

# Traditional Dance Studio Management Study: A Mission of Inheritance and Preservation of Traditional Values

Henry Rohayani<sup>1,\*</sup> Yuliawan Kasmahidayat<sup>1</sup> Frahma Sekarningsih<sup>1</sup> Agus Budiman<sup>1</sup>

<sup>1</sup> Dancing Art Education Department, Universitas Pendidikan Indonesia, Bandung, Indonesia

\*Corresponding author. Email: [henyrohanyani@upi.edu](mailto:henyrohanyani@upi.edu)

## ABSTRACT

Dance studio is one of the art education program units in the community whose existence is engaged in education by providing dance training for the community. Through dance education in the studio, the process of inheriting and preserving traditional values from one generation to the next can be carried out in a relay. The purpose of this paper is to describe the management system of a traditional dance studio that developed in one of the cities of Bekasi, West Java, Indonesia from the management aspect, the process of preservation and cultural inheritance through traditional dance education for students of different ages. The research method used is a descriptive method with a qualitative research paradigm approach. The research participants involved included the head of the dance studio, student trainers and parents of students. Data collection techniques used are observation and interview techniques. The results of the study indicate that the management concept of a traditional dance studio that is designed to prioritize aspects of preservation and inheritance of cultural values of local and archipelago traditions. This can be seen from the dance materials given to students who prioritize traditional dance materials from various regions in West Java and the Indonesian Archipelago. The data presented in a description explain in detail the process of implementing learning activities and the management system in the dance studio which is the object of research. The findings of this study become a recommendation for dance actors in the community to be able to design the concept of managing traditional dance studios that have the mission of cultural inheritance and preservation in the perspective of the non-formal education system.

**Keywords:** *Dance studio, Community art education, Traditional dance, Art management, Non-formal education.*

## 1. INTRODUCTION

Dance studios not only have a role as a place of learning for the community [1]. However, it can have a role as one of the community organizations engaged in building the nation's cultural resilience. In recent years, there have been many studies on dance studios to photograph the implementation of dance learning in the studio as a process of transforming knowledge and skills from one generation to the next [2]. However, it is necessary to study further the role of dance studios is not only as a learning center for the community in obtaining education in the arts but can have another role as a place in having the mission of inheriting the nation's cultural values.

Several relevant studies conducted on studios include Palmer & Jeanne researching the existence of dance studios as a business activity in the field of dance

[3]. Burnidge is researching to explore other outcomes of observing somatic pedagogical principles in dance teaching that do not affect what is taught in dance classes, but how dance is taught in dance studio classes [4]. Ssebuuma examined the differences between learning and teaching dance in dance studio classes [5]. However, there have not been many studies that have focused on the problem of the process of inheriting and preserving traditional values carried out by dance studios as learning centers for the surrounding community and the public.

The existence of dance studios in the community is often used as a place for learning by various age groups, be it children, teenagers, adults, and parents. They come to the dance studio having the motivation to learn according to their respective goals [6]. The current reality of the development of dance studio classes in Indonesia is that there are more students who have a

relatively young age starting from the age of children, adolescents, and adults. They come to the dance studio with the aim of learning various dance materials so that they have skills in the field of dancing. As in dance learning activities in traditional dance studios which are widely developed in the West Java-Indonesia area. Dance learning activities in dance studios do not only have learning objectives, but also have a cultural development mission in preserving and passing on traditional values to the younger generation.

This study aims to obtain an overview directly related to the process of learning dance activities in one of the dance studios in the West Java-Indonesia area where in the studio development program there is a mission of preserving and passing on traditional values to the students in the studio. Some of the critical questions studied include how the concept of dance learning is applied in the studio? what materials are provided? how is the process of implementing the learning? How is the program for the process of inheriting and preserving traditional values designed in the dance studio? The results of this study will provide benefits to dance managers and trainers to develop dance training programs in the studio that are oriented to the process of inheritance and preservation of traditional values through dance program activities in the studio.

## **2. METHODS**

The stages of research activities are carried out by means of qualitative research work [7–9]. Research data are described and analyzed according to the data groups found in the field according to the focus of the problem set at the beginning. This research was conducted in one of the Kusuma dance studios in the Bekasi-West Java area of Indonesia which has been established for more than 10 years. Research participants who contributed to providing data were obtained from interviews with the head of the dance studio management, students, and dance coaches. Interview data with the head of the studio to obtain data about the history of the establishment of the studio, the curriculum of the studio, the management of the studio, and the current management development. Interview data with students to obtain data about the responses of learning participants related to the impression of participating in traditional dance learning activities in the studio. Interview data with trainers to find out the traditional dance learning process provided by the trainer in the studio. All research data collected is processed and analyzed based on qualitative research principles through the stages of data collection, processing data and concluding the data obtained [10,11].

## **3. RESULTS AND DISCUSSION**

### **3.1. Studio Profile**

Kusuma Art Studio is one of the art studios that was established on December 9, 2014, inaugurated by the Regent of Bekasi Regency on January 3, 2015. This art studio is in Kavling Srikandi, Kampung Penggarutan Rt 03, Rw 08 Desa Setiaasih Kec. Taruma Jaya, Bekasi Regency, West Java Province. The Kusuma Art Studio was founded with the background of the lack of dance studios in the local area and the culture itself which began to fade and began to be abandoned by the local community. Anjar Purwani, the founder of this studio, said that the establishment of the Kusuma Art Studio was aimed at encouraging and motivating the interest of generations to know and love the arts and culture of their nation. In addition, to form human beings who have complete personalities, have the identity of the nation's children and open opportunities for the rise of the arts to preserve and develop Indonesian cultural arts. The dance studio is an organization that is deliberately created to accommodate the artistic creativity of the community, especially in terms of dance. This is a gathering place for those who want to know more about the traditional dances of their region. The dance studio is also a gathering place for dancers in the surrounding area who want to promote and preserve their local culture.

An organization to present the best art, there must be careful planning based on the public (audience), and values. That is, the art presented is interesting and relevant to the stage situation. The availability of Human Resources as one of the organizational assets is empowered by designing strategies that are in line with the mission ahead. Every change must bring up different desires from the public (audience), therefore the strategy presented also considers the differences in each activity planning. Management, is a typical process consisting of several actions, namely planning, organizing, mobilizing, and monitoring [12]. The target or target of this art studio is the public consisting of all ages, groups, ethnicities, religions, and social levels. The school institution and of course the performers of the arts did not escape the target of the formation of this studio.

Management, is a typical process consisting of several actions, namely planning, organizing, mobilizing, and monitoring [12]. The target or target of this art studio is the public consisting of all ages, groups, ethnicities, religions, and social levels. The school institution and of course the performers of the arts did not escape the target of the formation of this studio. In the learning process in a studio, it is included in the criteria for non-formal education [13], this is because it is carried out outside the school environment and is made by an organization or community to achieve

certain goals. Non-formal education is considered quite important because it is a place for channeling talents, interests, and creativity. Activities in non-formal education will make students explore their talents more, channel their interests and hone their creativity. This will make students more developed and have a lot of experience. The studio as a non-formal education has a very important role, namely, to train talent and creativity in the arts. Through this non-formal education (studio), students gain knowledge and knowledge that they do not get in formal education. The development of each studio varies depending on the management of each studio. Therefore, it takes knowledge in managing a studio or the management of a studio, so that the studio is made to achieve its goals as expected.

Studio management is very important so that everything can be planned, organized, directed, and controlled. In addition, management is a force that has a function as a unifying tool and a driving force for studio activities [14]. Another reason is because of a rational work system in achieving organizational goals, resulting

in work effectiveness and efficiency as well as productivity and satisfaction.

The Kusuma Art Studio is one of the non-formal arts education institutions established to provide learning services to residents who need art education in accordance with the materials offered at the Kusuma Art Studio (figure 1). However, in the development process, it is necessary to carry out more planned and programmed coaching so that its management is improved and more advanced.



**Figure 1** Studio logo.

**Table 1.** Meaning of Kusuma Art studio foundation logo

Icon	Mean
Studio	A place where we can give each other and get what we expect according to the purpose.
Art	Art is beauty and art is a positive goal to make the viewer feel happy
Kusuma	The eternal diversity of dances from all over the archipelago is in harmony with its culture that will never die.
Unity of the Kusuma Art Studio Linkaran West Java Province - Indonesia	The unitary container of the Kusuma Art Studio located in the West Java Province Government Area. Indonesia.
Mountains	Symbol of all life on earth as well as a symbol of the change of side and place of a play.
Semar	Protectors and advisors who are wise and patient to achieve a goal

The studio has a vision as a center for the development of arts and culture in the area where the studio is located and the surrounding area. one of the missions of the studio is to intensively foster a sense of love for the nation's culture to the community and maintain the preservation of the nation's cultural arts. The mission shows that the studio provides the opportunity to learn to dance both in the surrounding area and outside the area and get to know the art of dance through various performances.

**3.2. Learning Process**

The learning process applies learning methods, teaching materials, the types of dances taught, and the teaching schedule have all been determined according to

the applicable provisions of the studio. Dance learning activities are held once a week, to be exact, every Sunday from 8.00 AM to 4.00 PM which is located at the training house owned by the studio manager. The teaching materials given to the studio students consist of insight into the art and history of traditional dance in Indonesia according to the material provided, traditional dance materials in West Java and the Indonesian Archipelago in accordance with learning classes, dance exercise, appreciation activities and dance expressions.

The dance material provided by the trainer is carried out in several learning methods such as lecture methods, question, and answer, imitative, mimesis, demonstrations, and methods of developing dance works in creating traditional dances that have been studied by students. In the learning process, several

learning media are used such as tape players, laptops, dance VCDs, sound systems and dance properties that are used in the material being studied.

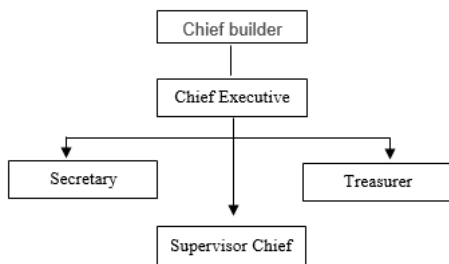
**3.3. Studio Gait**

The gait of the studio the activities of the dance studio do not only carry out dance training in the studio location, but also have other programs which are the agenda of the studio activity program that has been previously designed. The program of activities includes:

- The studio program performs routine exercises on dance materials, body exercises and assignments in making traditional dance creations.
- Implement incidental programs both inside and outside the studio.
- Play an active role in fostering a network of coordinating partnerships with cross-art programs and related arts sectors for the Sanggar program and development.

**3.4. Organizational Management**

The Kusuma studio has an organizational structure in which there are several management components involved in the studio organization. Some of the organizational committees involved include the chairman of the supervisor, chairman of the board, secretary, treasurer, and chairman of the supervisor. The organizational structure is the core management involved in the management of the studio. In addition, there are several components of dance trainers who are an important part that plays a direct role in the process of organizing learning. The studio management concept applied refers to the modern management concept. Although the management structure is not too much.



**Figure 2** Organizational structure of the studio.

**3.5. Program for the Inheritance and Preservation of Tradition Values**

At the beginning, it was explained that the studio program activities did not only have a vision and mission in learning activities. However, it has a program mission to help pass on and preserve the traditional values given to students studying in the studio. This

program strategy is carried out by strengthening and developing teaching materials that have strength in traditional values such as dance materials given to students are traditional dance materials from the local area and the Indonesian archipelago. Each class based on the level of learning is given traditional dance material to introduce the younger generation to the richness of traditional values, especially traditional dance in West Java-Indonesia. The dance material provided is not only motion material, but dance history material, the meaning of the dance material is given to students so that students get to know the traditional dances they learn.

This program is the focus of the studio program to provide education to students so that they can better understand and appreciate the richness of traditional dance that has long lived and developed in West Java-Indonesia. Given the current conditions, most of the younger generation prefer modern dance as a product of popular and global culture.

The realization of the studio program did not all run smoothly, in the process of its implementation there were always some obstacles to activities such as:

- Management problems that are sometimes absent can be present in every studio activity
- Availability of other adequate facilities and infrastructure that is not owned by the studio
- Sources of teaching materials
- The availability of funds to support the implementation of various program activities organized by the studio program.

**4. CONCLUSION**

The implementation of dance education in the studio can be maximized in several functions such as dance learning centers, inheritance, and preservation of cultural values, especially traditional dance. The younger generation who participates in learning activities in the studio can be given various traditional dance materials so that they will know and appreciate the rich culture of the Indonesian nation. Introducing and teaching traditional dance materials in studios is very strategic in supporting the resilience of the nation's culture so that it is not easily shifted by the strong currents of popular and modern culture which quickly enters various parts of the world, including Indonesia. The dance studio is one of the strategic places to shape the character of the younger generation so that they continue to love and maintain their cultural wisdom. These results will provide recommendations for studio managers, both those that have been around for a long time and those who will develop studios so that they continue to prioritize local and Nusantara traditional

dance materials in Indonesia as dance teaching materials provided in the studio.

## ACKNOWLEDGMENT

In the process of writing this article, there has been a lot of support from various parties who helped complete the research and report on its research activities. More thanks are shown to the Dance Education Study Program at one of the higher education institutions who have provided research funds so that this research activity can be completed in accordance with the objectives of the research.

## REFERENCES

- [1] A.T. Moffett, "Higher Order Thinking in the Dance Studio," *J Danc Educ.*, vol. 12, no. 1, pp. 1–6, 2012.
- [2] A.G. Gilbert, "A Conceptual Approach to Studio Dance, Pre K-12," *J Phys Educ Recreat Danc.*, vol. 63, no. 9, pp. 43–48, 1992.
- [3] J. Palmer-Fornarola, "The Business of the Dance Studio: Including the Concerns of Studio Ownership in Dance Education," *J Danc Educ.*, vol. 3, no. 3, pp. 109–10, 2003.
- [4] A. Burnidge, "Somatics in the Dance Studio: Embodying Feminist/Democratic Pedagogy," *J Danc Educ.*, vol. 12, no. 2, pp. 37–47, 2012.
- [5] A.B. Ssebuuma and R. Martin, "Difference in Dancing: Two Dance Educators Reflect on Difference in the Dance Studio," *Teach Artist J.*, vol. 16, no. 1–2, pp. 19–29, 2018.
- [6] C. Coelho and S. Menon, "Online Dance Training in a Social Distancing Environment: Examining Preferences of Latin and Ballroom Dancers," *Danc Educ Pract*, vol. 6, no. 4, pp. 23–29, 2020.
- [7] D. Karyati, A. Budiman and H. Rohayani, "Model Home Industri Seni: Studi Hasil Pelatihan Pembuatan Busana Tari Dalam Membantu Kemandirian Ekonomi Keluarga," *Journal of Education, Humaniora and Social Sciences (JEHSS)*, vol. 3, no. 2, pp. 682-692, 2020.
- [8] A. Budiman and R. Sabaria, *Model Pelatihan Tari: Penguatan Kompetensi Pedagogik & Profesionalisme Guru*, 2020.
- [9] T. Nugraheni, A. Budiman and D. Rachmawati, "Rekreasi, Hiburan, Belajar: Studi Kegiatan Wisata Seni dan Budaya di Saung Angklung Udjo," *Journal of Education, Humaniora and Social Sciences (JEHSS)*, vol. 3, no. 2, pp. 693-702, 2020.
- [10] B. Webb RRSR, *Qualitative Research in Education*. Falmer Press Routledge Falmer, 2018.
- [11] R.W. Belk, *Handbook of Qualitative Research Methods in Marketing*. Edward Elgar Cheltenham, UK • Northampton, MA, USA. 2006.
- [12] L. Chen and A. Michalsen, "Management of chronic pain using complementary and integrative medicine," *BMJ*, vol. 357, pp. j1284, 2017.
- [13] M. Novosadova, G. Selen, A. Piskunowicz, S. Mousa, S. Suoheimo, T. Radinja and P. Reuter, "The impact of non-formal education on young people and society," *Non formal education book*, pp. 1-58, 2007.
- [14] T. Nugraheni, A. Budiman and Y. Sukmayadi, "Entrepreneurship and Art Education Tourism: A Study on Results of Management Skills Training Program for Students," *Harmon J Arts Res Educ.*, vol. 19, no. 2, pp. 193–203, 2019.