



Organizing Strategies in the Introduction of Traditional Dance: A Study at a Vocational High School in Bandung

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Abstract

Organizing is one of the key management functions that plays a vital role in the success of dance introduction programs in schools. This study aims to describe the application of organizing strategies in the introduction of traditional dance at a vocational high school (SMK Negeri) in Bandung. The focus is on role distribution, team structure, stakeholder coordination, and resource management as implemented by the cultural arts teacher. This research employs a descriptive qualitative approach using in-depth interviews, classroom observation, and documentation. The findings are expected to provide insights into effective organizing practices that enhance cultural arts education, while also supporting the sustainability of traditional dance preservation in vocational education

Keywords: Organizing, Traditional Dance, Arts Education, Vocational High School, Cultural Preservation

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INTRODUCTION

Traditional dance is one of Indonesia's most important cultural assets, serving not only as artistic expression but also as a medium of cultural transmission and identity formation. It embodies the philosophical values, aesthetic principles, and collective memories of the communities that create and perform it. Through movement, costumes, and music, traditional dance preserves the intangible aspects of Indonesian heritage, connecting the younger generation with ancestral wisdom. In the current era of globalization, however, traditional dance faces serious challenges such as declining interest among youth, the dominance of popular entertainment, and the marginalization of cultural education in favor of market-oriented subjects (Pramono, 2025). These challenges demand systematic efforts in schools, where cultural arts can be introduced in structured and meaningful ways.

Vocational high schools (*Sekolah Menengah Kejuruan* or SMK) have a particularly strategic role in this regard. As institutions designed to provide applied learning and practical skills, SMKs that offer arts and culture programs give students not only technical knowledge but also direct engagement with cultural practices. Unlike general secondary schools, vocational schools emphasize practice-based learning, which is highly relevant for the preservation and revitalization of traditional dance. In this setting, cultural arts education becomes an effective vehicle for instilling discipline, creativity, and appreciation for cultural identity (Rahmawati, 2019).

The sustainability of traditional dance programs in SMKs depends not only on the creative capacity of teachers but also on the application of **effective management practices**, especially in the domain of **organizing**. Organizing involves structuring roles, responsibilities, and resources so that cultural education programs can be delivered efficiently and sustainably. Without strong organizing strategies, cultural education risks becoming fragmented or unsustainable. Clear organizational arrangements also ensure that extracurricular activities reinforce classroom

learning, creating an integrated cultural experience for students.

Previous research highlights the importance of organizing in cultural arts education. For example, the management of traditional dance studios has been identified as a mission of inheritance and preservation of traditional values (Rohayani, 2022). Similarly, extracurricular dance programs have been shown to foster both creativity and character development, providing students with opportunities for teamwork and leadership (Elita, 2021). Early exposure to traditional dance in formal schools helps strengthen national identity and develop cultural awareness (Rahmawati et al., 2019). In addition, community-based models demonstrate how cultural transfer can be strengthened through effective organizing, as seen in *jaran kepang* performances in Central Java (Kusumastuti, 2021).

Other scholars emphasize that traditional dance education also contributes to character formation and community values. For example, studio-based learning in Surakarta highlights how engagement with traditional dance instills discipline and cultural pride among children (Resi, 2019). Furthermore, reviews of dance education literature show the increasing importance of structured dance education for cultural sustainability, where schools function as mediators between cultural traditions and modern learning contexts (Daryanti, 2025). At the same time, innovations in pedagogy and digital media are becoming increasingly relevant. Multimedia has been shown to support dance learning processes (Dwidarti, 2025), while digital storytelling approaches help preserve cultural heritage in classroom settings (Rizvic et al., 2020).

Against this background, this study focuses on how organizing strategies are applied in the introduction of traditional dance at a vocational high school in Bandung. Specifically, it explores how role distribution, coordination mechanisms, and resource management are practiced in school-based cultural arts education. By analyzing these aspects, the study seeks to provide insights that are useful for teachers, cultural practitioners, and policymakers in strengthening traditional dance



education in Indonesia. Ultimately, organizing is understood not merely as an administrative function but also as a cultural imperative to ensure that traditional dances remain relevant, practiced, and cherished by future generations.

METHODS

This research applied a descriptive qualitative approach. The primary data source was a cultural arts teacher at a vocational high school in Bandung who has five years of teaching experience, with additional roles as an extracurricular coach and dance competition judge.

Data were collected through:

1. in-depth interviews, focusing on organizing processes;
2. observation, particularly during class activities and extracurricular practices;
3. documentation, including teaching modules and school reports.

Data were analyzed following the interactive model of Miles and Huberman: data reduction, data display, and conclusion drawing.

RESULTS AND DISCUSSION

Based on the interview with the cultural arts teacher at a vocational high school in Bandung, several themes related to organizing strategies in the introduction of traditional dance were identified:

1. Formation of Teams and Stakeholders

The introduction of traditional dance was implemented through both curricular and extracurricular programs. In the curriculum, it was included in phase E (Grade X), while extracurricular activities were coordinated by the student affairs division. Stakeholders involved included the school principal, curriculum coordinator, cultural arts teacher, external dance trainers, and students.

2. Roles and Responsibilities

The cultural arts teacher described her role as primarily that of a facilitator and guide in classroom learning, while external trainers were responsible for teaching technical aspects in extracurricular activities. Students were active

participants and performers, encouraged to be creative in developing their own expressions.

3. Coordination Mechanism

Coordination was carried out through the preparation of lesson modules during In-House Training (IHT) sessions. For extracurricular activities, dances were chosen based on upcoming school events or competitions. This ensured that the learning process was aligned with school needs and cultural celebrations.

4. Resource Management

Resources utilized included teaching materials, the internet, laptops, smartphones, speakers for music, and simple training attire such as T-shirts, kain, and sampur. Despite limited facilities, creativity in using available resources allowed activities to run effectively.

5. Evaluation and Monitoring

Student participation was evaluated through attendance lists and monthly reflections. Evaluations were conducted not only to assess student progress but also to identify challenges, such as varying skill levels and limited confidence among students.

6. Challenges and Strategies

The main challenges were the lack of adequate practice rooms and costumes. Strategies to overcome these issues included improvisation, flexible use of multipurpose spaces, and peer collaboration among students.

7. Teacher Commitment and Organizational Impact

The teacher's commitment was highlighted as the most significant factor in sustaining the program. Dedication to mentoring and guiding students ensured that the traditional dance introduction program could continue despite various challenges.

DISCUSSION

The findings above demonstrate that effective organizing strategies are critical in sustaining traditional dance education at vocational high schools.

1. First, the involvement of multiple stakeholders reflects what Rohayani & Kasmahidayat (2022) identified as a structured organizational design that supports cultural preservation. By engaging principals, teachers, external trainers, and students, the program creates a collaborative ecosystem for cultural transmission.

2. Second, the role of the teacher as facilitator aligns with Elita & Subiyantoro (2021), who emphasized that when teachers act as guides rather than mere instructors, students are more motivated to develop creativity and critical thinking. Similarly, Rahmawati et al. (2019) highlighted that integration of curricular and extracurricular activities strengthens cultural learning outcomes, which corresponds with the IHT-based planning and event-driven extracurricular practices observed in this study.

3. Third, the management of resources despite limitations resonates with the findings of Dwidarti (2025), who noted the potential of multimedia in supporting dance education, and Rizvic et al. (2020), who demonstrated how digital storytelling could sustain cultural heritage in schools. The use of basic facilities such as smartphones and speakers reflects adaptive organizing strategies that enable innovation even with minimal resources.

4. Fourth, the emphasis on continuous evaluation is consistent with Resi (2024), who argued that sustained monitoring enhances both technical mastery and character development. In this case, monthly reflections and attendance tracking provided the necessary feedback loop for improvement.

5. Fifth, the challenges related to limited facilities mirror findings by Dai (2022) on community dance management, which also faced resource constraints but overcame them through flexibility and collaboration. This suggests that vocational schools and community-based organizations share common challenges in sustaining cultural programs.

Finally, the teacher's commitment as a central factor of program sustainability echoes Devi (2019), who found that organizational commitment and job satisfaction strongly influence teacher performance. In the context of this study, teacher dedication was pivotal in ensuring the continuity of traditional dance introduction.

Taken together, these findings demonstrate that organizing strategies—comprising stakeholder engagement, clear role distribution, coordination mechanisms, resource management, and evaluation—are essential for sustaining traditional dance education. They also highlight the interplay between structural factors (such as facilities and resources) and human factors (such as teacher commitment) in ensuring the success of cultural education programs.

CONCLUSION

This study concludes that organizing strategies for traditional dance introduction in vocational high schools require: This study concludes that organizing strategies for the introduction of traditional dance in vocational high schools play a fundamental role in determining the effectiveness and sustainability of cultural education programs. The findings highlight several critical elements:

1. Clear role distribution among teachers, external trainers, students, and school management is essential to avoid overlapping responsibilities and to ensure that each party understands their contribution to the program's success. Teachers function not only as instructors but also as facilitators, while school management provides structural and administrative support (Elita & Subiyantoro, 2021).
2. Strong coordination mechanisms are required through systematic lesson planning and the integration of extracurricular design. Properly coordinated activities ensure that both classroom-based and extracurricular programs complement one another and create a holistic learning experience for students (Rahmawati, 2019).
3. Creative management of limited resources is another key aspect. Despite constraints in



facilities and equipment, innovative use of available tools such as multimedia, digital platforms, and simple training attire can significantly enhance the learning process (Dwidarti, 2025; Rizvic et al., 2020).

4. Continuous evaluation and monitoring must be implemented to track the progress of students and the overall program. Monthly reflections, attendance checks, and performance reviews provide feedback that enables teachers to refine instructional strategies and strengthen student engagement (Resi, 2019).

5. Commitment of teachers emerges as the key driver of sustainability. Teachers' dedication, motivation, and professional integrity directly influence the effectiveness of program organization and the long-term preservation of traditional dance values (Devi, 2019).

Beyond these organizing strategies, the study also underscores the importance of aligning traditional dance education with broader cultural preservation goals. Future efforts should therefore prioritize:

1. Improving facilities and infrastructure to provide students with adequate spaces for practice and performance;
2. Enhancing teacher training and professional development, particularly in the areas of arts management and innovative pedagogy (Hedianti, 2021).
3. Strengthening collaboration between schools and cultural institutions, including local dance studios, government cultural agencies, and community groups, to create a stronger ecosystem of support for cultural arts education (Kusumastuti, 2021).

By addressing these areas, vocational high schools can not only improve the effectiveness of their dance programs but also contribute meaningfully to the preservation of Indonesia's cultural heritage. Ultimately, organizing strategies should be seen not only as a managerial necessity but also as a cultural responsibility to ensure that traditional dances remain relevant, appreciated, and continuously practiced by future generations (Pramono, 2025).

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