



Original Article

Management of Sanggar Intan Keratuan Darah Putih as a Local Cultural Arts Institution in Kuripan Village, South Lampung Regency

Mustika Wulandari^{1✉}, Malarsih²

^{1,2}Art Education, Semarang State University

Correspondence Author: mustikawulandari31@students.unnes.ac.id✉

Abstract:

Rapid globalization and social change pose challenges to the sustainability of local arts and cultural traditions, particularly within indigenous communities that uphold ancestral values. These conditions require cultural institutions that are able to adapt while maintaining cultural continuity. Sanggar Intan Keratuan Darah Putih, located in Kuripan Village, South Lampung Regency, is a local arts and cultural institution rooted in the customary system of the Keratuan Darah Putih and plays an important role in preserving traditional Lampung dance. This study aims to describe and analyze the management of Sanggar Intan as a local arts and cultural institution. The research employs a qualitative descriptive approach, with data collected through observation, in-depth interviews, and documentation. Data analysis was conducted through data reduction, data presentation, and conclusion drawing, supported by source and technique triangulation. The findings show that Sanggar Intan is managed collectively through a community-based approach involving customary leaders, dance instructors, and the local community. Program planning and implementation align with customary preservation needs and community social dynamics, while group-based learning using demonstration and direct practice effectively transmits dance knowledge and cultural values. Sanggar Intan functions as a center for cultural preservation, a non-formal educational institution, and a medium for strengthening the cultural identity of the Keratuan Darah Putih community, despite ongoing challenges related to documentation and regeneration.

Keywords: studio management, local arts and culture, non-formal education, Keratuan Darah Putih, traditional dance.

Submitted	: 4 January 2026
Revised	: 7 January 2026
Acceptance	: 16 January 2026
Publish Online	: 31 January 2026

Introduction

Keratuan Darah Putih is one of the oldest customary kingdoms in Lampung Province that continues to maintain a traditional governance system based on lineage. The leadership system of Keratuan Darah Putih is inherited hereditarily and is currently led by Dalom Kesuma Ratu as a direct descendant of Radin Intan II. This leadership pattern reflects the strong local traditional values that position customary law, genealogy, and cultural legitimacy as the primary foundations for territorial authority and the management of community social life ([Arfi, 2017](#)). The governmental center of Keratuan Darah Putih is located in Kuripan Village, South Lampung Regency, with a territory that encompasses several districts, including Penengahan, Kalianda, Rajabasa, Katibung, parts of Bakauheni, as well as portions of East Lampung Regency. The population in this region is predominantly composed of indigenous Lampung people who continue to strongly uphold customary norms and ancestral traditions ([Narawati & Dyani, 2023](#)).

In the social life of the Keratuan Darah Putih community, art and customary rituals play a highly significant role as media for expressing collective values, identity, and beliefs. Various customary ceremonies are still carried out continuously, one of which is the Ruwah ceremony, a thanksgiving ritual conducted when the community enters a new phase of life ([Anggraeni & Puspytasari, 2023](#)). Within the context of such rituals, dance occupies a sacred and symbolic position. Tari Kiamat, for example, is a sacred dance that may only be performed by descendants of Keratuan Darah Putih in specific customary ceremonies ([Indraswari et al., 2026](#)). The existence of this dance functions not merely as entertainment but as a medium for conveying philosophical meanings, spiritual values, and the cultural legitimacy of Keratuan Darah Putih ([Marisa, 2019](#)).

Efforts to preserve these forms of customary cultural arts are realized through the establishment of Sanggar Intan Keratuan Darah Putih. This studio was founded in the 1980s by Ny. Salamah Raden Imba Kesuma Ratu as a forum for young men and women of the village to gather and engage in customary artistic activities, particularly traditional dance rooted in the customs of Keratuan Darah Putih ([Daryanti, 2025](#)). Historically, the studio has functioned as a space for intergenerational cultural transmission, a site for learning customary values, and a means of strengthening community social solidarity. Although it experienced a period of inactivity, Sanggar Intan was reactivated in 2006 and has continued to develop to the present day ([Meidwiarso, 2021](#)).

Along with its reactivation, Sanggar Intan has not only supported the implementation of Keratuan Darah Putih customary ceremonies but has also opened itself to the wider public. The studio provides opportunities for anyone to learn and develop traditional Lampung dance as a form of entertainment, a medium for social interaction, and a means of cultural education ([Saputra et al., 2023](#)). This shift in role indicates a dynamic process of cultural adaptation, in which traditional arts that were initially exclusive within customary contexts are now presented more inclusively without losing their fundamental values. Tari Kiamat and Tari Topping, which were previously performed only within the sacred context of the Keratuan, can now be learned and performed by the general public through Sanggar Intan ([Putri et al., 2022](#)).

In terms of instruction, Sanggar Intan applies a group-based learning system with a participatory approach. Each instructor is responsible for teaching the entire dance repertoire to learners, including both new movements and the reinforcement of

previously learned movements. Learning materials include various traditional Lampung dances, such as Tari Selapanan and Tari Kiamat, each of which embodies philosophical values, ethics, and cultural messages. Learning strategies are structured through the formulation of learning objectives, selection of materials, use of appropriate methods and media, and evaluation of learning outcomes ([Meidwiarso, 2021](#)). The learning process takes place through a qualitative descriptive approach that emphasizes observation, interviews, and documentation as integral components of understanding and mastering dance skills ([Habsary, 2024](#)).

The existence of Sanggar Intan Keratuan Darah Putih holds substantial significance in safeguarding the continuity of the intangible cultural heritage of the indigenous community. The studio functions not only as a center for dance training but also as a medium for transmitting cultural values, strengthening local identity, and fostering social solidarity within the Keratuan Darah Putih community ([Meidwiarso, 2021](#)). Amid the currents of globalization and increasingly rapid socio-cultural change, Sanggar Intan demonstrates openness to innovation and external input, enabling it to introduce the richness of Lampung's cultural arts to younger generations and the broader public ([Saputra et al., 2023](#)).

Nevertheless, the sustainability of Sanggar Intan's function as a local cultural arts institution is largely determined by the quality of its management. Studio management encompasses program planning, organization of human resources, implementation of artistic activities, as well as supervision and evaluation of all studio operations. Effective management serves as the primary key to maintaining a balance between the preservation of customary values and the demands of cultural adaptation in the modern era. Therefore, the management of Sanggar Intan Keratuan Darah Putih is of particular interest for in-depth study as a form of cultural arts management practice grounded in local wisdom.

The researcher's interest in Sanggar Intan Keratuan Darah Putih is based on its position as the only art studio directly operating under the auspices of Keratuan Darah Putih, particularly in South Lampung Regency. Furthermore, the strategic role of this studio in preserving and transforming sacred traditional dances into the public sphere indicates a process of cultural adaptation that is relevant for scholarly examination. Based on these conditions, this study focuses on the management of Sanggar Intan Keratuan Darah Putih as a local cultural arts institution in maintaining the sustainability of tradition, developing artistic potential, and strengthening the cultural identity of the indigenous community in Kuripan Village, South Lampung Regency.

Methods

This study employs a qualitative approach with a descriptive qualitative research design. This approach is selected because the study aims to gain an in-depth understanding of the processes, meanings, and dynamics of managing Sanggar Intan Keratuan Darah Putih as a local cultural arts institution in Kuripan Village, South Lampung Regency. The qualitative approach views social and cultural phenomena as holistic and contextual, thereby enabling the researcher to explore the realities of studio management based on the perspectives of the actors involved. This is consistent with the view of [Abdusamad \(2021\)](#), who states that qualitative research seeks to understand social phenomena deeply through direct interaction with research subjects in their natural settings.

The research location is determined to be Sanggar Intan Keratuan Darah Putih,

based on the consideration that this studio is the only art studio operating under the auspices of Keratuan Darah Putih and holds a strategic role in preserving Lampung's customary cultural arts. The research subjects include the studio management, dance instructors, customary leaders of Keratuan Darah Putih, and studio members, while the research object focuses on studio management, encompassing aspects of planning, organizing, implementing, and evaluating cultural arts activities. Data collection is conducted through observation, in-depth interviews, and documentation. These techniques are chosen to obtain comprehensive and complementary data, as stated by [Sugiyono \(2020\)](#) that in qualitative research, the researcher serves as the primary instrument, and data collection techniques are carried out triangulatively to obtain rich and meaningful data.

Data analysis in this study is conducted qualitatively through the stages of data collection, data reduction, data presentation, and conclusion drawing and verification. The analysis process is carried out continuously from data collection to the final stage of the research, thereby enabling the researcher to derive in-depth meanings from the research findings. Data trustworthiness is ensured through source triangulation and technique triangulation by comparing data obtained from various informants and different data collection techniques. Thus, the research findings are expected to possess an adequate level of credibility and validity in revealing the management of Sanggar Intan Keratuan Darah Putih as a local cultural arts institution.

Results

Sub 1 The Position of Sanggar Intan as a Local Cultural Arts Institution

Sanggar Intan Keratuan Darah Putih occupies a strategic position as a local cultural arts institution that is directly rooted in the customary structure of Keratuan Darah Putih and functions as an institutional space for the sustainability of Lampung's artistic traditions. The existence of this studio is not merely understood as a place for dance practice, but also as an integral part of the social and cultural system of the Keratuan that performs the function of preserving customary values, symbols, and norms. This position affirms that Sanggar Intan stands as a cultural institution endowed with customary legitimacy, symbolic authority, and a strategic role in maintaining the continuity of the intangible cultural heritage of the Keratuan Darah Putih community.



Source: Wulandari, 2026

Figure 1. Front view of Sanggar Intan

The establishment of Sanggar Intan by Ny. Salamah Raden Imba Kesuma Ratu in

the 1980s reflects the cultural awareness of customary elites regarding the importance of institutionalizing traditional arts within an organized space. This initiative demonstrates that dance is perceived as a fundamental element within the customary structure of Keratuan Darah Putih, as well as a medium for intergenerational transmission of cultural values. Information obtained from interviews with a customary advisor of Keratuan Darah Putih states that “Sanggar Intan was established as a place to safeguard Keratuan customs and dances so that they would not disappear, and so that young people could recognize their cultural identity from an early age.” This statement further reinforces the position of the studio as a consciously designed and sustainably maintained vehicle for cultural transmission.

The reactivation of Sanggar Intan in 2006 illustrates an adaptive response to social dynamics and changes in community life patterns. The decision to revive the studio reflects the collective awareness of the Keratuan and the people of Kuripan Village regarding the urgency of sustaining cultural arts institutions amid the currents of modernization. Such sustainability is not limited to the physical existence of the studio, but also encompasses the continuity of customary values, social structures, and local cultural identity. This condition aligns with Koentjaraningrat’s perspective, which emphasizes that cultural institutions function as mechanisms for maintaining value systems and patterns of behavior as societies confront social change.

Theoretically, the position of Sanggar Intan can be understood through the perspective of community-based arts management, in which art institutions emerge from internal community needs and are managed according to collective values. This model positions the customary community as the primary owner of culture and regards the studio as a space for articulating cultural identity. This view is consistent with [Soedarsono \(1999\)](#), who argues that traditional arts living within customary communities are closely linked to social structures, belief systems, and local cultural authority. In this context, Sanggar Intan functions as a connecting institution between the customary system of Keratuan Darah Putih and the sustained practice of dance arts.

Findings from previous studies further reinforce the strategic position of art studios as local cultural institutions. Research conducted by [Jazuli & Paranti \(2022\)](#) demonstrates that traditional art studios play a vital role in maintaining cultural continuity through learning processes, regeneration of art practitioners, and the strengthening of local identity. These findings are relevant to the condition of Sanggar Intan, which carries out the function of preserving Lampung dance while simultaneously fostering cultural awareness among younger generations. The existence of the studio as a customary-based institution provides a level of legitimacy that is not possessed by formal art institutions, thereby ensuring that the artistic practices conducted within it are imbued with strong value attachment and meaning.

Thus, the position of Sanggar Intan Keratuan Darah Putih as a local cultural arts institution is determined not only by its artistic activities, but also by its structural relationship with the Keratuan customary system, community support, and the accompanying cultural legitimacy. This position renders Sanggar Intan a strategic space for the preservation of traditional arts, the strengthening of local cultural identity, and the sustainability of customary values in Kuripan Village, South Lampung Regency.

Sub 2 Structure and Management Pattern of the Studio

The management of Sanggar Intan Keratuan Darah Putih is carried out through a

collective pattern involving dance instructors, choreographers, customary advisors of Keratuan Darah Putih, as well as village youth as participants and drivers of artistic activities. This management structure demonstrates a functional and complementary division of roles based on the respective competencies and cultural positions of each element. Such a pattern reflects the characteristics of community-based arts management that is oriented toward values of togetherness, active participation, and social responsibility in maintaining the sustainability of a local cultural arts institution.

The involvement of customary advisors of Keratuan Darah Putih within the management structure provides cultural legitimacy to all studio activities. The presence of customary elements ensures that every artistic activity conducted remains aligned with the prevailing customary norms, values, and rules. Information obtained from an interview with one of the customary advisors of Keratuan Darah Putih stated that “Every studio activity is always linked to Keratuan customs, so that the dances taught and performed remain within the cultural framework.” This statement emphasizes that studio management is not oriented solely toward the technical aspects of art, but also pays close attention to the appropriateness of the cultural values and meanings inherent in each artistic form being transmitted.

The roles of instructors and choreographers within the management structure of Sanggar Intan focus on quality control of the learning process and the development of dance materials. Instructors are responsible for training sessions, the cultivation of movement techniques, and the development of participants’ interpretive understanding of dance meanings. Choreographers are responsible for structuring movement compositions, adjusting musical accompaniment, and developing modes of presentation that remain grounded in traditional conventions. Interview results with a Sanggar Intan instructor indicate that “Training is conducted collectively, and all participants receive the same material so that dance quality is maintained and does not deviate from customary standards.” This statement illustrates a collective commitment to maintaining artistic standards and traditional values through structured management.

The involvement of village youth in studio management positions the younger generation as active subjects in the process of cultural preservation. Their roles are not limited to participation as trainees, but also include involvement in organizing activities, preparing performances, and providing technical support for events. This participatory pattern strengthens the regeneration of art practitioners and ensures the long-term sustainability of the studio. This condition aligns with Mulyana’s view, which emphasizes that cultural preservation will be effective when younger generations are actively involved in cultural practices, rather than positioned merely as passive spectators.

Community support in the form of participation as trainees, audiences, and event committee members further strengthens Sanggar Intan’s position as a shared community asset. Such involvement indicates a reciprocal relationship between the studio and its social environment, in which the studio provides cultural and social benefits, while the community offers moral and social support for its sustainability. Previous research by [Korina \(2014\)](#) emphasizes that traditional art institutions that grow and are managed collectively by the community possess strong resilience due to a sense of ownership and emotional attachment of the community to the art form.

Theoretically, the structure and management pattern of Sanggar Intan can be understood through the concept of participatory management in arts and culture. This concept emphasizes the involvement of various stakeholders in the processes of planning, implementation, and supervision of artistic activities. Such an approach

positions cultural values as the foundation for decision-making and regards social relations as the primary capital in managing art institutions. Accordingly, the management pattern of Sanggar Intan Keratuan Darah Putih demonstrates a practice of local cultural arts management grounded in customary wisdom, community participation, and a functional and sustainable division of roles.

Sub 3 Planning and Implementation of Activity Programs

The planning of activity programs at Sanggar Intan is formulated based on the needs of preserving the customs of Keratuan Darah Putih as well as the social dynamics of the supporting community, and is aligned with the customary calendar, local cultural agendas, and the readiness of the studio's resources. The planning process is conducted through internal deliberations involving dance instructors, choreographers, customary advisors, and representatives of the studio's youth, ensuring that each program is grounded in strong cultural and social foundations. This participatory planning pattern is consistent with the concept of community-based planning, which emphasizes the involvement of local actors as subjects of cultural management, as stated by [Andini & Alimi \(2025\)](#) that the sustainability of traditional arts organizations is largely determined by the alignment of programs with the values and needs of their supporting communities. Interview results with the studio management indicate that program determination always considers customary and community interests, as expressed in the statement, "Every practice session and performance is always adjusted to the customary agenda and community needs so that the studio remains active and accepted" (Interview with Sanggar Intan Management, 2024).



Source: Wulandari, 2026

Figure 2. Routine traditional dance practice at Sanggar Intan

The implementation of Sanggar Intan's activity programs includes routine traditional dance training, active involvement in Keratuan Darah Putih customary ceremonies, and the presentation of artistic performances at social and entertainment events within the community. This implementation pattern demonstrates the integration of educational, ritual, and social functions within a single sequence of studio activities. Routine training is directed toward mastering movement techniques, understanding the symbolic meanings of the dances, and internalizing the customary values embedded in

each repertoire. The studio's involvement in customary ceremonies functions as a medium for intergenerational transmission of cultural values and strengthens the studio's legitimacy as a community cultural institution. Previous research by [Hudaepah \(2023\)](#) emphasizes that traditional art studios play a strategic role as spaces for the transmission of cultural values through sustained direct practice. A statement from a Sanggar Intan dance instructor reinforces this finding: "Dance training does not only teach movements, but also attitudes, etiquette, and an understanding of the customs inherent in the dances" (Interview with Dance Instructor, 2024).

The orientation of Sanggar Intan's program implementation is directed toward character formation and the cultivation of cultural values in addition to the achievement of artistic quality. Studio activities function as a form of non-formal education that instills values of discipline, togetherness, responsibility, and respect for customs and traditions. This approach aligns with [Koentjaraningrat's \(2009\)](#) perspective, which positions the arts as a medium for the internalization of cultural values within the social life of the community. Flexibility in program implementation is evident in the studio's ability to adapt activity formats to customary needs and public interests, such as adjusting performance materials without altering the fundamental conventions of the dances. Interview results with a customary advisor state that program adjustments are made to maintain the studio's relevance: "The form of the performance may be adjusted to the event, but the customary values and meanings of the dances are preserved" (Interview with Customary Advisor, 2024). This implementation pattern demonstrates that Sanggar Intan carries out its cultural preservation function in an adaptive and sustainable manner while consistently maintaining cultural identity as the primary foundation of its activities.

Sub 4 Dance Arts Learning System and Methods

The dance arts learning system at Sanggar Intan is organized in a group format that emphasizes demonstration and direct practice methods as the core of the knowledge and skill transfer process. This learning pattern positions the instructor as a facilitator of movement, rhythm, and dance expression through visual exemplification that is followed simultaneously by learners. Each instructor holds full responsibility for the comprehensive mastery of dance materials, including the introduction of new movements as well as the reinforcement of previously learned movements, thereby ensuring the systematic continuity of the learning process. This approach is consistent with Bandura's social learning theory, which emphasizes the role of observation and imitation in the acquisition of skills, and is further supported by [Jazuli's \(2016\)](#) view that traditional dance learning is effective when conducted through modeled movement and structured repetition. Interview results with dance instructors indicate that the demonstration method is chosen because it facilitates holistic understanding of movement, as stated: "Dance movements are more easily understood when they are demonstrated directly and repeated together within a group" (Interview with Sanggar Intan Dance Instructor, 2024).

The dance arts learning materials at Sanggar Intan include Tari Topping, Tari Selapanan, and Tari Kiamat as the primary repertoires representing the cultural identity of Keratuan Darah Putih. Each dance is taught with an emphasis on movement structure, floor patterns, rhythmic accompaniment, and the philosophical meanings embedded within it, ensuring that the learning process does not stop at technical aspects alone. Tari Topping is understood as a representation of values of courage and social

solidarity, Tari Selapanan reflects the life cycle and communal togetherness, and Tari Kiamat contains moral and spiritual messages rooted in local tradition. This learning approach, which integrates technical and symbolic dimensions, aligns with the perspective of [Yulianti et al. \(2022\)](#) regarding the importance of cultural context comprehension in traditional arts education. Statements from learners reinforce this finding: “The meaning of each dance is always explained, making the practice feel more meaningful and not merely about memorizing movements” (Interview with Sanggar Intan Learner, 2024).

The group learning method implemented at Sanggar Intan contributes to the strengthening of togetherness, cooperation, and discipline in the dance learning process. Interaction among participants during group practice encourages the formation of solidarity and mutual support in mastering movements and dance expression. Group dynamics also function as a space for social learning that instills values of mutual cooperation and shared responsibility for the success of practice sessions. This finding is consistent with the results of research by [Nurseto et al. \(2015\)](#), which state that group-based arts learning is effective in developing learners’ social character through interaction and shared experiences. Interview results with the studio management affirm this function: “Practicing together makes participants more cohesive and supportive of one another, so the learning atmosphere becomes more dynamic and focused” (Interview with Sanggar Intan Management, 2024). This systemic and methodological approach to learning demonstrates that Sanggar Intan integrates educational and cultural functions through contextual and sustainable dance arts learning practices.

Sub 5 Learning Process and Learner Conditioning

The dance arts learning process at Sanggar Intan is systematically organized through structured and continuous stages of practice. Each training session begins with an explanation of the learning objectives so that learners understand the direction and outcomes to be achieved, followed by warm-up activities as an effort to prepare physical condition and concentration. The demonstration stage conducted by the instructor serves as the primary medium for transferring motor skills and dance expression, which is then followed by repeated practice carried out collectively by the learners. This learning pattern reflects the principles of experiential learning, which place direct experience as the main foundation of the learning process, as articulated by Kolb, who states that knowledge is formed through cycles of concrete experience, reflection, and sustained practice. An instructor’s statement reinforces this finding: “Training always begins with explanations and movement demonstrations so that participants understand the objectives and do not dance without direction” (Interview with Sanggar Intan Instructor, 2024).

The conditioning of the training atmosphere is actively managed through the regulation of interaction, training rhythm, and time discipline to ensure that the learning process remains conducive and participatory. The role of the instructor is not limited to delivering material, but also includes guiding and controlling group dynamics throughout the training sessions. Feedback is provided directly during practice to correct errors in movement, posture, and dance expression, as well as to strengthen learners’ understanding of the material being studied. This approach is consistent with the perspective of [Evadila et al. \(2018\)](#), who emphasize the importance of educational interaction and immediate feedback in skills learning. Interview findings indicate that the conditioning of training sessions is a crucial factor in maintaining order and focus

among participants, as stated: “The training atmosphere must be orderly and comfortable so that participants can concentrate and quickly master the movements” (Interview with Sanggar Intan Management, 2024).

Learning motivation is provided continuously through verbal reinforcement, recognition of progress in practice, and the cultivation of awareness regarding the cultural values embedded in each dance. This motivational support functions to maintain consistency in attendance and learners’ enthusiasm throughout the long-term training process. Active learner involvement at every stage of practice indicates that the learning process is interactive and experience-based, encouraging the development of a sense of responsibility toward the learning of dance arts. This finding aligns with the results of research by [Rusmaniah et al. \(2022\)](#), which state that arts learning based on active participation is effective in enhancing learner engagement and learning sustainability. A learner’s statement further reinforces this result: “Training feels more motivating because encouragement is always given and every improvement in movement is appreciated” (Interview with Sanggar Intan Learner, 2024). The learning process and learner conditioning at Sanggar Intan demonstrate an integrated application of pedagogical approaches, learning environment management, and the consistent internalization of cultural values.

Sub 6 The Role of Sanggar Intan in Nonformal Education and Socio-Cultural Life

The role of Sanggar Intan as a nonformal educational institution is reflected in the integration of dance arts learning with the cultivation of social and cultural values rooted in the customs of Keratuan Darah Putih. Artistic training activities are structured as a medium of character education that emphasizes discipline in adhering to training schedules, cooperation in group practice, and respect for customary leadership structures as reflected in the themes and symbolic movements of the dances. The internalization of these values occurs contextually through direct experience, in line with [Sudjana’s \(2010\)](#) view that nonformal education functions to develop attitudes, knowledge, and skills through activities based on community needs and social environments. A statement from the studio management reinforces this finding: “Dance training is not merely about memorizing movements, but also serves as a means of shaping discipline and respect for customary values” (Interview with Sanggar Intan Management, 2024).



Source: Wulandari, 2026

Figure 3. Community members assisting in accompanying Sanggar Intan

Sanggar Intan's contribution to the socio-cultural sphere is evident through its active involvement in the implementation of customary ceremonies, community entertainment activities, and social events within the Keratuan Darah Putih environment. Each dance performance functions as a medium of cultural communication that collectively represents the values, norms, and identity of the community. This social function of art aligns with [Soedarso's \(2006\)](#) theory of the functions of art, which positions art as a means of social integration and cultural value preservation. Interview results with a customary advisor indicate that the existence of the studio plays a strategic role in maintaining the continuity of tradition, as expressed in the statement: "Every customary ceremony always involves Sanggar Intan because dance is an essential part of Keratuan customs" (Interview with Keratuan Darah Putih Customary Advisor, 2024).

The educational and social roles of Sanggar Intan also have an impact on strengthening social relations among village residents through collective involvement in training processes, performance preparation, and the implementation of customary activities. Community participation as learners, supporters, and audiences creates spaces for interaction that enhance social solidarity and strengthen a sense of ownership of local cultural heritage. This finding is consistent with the research of [Kurnianto et al. \(2020\)](#), which emphasizes that traditional art studios function as centers of cultural learning and as binders of social cohesion within communities. Interviews with learners indicate that participation in the studio provides meaningful social experiences, as expressed in the statement: "Training at the studio brings residents closer together and deepens understanding of customary traditions" (Interview with Sanggar Intan Learner, 2024). The role of Sanggar Intan in nonformal education and socio-cultural life demonstrates an integrated approach that combines arts learning, character development, and the sustainable maintenance of local cultural identity.

Conclusion

Based on the results of the discussion, the management of Sanggar Intan Keratuan

Darah Putih demonstrates the characteristics of a local cultural arts institution that operates sustainably and is community-based. The position of the sanggar, which is rooted in the customary structure of Keratuan Darah Putih, provides cultural legitimacy for all activities and places the sanggar as an extension of the customary institution in safeguarding the continuity of artistic traditions and cultural values. The collective management structure, involving instructors, choreographers, customary advisors, and the community, reflects a participatory management pattern that strengthens a sense of ownership and shared responsibility for the sustainability of the sanggar.

The planning and implementation of Sanggar Intan's activity programs are aligned with the needs of customary preservation and the social dynamics of the Kuripan Village community. Dance training programs, support for customary ceremonies, and the organization of artistic performances function as means of cultural education and reinforcement of local identity. The group learning system employing demonstration methods and direct practice has proven effective in transferring dance knowledge while simultaneously instilling values of cooperation, discipline, and respect for custom. A structured, interactive, and experience-based learning process highlights the role of the sanggar as a nonformal education institution that carries out its educational function in a contextual manner.

Suggestion

Future research is recommended to examine the management of traditional art studios using a comparative interregional approach in order to identify variations in management models, preservation strategies, and patterns of community participation across different sociocultural contexts. In addition, longitudinal studies are needed to analyze the sustainability of art studios in responding to social change, generational shifts, and technological developments, particularly with regard to artist regeneration and learning innovation. Further research may also expand the focus to explore the impact of art studios on the strengthening of local creative economies and the broader development of community cultural identity.

References

- Abdussamad, Z. (2021). *Metode penelitian kualitatif*. CV Syakir Media Press.
- Andini, D. P., & Alimi, M. Y. (2025). Peran komunitas seni dalam pembentukan identitas penggiat seni pada generasi muda: Studi kasus Gambang Semarang Art Company. *Santhet: Jurnal Sejarah Pendidikan dan Humaniora*, 9(3), 917–929.
- Anggraeni, A., & Puspytasari, H. H. (2023). Nilai-nilai tradisi dan solidaritas dalam upacara Ruwah Desa. In *Prosiding Conference on Research and Community Services* (Vol. 5, No. 1, pp. 445–451).
- Arfi, B. F. (2017). Perlawanan Keratuan Islam Darah Putih terhadap kolonialisme Belanda di Lampung tahun 1850–1856 M. *JUSPI: Jurnal Sejarah Peradaban Islam*, 1(1), 87–111.
- Daryanti, F. (2025). The traditional dance inheritance system of the Saibatin indigenous people in Keratuan Darah Putih as a source of cultural literacy. *MUDRA: Jurnal Seni Budaya*, 144–155.
- Evadila, E., Safrila, D., & Kurniati, I. (2018). Interaksi edukatif dalam pembelajaran seni budaya (tari) kelas VII A di SMP Negeri 2 Kecamatan Kuantan Mudik Kabupaten Kuantan Singingi Provinsi Riau. *Koba: Jurnal Pendidikan Seni Drama, Tari dan Musik*, 5(2), 39–48.

- Habsary, D., Adzan, N. K., & Bulan, I. (2024). Eksistensi Tari Sigeh Penguten dalam dunia pendidikan di Bandar Lampung. *Arus: Jurnal Sosial dan Humaniora*, 4(1), 1–7.
- Hudaepah, H. (2023). Sistem pewarisan seni tradisi Gambang Kromong pada Sanggar Seni Janaka di Depok Jawa Barat. In *Prosiding ISBI Bandung*.
- Indraswari, R. A., Sholehah, A. P., Al Istiqomah, R. M., Achmad, D. J., Muhaimin, F. G., Pitaloka, K. A. W., & Mahanal, S. (2026). Kajian etnobotani tradisi Ruwah Rosul: Praktik ritual masyarakat Kediri sebelum upacara adat pernikahan. *Biocaster: Jurnal Kajian Biologi*, 6(1), 155–169.
- Jazuli, M. (2016). *Paradigma pendidikan seni*. Farishma Indonesia.
- Jazuli, M., & Paranti, L. (2022). Manajemen sanggar seni tari di Semarang. In *Prosiding Widyadharma* (pp. 101–107).
- Koentjaraningrat. (2009). *Pengantar ilmu antropologi*. Rineka Cipta.
- Korina, D. N. (2014). Manajemen Sanggar Tari Lung Ayu Kabupaten Jombang. *Jurnal Pendidikan Sendratasik*, 2(2).
- Kurnianto, A. M., Indrianti, D. T., & Ariefianto, L. (2020). Peran Sanggar Seni Pemuda Edi Peni dalam pelestarian budaya lokal di Desa Hadiluwih Kecamatan Ngadirojo Kabupaten Pacitan. *Learning Community: Jurnal Pendidikan Luar Sekolah*, 3(2), 59–65.
- Marisa, M. (2019). *Makna dan simbol Tari Kiamat pada masyarakat Keratuan Darah Putih di Kabupaten Lampung Selatan* (Disertasi doctoral). Institut Seni Indonesia Yogyakarta.
- Meidwiarso, E. (2021). *Strategi pengembangan Keratuan Darah Putih sebagai destinasi wisata budaya di Kabupaten Lampung Selatan* (Disertasi doctoral). Sekolah Tinggi Pariwisata Ambarrukmo Yogyakarta.
- Narawati, T., & Dyani, P. L. (2023). Nilai spiritual pada koreografi Tari Setiakh di Keratuan Darah Putih. *Ringkang: Kajian Seni Tari dan Pendidikan Seni Tari*, 3(2), 245–253.
- Nurseto, G., Lestari, W., & Hartono, H. (2015). Pembelajaran seni tari: Aktif, inovatif, dan kreatif. *Catharsis*, 4(2), 115–122.
- Putri, B. R., Wijayanti, J., & Hanjati, B. S. (2022). Betupping: Koreografi yang terinspirasi dari kesenian Tuppeting di Lampung Selatan. *Joged*, 20(2), 179–192.
- Rusmaniah, R., Nugroho, D. A., Indriyani, P. D., & Putra, M. A. H. (2022). Partisipasi perajin dalam pengembangan seni kerajinan anyaman di Kampung Purun berbasis kearifan lokal. *PINUS: Jurnal Penelitian Inovasi Pembelajaran*, 8(1), 1–10.
- Saputra, E. Y., Ariyani, F., & Mustika, I. W. (2023). Nilai-nilai pendidikan karakter pada Tari Kiamat Keratuan Darah Putih. *Jurnal Tiyuh Lampung: Pendidikan Bahasa dan Kebudayaan*, 7(1), 1–13.
- Soedarso, S. P. (2006). *Trilogi seni: Penciptaan, eksistensi, dan kegunaan seni*. ISI Yogyakarta.
- Soedarsono, R. M. (1999). *Seni pertunjukan Indonesia di era globalisasi*. Direktorat Jenderal Pendidikan Tinggi.
- Sudjana, N. (2010). *Dasar-dasar proses belajar mengajar*. Sinar Baru Algensindo.
- Sugiyono. (2020). *Metode penelitian kuantitatif, kualitatif, dan R&D*. Alfabeta.
- Yulianti, N., Sya'idah, N., Desyandri, D., & Mayar, F. (2022). Pentingnya penerapan pembelajaran seni tari dalam membentuk mental siswa di kelas 3 sekolah dasar. *Jurnal Pendidikan dan Konseling*, 4(3), 1877–1882.