This approach makes the studio not only a place to learn dance, but also an educational space that fosters a sense of love and pride for local culture, especially among the younger generation. The enthusiasm of the community, especially children and teenagers, is reflected in the number of participants who reach around 250 people who are actively involved in studio activities.

To ensure the sustainability and development of the studio in the future, it is important that every art activity presented remains interesting, contextual, and able to answer the challenges of the times. In this case, the existence of quality Human Resources (HR) is an important asset that needs to be managed optimally. Proper planning and management of human resources, as well as the preparation of development strategies that are in line with the vision

and mission of the studio, are key steps in facing various challenges. Effective HR management will have a big impact on the achievement of the studio's goals as a whole, as well as ensuring that every potential that exists can be utilized to the fullest.

The Tatari Indria Dance Studio, as an art organization that has a strategic role, contributes to maintaining the sustainability of traditional dance arts and regenerating the talented young generation in the field of art, especially in Trenggalek Regency. This studio not only functions as a place to learn, but also as a space for coaching and developing students' potential in understanding, practicing, and preserving local culture through dance. In the midst of the challenges of globalization and rapid social change, it is important to examine how these studios apply relevant, adaptive, and traditional values-based learning methods. Adjustment of dance movements is a form of pedagogical strategy to bridge the gap between cultural heritage and today's learning needs. In addition, the process of creating dance works with a contextual and creative approach also reflects the studio's ability to respond to the dynamics of the times, while maintaining the sustainability of traditional art so that it remains alive, developing, and in demand by the younger generation.

2. METHOD

Research Ini Using qualitative approach. The location used in this study is Sanggat Tatari Indria located on Jl. Attorney General Suprpto No.8, Krajan, Surodakan, Kec. The reason for choosing the Tatari Indria studio is because it is one of the studios in Trenggalek which has been established for 35 years and still exists today because this studio also focuses on preserving its traditional dance, so many young people are interested in joining the Tatari Indria Studio. The object of this research is focused on the preservation of regional dance art through educational activities, adjustment of dance movements, and the creation of new works. Data sources are divided into two types, namely primary data sources and secondary data sources. The primary data source was obtained from the main speaker, namely Koentoem Dwi Poespitorini. Data collection techniques use interviews, observations and documentation. The collected data is then analyzed through the data reduction stage, namely by sorting out important data. After being reduced, the next is the presentation of data that is written in a sequential manner. Then at the final stage is the drawing of conclusions. The validity of the data in this study uses triangulation. Triangulation in its testing uses source triangulation and triangulation techniques.

3. RESULTS AND DISCUSSION

3.1 Results

Management of Traditional Dance Preservation at the Tatari Indria Studio in Trenggalek Regency through an educational approach as a preservation effort.

Sanggar Tatari Indria has succeeded in making traditional dance art part of an interesting and meaningful learning process. This effort not

only enriches the students' artistic knowledge, but also fosters a sense of love and pride for the local culture from an early age. Through its active role in the world of education, the Tatari Indria Dance Studio is a concrete example of how cultural preservation can go hand in hand with the formal and non-formal learning process, as well as form a young generation that is aware of and cares about the nation's cultural heritage. According to (Winkel, 1984), learning involves several main components, namely students (students), teachers (educators), learning objectives, subject matter, methods, and learning situations that support the process. A good relationship between teachers and students and the creation of a conducive learning environment are essential for the success of the learning process. In addition, adequate financing and planned evaluation are important factors in supporting the effectiveness of learning implementation, so that educational goals can be optimally achieved. The elements of learning carried out at the Indria Tatari Studio are managed through structured and sustainable management to support the preservation of traditional dance optimally:

a. Student

Students are individuals who with full awareness follow the educational process in formal and non-formal environments guided by educators to achieve the learning goals that have been set (Permata, 2024). Along with the increasing number of students at Sanggar Tatari Indria, Ririn as the founder and main trainer feels the need to make improvements in the teaching system so that the teaching and learning process can take place more effectively and efficiently. He realized that with the increasing diversity of age backgrounds and abilities of students, a classroom management strategy that is able to accommodate the needs of each individual is needed. This class division policy has been proven to have a positive impact on improving the quality of learning. In a class that is homogeneous in terms of ability, students can focus more on absorbing the material, feeling more confident. Interestingly, the class system at Sanggar Tatari Indria does not fully refer to age as the main parameter. Ririn realizes that biological age does not always reflect students' mental and physical readiness to receive dance training.

Yes	Class	Age	Number of Students
1.	Pre Basics	3-5 years	45 Students
2.	Basis	6-8 years	54 Students
3.	Development 1	9-11 years old	63 Students
4.	Development 2	11-13 years old	36 Students
5.	Further Development 1	13-15 years old	35 Students
6.	Further Development 2	Age 15 years and above	20 Students

Table 1 List of Learning Classes

b. Teacher/ Trainer

Teachers or trainers play a very important role in the implementation of education in the studio. They are responsible for organizing the learning process and providing guidance to students so that they can achieve the goals that have been set (Maulinda, 2019). In the context of learning dance art at Sanggar Tatari Indria, dance coaches or dance teachers bear a great responsibility in creating a conducive, creative, and inspiring learning atmosphere. Every trainer at Sanggar Tatari Indria is expected to have certain qualifications, especially in terms of artistic experience and pedagogical abilities. They must master the basic and advanced techniques of traditional dance, understand the aesthetic elements in the performing arts, and be able to compose choreography that is appropriate to the student's ability level. More than that, they must also have good communication skills in order to be able to deliver material effectively and appealingly to various age groups, from early childhood to adolescents and adults.

No.	Coach Name	Gender	Final Education	Specialties	Information
1.	Koentoem Dwi Poespitorini	Woman	PGRI Argopuro University Jember	Children's Traditions	Lead Trainer
2.	Kinthani Sekarkundi Lahitani	Woman	UNEJ	Youth Traditions	Lead Trainer
3.	Susan Gayuh Pangestu	Woman	STKIP PGRI Trenggalek	Tradition Adolescent	Accompanying Trainer
4.	Adinna Octa Martaningtyas	Woman	STKIP PGRI Trenggalek	Youth Traditions	Accompanying Trainer
5.	Meida Cahyatri W	Woman	JUNIOR	Children's Traditions	Accompanying Trainer
6.	Lacheza Lucha Juniar Setiyono	Woman	JUNIOR	Children's Traditions	Accompanying Trainer

Table 2 Coach Biodata

c. Learning Methods

One of the elements of implementing a teaching and learning strategy is the technique of presenting lesson materials or commonly called the Learning Method (Mu'awanah, 2011). Learning methods are the way teachers use to establish relationships with students during the learning process (Ilyas & Armizi, 2020). Sanggar Tatari Indria applies two main methods in its learning process, namely the demonstration method and project-based learning (PjBL).

The demonstration method is the method of teaching by the teacher or other people (who are deliberately requested) or the students themselves to show or show movements, a process with the correct procedure accompanied by information to the whole class. The students observe carefully, carefully with full attention and participation (Mu'awanah, 2011). Sanggar Tatari Indria also integrates the project based learning (PjBL) method as part of the long-term learning strategy. In its implementation, participants are actively involved in the entire series of processes, from planning, production, to the performance of a work of art as a result of the project. This learning method not only develops the technical aspects and creativity of the participants, but also fosters collaborative skills, individual responsibility, and time management.

d. Learning Materials

According to Sudjana (2005), the provision of learning materials in the studio is an activity to convey knowledge and skills that are adjusted to the characteristics of students, both in terms of their needs, age, and abilities. Within the scope of the art studio, the material presented needs to be designed in a contextual and flexible manner, so as to encourage the growth of creativity and a deep understanding of cultural values. This view is in line with the statement of Mulyasa (2013) who emphasizes that learning in a non-formal environment must use a thematic and student-oriented approach as the center of the learning process. This studio has a strong commitment to introducing the richness of Indonesian culture to the younger generation through traditional dance learning which includes two main types, namely new creation traditional dance and classical traditional dance. Sanggar Tatari Indria always compiles dance materials based on the level of difficulty and class level of the participants. Usually, in one learning period, the studio provides 3 to 4 dance materials to students.

Yes	Class	Office Materials
1.	Pre Basics	1. Yakso Resort 2. Ondel-ondel 3. Built Theater 4. Suramadu
2.	Basis	1. A Loved One 2. Gebyar Saloko 3. Because
3.	Development 1	1. Garudo Nuswantoro 2. Gendewo 3. Jathil
4.	Development 2	1. Remo Bolet 2. Geger Bumi Wengker 3. Holy Sradan
5.	Further Development 1	1. Remo Gagrak Anyar 2. Reog Drum
6.	Further Development 2	1. Gambyong 2. Sorote Lintang

Table 3 Studio Materials

e. Studio Financing

Financing is the process of providing funds that aims to meet the financial needs of individuals or entities that are experiencing a lack of funding sources (Puspito et al., 2024). Financing is defined as funding provided by a second party in order to help capital to develop its business (Muhamad Amin 1, 2023). At the beginning of the establishment of the studio in the 1990s, the registration fee charged to participants was only Rp1,500. Over time, the studio experienced significant development. The activities offered are increasingly diverse, the quality of training is improving, and facilities are constantly updated to support a more optimal learning process. In the process of its growth, the studio has not only become a place for art training, but also a center for cultural preservation and a space for expression for the younger generation. With this improvement in quality and service, the studio now sets a monthly fee of IDR 50,000. Apart from the cash contributions that are paid regularly by the students, Sanggar Tatari Indria also has two other important sources of income, namely from job activities (invitation to perform) and from sponsors. Cash is generally used for routine needs of the studio, such as maintenance of training grounds, purchase of supporting equipment, and daily operations.

f. Evaluation

Evaluation according to (Arikunto, 2013) is a systematic process to determine the extent to which learning goals have been achieved by students. This evaluation is not only used to measure the final outcome, but also to improve the overall learning process. Technically, the evaluation mechanism in this studio consists of two main stages, namely the pre-competency exam and the competency exam. These two stages are carried out periodically once a school year.

The Competency Pre-Exam functions as a place for preparation and initial assessment of students' readiness before taking the main competency exam and the competency exam is the culmination of the evaluation, which is designed to measure the level of mastery of materials, dance techniques, and artistic interpretation skills through direct performance in the form of performances.

Adjustment of traditional dance movements at Sanggar Tatari Indria as an effort to preserve traditional dance.

Sanggar Tatari Indria Trenggalek Regency, movement adjustment (movement modification) is one of the main strategies in maintaining the sustainability of traditional dance arts. This strategy is carried out through an educational approach that focuses on transforming dance movements so that they remain relevant, communicative, and easily digestible by the younger generation, without eliminating inherent cultural values. Adjustment of dance movements is part of the creative process in dance education, where the original movement structure of traditional dance is still used as the main foundation, but undergoes processing to better suit the learning needs and characteristics of students. According to (Y. S Hadi, 2007), movement variation is a principle that allows the presence of renewal in dance works through differences in the form and structure of movement from previous works, which still refer to basic cultural values. There are several stages carried out by Mrs. Ririn in making movement adjustments.

a. Conducting Observations

The first step taken by Ririn was to make initial observations focused on the accompaniment music and the basic idea of movement.

b. Analyzing Dance Movements and Structures

After observing the music and movement ideas, Ririn continued by analyzing the movements that already existed in the previous dance. He paid attention to detail how each movement was performed, what it meant, and how it blended into the accompanying music.

c. Defining Goals

In this process, Ririn does not only focus on adjusting dance movements for performance purposes. She also has the goal that this dance can be used as teaching material at Sanggar Tatari Indira, especially for children and adolescents. Therefore, from the beginning he established several important things that became the basis for the process of adjusting dance movements.

d. Exploration of New Motions

e. Rearranging the Dance

f. Practicing and Trying Performance.

The success of the preparation of dance movements as a medium of preservation at the Indira Tatari Studio shows that cultural preservation does not have to be fixated on rigid old forms. Precisely by opening up a space for innovation through adjustment and movement arrangement, dance art becomes more adaptive, communicative, and relevant to the times. This allows the younger generation not only to become the successors of traditions, but also cultural actors who are active and creative in maintaining cultural identity. Thus, the preparation of dance movements at Sanggar Tatari Indira not only plays a role as part of the art learning process, but also as a dynamic and participatory cultural preservation strategy. This process

encourages students to recognize, understand, and internalize traditional values, while honing their ability to express and innovate in creating new forms of movement that remain grounded in cultural roots.

The Creation of Traditional Dance at the Indria Dance Studio as an Effort to Preserve Traditional Dance.

a. Background of the Creation of the Trenggalek Kinasih Dance. Sanggar Tatari Indira gained the trust and mandate to create a dance work because of its strong reputation as a driving force for traditional dance in Trenggalek. This trust is given thanks to the studio's ability to maintain the authenticity of the movement while combining it with innovation to remain relevant to the times. The assignment is a form of appreciation for the commitment of the Tatari Indira Studio in maintaining and developing local dance arts, so that they are trusted to produce works that are able to represent the cultural identity of Trenggalek in an authentic and meaningful way. The movements in the Trenggalek Kinasih Dance are a combination of tradition and modernity, which is adapted to the development of the times. The inspiration for the movement is taken from local traditions such as the Remo Dance and pencak silat, as well as the daily activities of the farming community. The choreography is designed to be expressive and communicative, with varied floor patterns and formations creating an attractive look.

b. Variety of Movements and Symbolism in the Trenggalek Kinasih Dance. The variety of movements found in the Kinasih Trenggalek Dance shows a harmonious combination of classical elements of traditional Javanese dance with innovative forms that reflect the dynamics of today's culture. Traditional dance is not just a movement of the past, it is the long breath of a cultured nation. Maintaining it does not mean rejecting globalization, but refusing to lose one's identity (Rachma, n.d.).

1. Gerak Salam (Opening). This movement is done with both hands closed in front of the chest, then slowly opened to the side with gentle movements, accompanied by a smile.
2. Gejuk is the movement of stomping the feet on the floor lightly to create rhythm or movement suppression. In the Kinasih dance, gejuk is performed at the same time or after the srisig movement to mark the change of motifs or as a pause.
3. Hand ukel, which is a movement of the wrist twist that reflects flexibility and smoothness. The Ukel or Ukelan movement is a hand movement that forms a spiral or small circle. Ukel is a movement often found in Javanese dance, especially in dances that involve flexible hand and wrist movements.
4. Ngrayung, which is the movement of opening one's hands outward, symbolizes openness. Ngrayung is a form of hand movement with the thumb attached to the palm of the hand, and the four fingers standing with the fingers in a tight position.
5. Ngleyang is a hand movement that floats slowly to the right and left with the position of curved arms and curly fingers. In the Kinasih dance, ngleyang depicts the feeling of love flowing softly, in line with the theme of love that is the core of this dance.
6. Closing (Closing) motion. The closing movement is carried out by returning the position of the body to its original position, namely the

hands are pressed to the chest and then opened to the side with a slow rhythm, accompanied by a nod of the head and a smile.

c. Dance Presentation

Presentation is a process, a way, the making of presentation. So the form of presentation is a form of a presentation in which there are supporting elements for the realization of a work of art, especially in the art of dance. It can also be said that the form of presentation is supported by elements that support the creation of a work of art, especially dance. These elements are movement, accompaniment, makeup, dress, performance venues and dance equipment/properties (Shaesa, 2021). Trenggalek Kinasih dance can be performed in various presentation formats, such as solo performances, more intimate and interactive duets, to large groups that highlight the complexity of formation and collective visual strength. Each of these formats can be chosen based on the needs of the event, the type of audience, and the purpose of conveying cultural messages through dance. Thus, this dance is not rigid, but flexible and responsive to the needs of the times and performance spaces. This flexibility also makes the Kinasih Trenggalek Dance able to reach various performance platforms, ranging from formal state events, commemorations of cultural holidays, to contemporary art festivals. In the context of official performances, more organized movements and elegant costume feel are the main focus; Meanwhile, in more open festivals, this dance can be adjusted to a more expressive and lively feel. In fact, in academic environments and educational institutions, this dance is able to be developed as an interdisciplinary learning medium that combines elements of art, history, and local values.

d. Revivi Trenggalek Kinasih Dance as an effort to preserve traditional dance.

The Trenggalek Kinasih dance is an artistic representation of the form of love for local culture and efforts to preserve ancestral cultural heritage in the frame of performing arts. This dance does not solely function as entertainment, but rather carries educational content and deep cultural values. Traditional dance does not have to be rigid and fixated on the old custom. Innovation and reinterpretation are needed, as long as they do not damage the essence and roots of their culture (Rachma, n.d.). Through the union of movement, music, fashion, and stage visual elements, the Trenggalek Kinasih Dance presents an aesthetic experience that is also full of meaning. The existence of the Trenggalek Kinasih Dance also functions as a tool for cultural diplomacy, both at the local, national, and international levels. When performed in various cultural forums, both festivals, competitions, and cross-regional performances, this dance strengthens the image of Trenggalek as a culturally rich area and is active in taking care of it. This performing art is a medium to introduce the character of the Trenggalek people who are friendly, creative, and uphold the heritage of their ancestors. Therefore, the Trenggalek Kinasih Dance is not just an art product, but a collective symbol that represents the spirit of the community in maintaining cultural continuity creatively and in the modern era.

4. CONCLUSION

Based on the results of the research, it can be concluded that the Indria Tatari Studio has a significant contribution to the preservation of traditional dance arts in Trenggalek Regency. This role is realized through three main strategies, namely education, adjustment of traditional dance movements, and the creation of new dance works. These three approaches complement each other in forming a cultural preservation ecosystem that is adaptive to the development of the times but still firmly rooted in local values. In the educational aspect, Sanggar Tatari Indria implements a comprehensive learning system, not only emphasizing mastery of dance techniques, but also instilling an understanding of cultural values, history, and local identity. The educational program is carried out in stages and adjusted to the abilities of the students, so as to encourage a deeper understanding of the meaning of traditional dance. Meanwhile, the adjustment of traditional dance movements is carried out as a form of innovation so that classical dance movements can be more easily understood and accepted by the younger generation without losing their substance and philosophical value. This process is carried out through creative reprocessing of movement but still based on authentic traditional sources.

In terms of creating new works, Sanggar Tatari Indria is able to present dance creations sourced from local culture, such as the Trenggalek Kinasih Dance. These works not only function as an aesthetic presentation in performances, but also as a medium of cultural communication and a means of character education that is relevant to the contemporary context. Therefore, the existence of the Indria Dance Studio can be used as a model for cultural preservation that is dynamic and sustainable. Collaboration between education, movement adjustment, and the creation of new works has proven to be an effective strategy in maintaining the existence of local culture in the midst of globalization challenges.

As a follow-up to these findings, it is recommended that Sanggar Tatari Indria continue to develop more innovative and inclusive learning methods, including the use of digital technology for documentation and dissemination of dance materials. Local governments and related agencies are also expected to provide ongoing support in the form of training, funding, and spaces of expression for art studios that are oriented towards the preservation of local culture. Formal educational institutions are also expected to collaborate more closely with art studios to strengthen local content in learning. As for the next researcher, it is recommended to further study the long-term impact of studio activities on the cultural awareness of the community, as well as analyze the community's response to the creations created.

AUTHOR CONTRIBUTIONS

This article was written by Salma Aula Ni'am as the primary researcher and author, based on field research conducted at Sanggar Tatari Indria, Trenggalek Regency. The writing and preparation of this article were supervised and reviewed by Warih Handayani, who served as the academic advisor, content reviewer, and manuscript editor, ensuring the accuracy of the content and the overall scholarly quality of the work.

ACKNOWLEDGMENTS

The researcher would like to express sincere gratitude to Warih Handayani as the academic advisor, and to all parties who have contributed to the success of this research and the writing of this article.

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