



Community-Based Arts Education Governance and the Contribution to Sustainable Cultural and Educational Development

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Abstract: This study examines how community-based arts education governance at Sanggar Juju in Semarang contributes to the achievement of Sustainable Development Goals (SDGs) 4 (Quality Education) and 11 (Sustainable Cities and Communities) through cultural preservation. Utilizing qualitative methods, data were collected via observations, in-depth interviews, and documentation. Data analysis included reduction, presentation, and verification, with triangulation used to ensure validity. The findings reveal that the success of Sanggar Juju in managing its programs and growing its membership to 125 students over six years is underpinned by governance practices such as a policy framework, organizational values, participatory principles, and accountability systems. The studio promotes SDG 4 by offering culturally relevant and inclusive learning opportunities in traditional dance and supports SDG 11 by preserving intangible cultural heritage, strengthening social cohesion, and boosting community-based tourism in Kandri Village. Despite these successes, the organization still employs a centralized leadership model, which limits transparency and participation, posing risks to its sustainability and external funding opportunities. The study recommends adopting a collaborative governance model to improve accountability mechanisms, ensuring long-term organizational resilience and enhancing its contribution to the SDGs.

Keywords: governance; community-based arts education; dance studio; SDG 4; SDG 11.

Abstrak: Penelitian ini menganalisis bagaimana tata kelola pendidikan seni berbasis komunitas di Sanggar Juju Semarang berkontribusi terhadap pencapaian Tujuan Pembangunan Berkelanjutan (Sustainable Development Goals/SDGs) 4 (Pendidikan Berkualitas) dan 11 (Kota dan Permukiman yang Berkelanjutan) melalui upaya pelestarian budaya. Penelitian ini menggunakan metode kualitatif dengan pengumpulan data melalui observasi, wawancara mendalam, dan studi dokumentasi. Analisis data meliputi reduksi, penyajian, dan verifikasi data, dengan triangulasi digunakan untuk menjamin keabsahan temuan. Hasil penelitian menunjukkan bahwa keberhasilan

Sanggar Juju dalam mengelola program serta mengembangkan keanggotaan hingga mencapai 125 siswa dalam kurun waktu enam tahun didukung oleh praktik tata kelola yang mencakup kerangka kebijakan, nilai-nilai organisasi, prinsip partisipatif, dan sistem akuntabilitas. Sanggar ini berkontribusi pada pencapaian SDG 4 dengan menyediakan kesempatan belajar yang inklusif dan relevan secara kultural dalam bidang tari tradisional, serta mendukung SDG 11 melalui pelestarian warisan budaya takbenda, penguatan kohesi sosial, dan pengembangan pariwisata berbasis masyarakat di Desa Kandri. Meskipun demikian, organisasi ini masih menerapkan model kepemimpinan yang tersentralisasi, yang membatasi transparansi dan partisipasi, sehingga berpotensi menghambat keberlanjutan dan peluang pendanaan eksternal. Penelitian ini merekomendasikan penerapan model tata kelola kolaboratif untuk memperkuat mekanisme akuntabilitas, memastikan ketangguhan organisasi dalam jangka panjang, serta meningkatkan kontribusinya terhadap pencapaian SDGs.

Kata kunci: tata kelola; pendidikan seni berbasis komunitas; sanggar tari; SDG 4; SDG 11.

A. Introduction

Traditional dance in Indonesia is a cultural heritage that carries philosophical values. It now faces serious existential challenges due to globalization and the dominance of digital media (Sutisna & Seminingrat, 2024). The shift in young people's interests toward instant entertainment and the influx of global content has made local arts more vulnerable to cultural extinction. In this context, non-formal arts institutions like Sanggar, a traditional dance studio in Indonesia, play a crucial role as learning spaces and cultural preservation centers. Community-based arts education strengthens the continuity of local culture by fostering cultural identity, introducing community values, and promoting collaboration between studios, communities, educational institutions, and cultural stakeholders. The sustainability of local cultural institutions and the strengthening of cultural values in society depend on community governance, stakeholder involvement, and program designs that prioritize cultural goals (Hogan & Singh, 2018; Hügel & Davies, 2020; Morros, 2016).

The case study on Sanggar Juju in Semarang is relevant because the studio has successfully maintained its presence for six years since its establishment in 2019. Sanggar Juju has also succeeded in keeping a substantial membership base. It currently has 125 active students, operating within the social and cultural changes and the pressures of urbanization in Semarang. Sanggar Juju's achievement shows that effective community-based arts education governance can create a learning ecosystem

that not only develops artistic skills but also strengthens local cultural values as a form of social capital. It aligns with literature that highlights the importance of community-based governance, collaboration across stakeholders, and culturally sensitive program design to increase participation, inclusion, and long-term social impact (Angelstam et al., 2019; Bringezu et al., 2016; Garst et al., 2022). Sanggar Juju plays a role in maintaining traditional values in the middle of Semarang's urban community.

Previous research on Sanggar Juju has discussed its management strategies, particularly the cycles of planning, organising, implementing, and supervising (Widyaningsih & Jazuli, 2025), and has examined the dance training methods applied in the studio (Romayani & Paranti, 2025). These studies highlight the existence of structured and effective programs but fail to address the governance aspect of community-based arts education. The rapid growth of membership and the resilience of Sanggar Juju cannot be solely attributed to internal management efficiency, making the analysis through a governance framework essential. Governance is defined as a system that directs and controls an organization and involves processes, structures, and mechanisms that ensure the organization operates according to its goals (Lillaharita et al., 2023). This concept goes beyond operational management because it includes the development of strategic policy direction, the strengthening of core values, and most importantly, accountable and transparent relationships with all stakeholders to support long-term sustainability (Steffek & Wegmann, 2021).

The main difference between management and governance lies in their focus. Management emphasizes internal efficiency and the achievement of short-term targets (doing things right) (Kartika, 2017; Murcahyanto, 2023), while governance emphasizes participatory principles, transparency, accountability, effectiveness, and long-term sustainability (doing the right things) through interaction with relevant parties (Kharisma, 2014). In nonprofit and cultural organizations, strong governance depends on the active participation of external parties like parents, local communities, and commercial partners. Their involvement enhances accountability and resilience. Thus, the success of Sanggar Juju in maintaining its presence serves as a model, particularly in community-based arts education governance.

In this article, community-based arts education governance is defined as a system of policy frameworks, decision-making processes, accountability mechanisms, resource distribution, and cross-stakeholder collaboration that intentionally places local cultural values at the center of arts learning programs (Hogan & Singh, 2018; Hugel &

Davies, 2020; Khouja et al., 2018). A detailed analysis is necessary to determine how the implementation of governance, which encompasses internal community oversight and innovative external partnerships, contributes to the Sanggar Juju resilience and popularity. The application of good governance principles is a key factor in ensuring the sustainability of cultural organizations in the modern era (Steffek & Wegmann, 2021). Good governance involves more than managerial aspects. It also relates to value systems, accountability mechanisms, and inclusive patterns of stakeholder participation. This framework emphasizes decentralization, community participation, transparency, and the Sanggar Juju capacity to tailor its curriculum to local cultural contexts.

Accordingly, this study addresses the following research questions: (1) How is community-based arts education governance implemented at Sanggar Juju across six pillars (policy frameworks, organisational core values, participatory principles, accountability and transparency mechanisms, sustainability strategies, and patterns of community participation)? (2) In what ways do this governance practices strengthen community cultural values and contribute to the realisation of SDG 4 (quality education) through inclusive, culturally relevant learning, and SDG 11 (sustainable cities and communities) through the preservation of intangible cultural heritage and the enhancement of community-based cultural tourism in Kandri Village? This article addresses a gap in the literature on governance in non-formal arts education and provides an empirical example of how local cultural institutions can implement the SDGs at the community level.

B. Method

This study employs a qualitative research method with a case study approach, utilizing content analysis techniques to analyze primary and secondary data collected from the case study of Sanggar Juju. The method was chosen to explore and interpret the implications of existing empirical findings, especially those related to the management mechanisms of Sanggar Juju. Data collection was conducted from September to October 2025, including structured interviews, direct observation, documentation, and literature review. The interviews were conducted to gather empirical information from key informants (Rohidi, 2011).

All interview informants were selected using purposive sampling to ensure that the information gathered was from cases that were directly relevant to community-

based arts education governance. A structured, face-to-face interview was conducted with the head of Sanggar Juju, who was purposively selected as the founder and primary decision-maker, to gain an overview of the studio's history and the overall implementation of governance. This was followed by semi-structured interviews with all active instructors, ten students, and five parents. Three instructors were selected based on their role in planning and delivering classes and their involvement in programme decision-making. Ten students as informant were chosen based on their length of membership, active participation in classes and performances, and ability to articulate their experiences. Five parents were selected due to their consistent involvement in accompanying and supporting their children's learning at the studio. All participants were informed about the purpose of the study, gave their voluntary consent prior to the interviews, and were assured of confidentiality through the use of pseudonyms and anonymised reporting of the data.

Observations were conducted during training sessions and the final performance assessment. Observation was necessary to understand and gather data on the studio's management processes (Jazuli, 2001). Documentation was carried out through researcher-generated records and existing documents. Researcher documentation included photos and videos taken during the study, while research documentation consisted of archives, written documents, and social media sources such as the studio's Instagram page to obtain information about Sanggar Juju's track record.

The data were validated through source and technique triangulation for accuracy and credibility. Analysis followed three stages: data reduction, presentation, and verification (Miles et al., 2014). The first stage organized key data into governance pillars, including policy direction, core values, accountability, participation, and sustainability. The second stage presented the data using descriptive models and visuals. The final stage verified the relationship between governance practices and the studio's membership growth, offering insights into both operational strategies and stakeholder perspectives. This process enhances the understanding of community-based arts education governance at Sanggar Juju.

C. Results and Discussion

1. Sanggar Profile of Juju, Semarang

Sanggar Juju is located on Jl. Kandri Selatan I, Kandri Village, Gunungpati District, Semarang City. The studio is situated in Kandri Village, a well-known tourism village in

Semarang. Its tourism potential highlights local wisdom, not only its natural scenery, educational packages, and outbound activities, but also its traditional arts (Jannati et al., 2020). The cultural attractions include Nyadran Kali, Sesaji Rewanda, Apitan, Suronan, and Karawitan performances, as well as traditional dances. In this context, Sanggar Juju functions as one of the key cultural and tourism actors that supports the continuity of these traditions, positioning the studio as an important node in community resilience and cultural sustainability at the village level.

The idea to establish the studio came from the limited number of dance studios in the Gunungpati area of Semarang. At the same time, as tourism in Kandri continued to grow, Sanggar Juju often received requests to perform or provide educational sessions. The studio started with seven students in 2019 and had grown to 125 students by 2025 (Interview with the Head of Sanggar Juju, August 9, 2025). This steady growth shows that the studio has become a trusted learning space and cultural hub, providing structured, locally rooted arts education and supporting SDG 4 on inclusive and quality education in a non-formal setting.

Art studios require strategic planning to ensure continuity (Ali, 2025). Sanggar Juju operates with a structured curriculum, though not yet formally documented. Every semester, Juju and the instructors plan the next six months of material based on prior evaluations. Mid-semester assessments and final performances are held. Beyond training and performances, the studio offers make-up services, costume and property rentals, and event performances, contributing to SDG 11 by supporting local cultural events, tourism, and the creative economy in Kandri Village.

Sanggar Juju is not just an arts training center but a community institution in a tourism village, relying on sustained participation, trust, and collaboration among stakeholders. Its governance practices are a key factor in its success, helping maintain a membership base of 125 students.

This growth is closely related to the studio's ability to transform basic management functions into governance principles that are more adaptive and accountable to external demands (Sartika, 2024). Amid declining interest in traditional arts, Sanggar Juju has positioned itself not only as a dance education institution but also as a social organization that considers teamwork and collaboration to ensure relevance and sustainability. Its governance is adaptive and collaborative, and its operational success is measured by how well it ensures active participation from various parties (Adestiya & Dewi, 2025). The profile of Sanggar Juju sets the foundation for a

governance-based analysis, explaining how the studio aligns with SDG 4 and SDG 11 through educational inclusion, cultural preservation, and community resilience. [Chart 1](#) illustrates that the studio's governance can be analyzed through several strategic pillars.

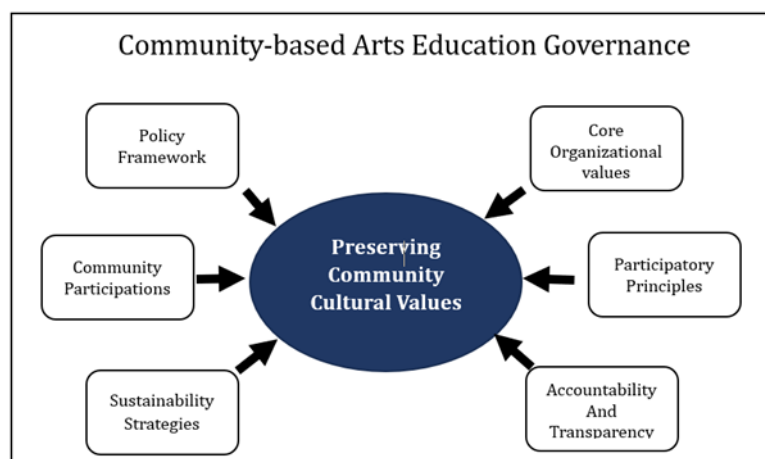


Chart 1. Pillars of Community-Based Art Education Governance

The six strategic pillars of community-based arts education governance consist of policy frameworks, organizational core values, participatory principles, accountability systems and transparency mechanisms, sustainability strategies, and patterns of community participation. The analysis below explains how each pillar works together to support the studio's growth and stability while advancing quality education and sustainable community development in Kandri Tourism Village.

2. Policy Framework

Policies related to cultural development are regulated under the implementing regulations of Law No. 5 of 2017 and Government Regulation No. 87 of 2021. Efforts to protect and preserve culture can be carried out through cultural facilities and infrastructure such as studios, galleries, art centers, and museums ([Yudiawati, 2021](#)). Accordingly, the establishment of dance studios is regulated by the Cultural Office at the district or city level. The decree establishing a studio becomes the legal basis for running its programs. Sanggar Juju has had an establishment decree since 2019, which means it is officially registered as an active dance studio that contributes to cultural preservation and development in Semarang.

A studio's policy framework refers to a set of rules, procedures, guidelines, and policies developed and documented systematically to regulate all operational, managerial, and artistic aspects of the studio ([Wijaya et al., 2023](#)). This framework

functions as a kind of constitution or primary reference that guides all activities and decision-making within the organization. It ensures that the studio operates in a focused, professional, transparent, and sustainable way, both as a creative space and as an organization (Pratiwi et al., 2024). Sanggar Juju has a clear vision "to become an excellent platform for preserving, developing, and introducing dance to a wider community," and a mission focused on teaching traditional and contemporary dance, organizing performances, and fostering creativity, cultural awareness, and confidence in its members. These reflect a strong commitment to arts preservation and development.

However, although the vision and mission are practised consistently, they have not yet been formalised in written Articles of Association/Bylaws (AD/ART). Observations and interviews indicate that there is no formal document that explicitly outlines the studio's core values and stakeholder relations as organisational guidelines. From a governance perspective, this condition increases the risk of mission drift and may weaken transparency and sustainability in the longer term (Jazuli & Paranti, 2022). Formalizing policy documents is necessary even if the core values have already been translated consistently into programs and daily activities (Irfanza et al., 2023). Formal policy documents would not only provide a stable reference for curriculum choices, programme direction, and leadership succession, but also strengthen the studio's credibility in the eyes of external partners and potential funders.

Sanggar Juju's policy framework focuses on cultural preservation through structured programming, with classes for all ages and specific programs centered on Semarang and Javanese dance techniques. This structure ensures quality learning and aligns daily training with the studio's strategic vision. Key governance strengths include formal legal recognition, a clear vision and mission, and a structured program design that supports accountability and cultural sustainability. However, the lack of formal bylaws and codified values poses a governance risk, particularly in terms of mission drift, transparency, and long-term continuity.

3. Organizational Core Values

The operational activities of the studio cannot be separated from the functioning of its organizational system. The core values of the organization form the cultural foundation through a shared learning process. Organizational culture is shaped by the successful and unsuccessful experiences encountered by members. Members collectively acknowledge, understand, and internalize the standards and beliefs that

determine behavior (Irwan et al., 2021; Joseph & Kibera, 2019). This is particularly important for a dance studio because it combines artistic, cultural, and academic elements. In the case of Sanggar Juju, these core values do not remain abstract. They are reflected in measurable outcomes such as the continuity of classes from early childhood to adult levels, the steady growth to 125 active students, and the studio's consistent involvement in village cultural events and tourism activities.

An organized structure facilitates resource allocation, program collaboration, and synergy between artistic goals and educational goals (Algiffary et al., 2023). Sanggar Juju is led by Jumarni (Juju), a graduate of the Dance Education Study Program at Universitas Negeri Semarang. Her academic background and active involvement in creating dance works, competitions, festivals, and cultural events in Kandri Village enhance both artistic competence and collaborative networks. These strengths contribute to structured lesson plans, performance-based assessments, and the ability to guide students toward public performances and competitions, boosting their confidence and cultural literacy. Hasanah & Ghazi (2025) emphasise that the development of instructors' competence in non-formal educational institutions requires artistic development and collaboration. Sanggar Juju's engagement in external events indicates that this principle is being operationalised in practice

Initially, Juju managed the studio alone, but as the number of students grew, she recruited an instructor for assistance. The studio's organizational structure (see Chart 2) includes a secretary, treasurer, public relations officer, and logistics coordinator, all of whom also serve as dance instructors. All instructors are graduates of the Dance Education Program at Universitas Negeri Semarang, bringing both pedagogical and professional competence. One instructor transitioned from being a former student, creating a regeneration pathway that strengthens credibility and continuity. These conditions ensure consistent teaching standards, clear progression, and visible role models for younger students.

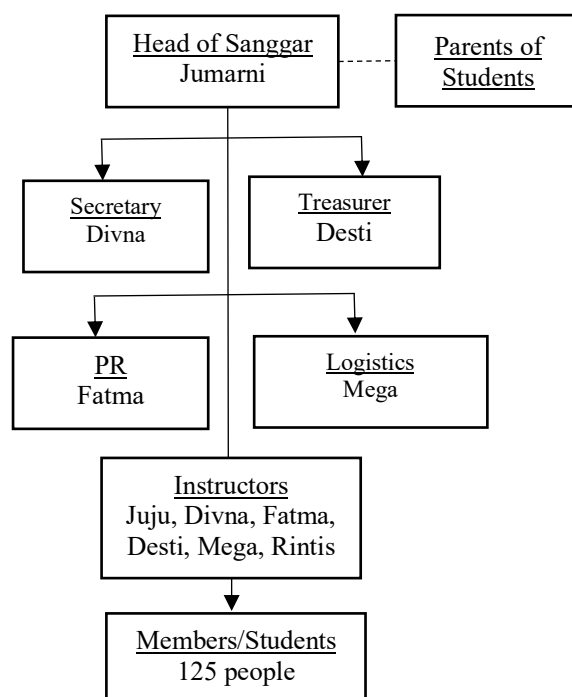


Chart 2. Organizational Structure of Sanggar Juju
Source: Researcher's documentation

Sanggar Juju's organizational structure remains simple, with Juju holding the most dominant role as owner, head of studio, senior instructor, and key cultural broker. While this concentration of roles ensures vision coherence, quick decision-making, and strong leadership that attracts trust and loyalty, it also presents a governance risk. High dependence on Juju poses challenges for long-term sustainability, especially in leadership succession, responsibility distribution, and institutionalizing core values beyond personal charisma. If Juju steps back or her capacity is reduced, the studio's ability to maintain educational and cultural outcomes could be impacted.

Sanggar Juju currently has 125 members, ranging from early childhood to adult learners, mostly from Kandri Village and Gunungpati. The studio's membership has grown annually, especially after the pandemic, and now manages nine classes. Training sessions are held every Sunday, with four one-hour meetings per month. This schedule allows the studio to accommodate concurrent sessions, providing wider access while maintaining manageable learning time. [Table 1](#) shows the number of students, instructors, and class schedules.

Table 1. Data of Students, Instructors, and Learning Schedule of Sanggar Juju in 2025

No	Class	Students	Instructor	Schedule
1.	Early childhood (PAUD)	16 students	Mega	09.00-10.00 WIB
2.	Kindergarten (TK)	14 students	Rintis	09.00-10.00 WIB
3.	Elementary (SD), Grade 1-3	13 students	Mega	10.00-11.00 WIB

4.	Elementary (SD), Grade 4-6	19 students	Juju	10.00-11.00 WIB
5.	Elementary (SD), Grade 4-6	21 students	Desti	11.00-12.00 WIB
6.	Junior High (SMP)	16 students	Fatma	11.00-12.00 WIB
7.	Senior High (SMA)	12 students	Juju	13.00-14.00 WIB
8.	Junior High (SMA)	10 students	Divna	13.00-14.00 WIB
9.	Adults (Dewasa)	4 students	Juju	14.00-15.00 WIB

Table 1 illustrates the studio's parallel classes based on age levels, highlighting the tailored teaching methods and materials that support age-appropriate motor development, cognitive engagement, and social interaction. Smaller classes, like the adult group with four students, enable personalized feedback, while larger classes require strategies to manage participation and group dynamics. Together, these arrangements contribute to cultural sustainability by providing a continuous learning pathway from childhood to adulthood and by nurturing a multigenerational community of learners dynamics (Alifa & Supriyanto, 2023).

Sanggar Juju integrates organizational values of preservation integrity, adaptive innovation, and community empowerment into its governance. Preservation integrity ensures the maintenance of cultural values, reflected in the use of Semarang dance material and traditional choreography. This is evident in the frequent inclusion of local traditional repertoire in performances, students' familiarity with regional dance, and their participation in village rituals and tourism events. Adaptive innovation is a crucial value for long-term continuity because it encourages the studio to combine elements of dances from various regions of Indonesia in its learning material and to present them in a way that appeals to contemporary audiences (Damiasih et al., 2025). Creative works at Sanggar Juju blend traditional motifs with popular staging styles, making traditional dance appealing to children and adolescents and sustaining enrollment despite competing entertainment options. Community empowerment is shown through participatory practices involving local residents, making the studio a cultural asset of Kandri Village. This includes joint activities with parents, contributions to village festivals, and collaborations with tourism actors, strengthening social cohesion and community resilience.

The integration of core values into Sanggar Juju's programs ensures decisions on curriculum, partnerships, and development are guided by shared ethics and a unified vision. However, to ensure long-term resilience, these values must be embedded in collective structures and written policies, rather than relying on one central leader. The studio's governance strengths include qualified human resources, a structured class system, and a coherent value orientation. The main challenge is the dependence on Juju

as the core leader, which requires delegating responsibilities, strengthening team-based decision-making, and establishing leadership succession mechanisms for continued educational and cultural sustainability.

4. Participatory Principles

The participatory principle can be seen in the effort to provide space for the involvement of students, parents, and instructors in the management of the studio (Umiyati & Wahyuni, 2023). Participation, however, does not occur at a single level. It ranges from functional participation (supporting implementation), to consultative participation (being asked for opinions), and, to a lesser extent, decision-making participation (sharing power in governance) (Wijaya et al., 2023). Distinguishing these levels is important for understanding how participation contributes to the studio's continuity and for identifying opportunities to deepen collaborative governance.

Student participation is central to the studio, with involvement varying by age group. Young children engage through play-based activities, learning basic movements in a functional manner. Older students, including junior high, senior high, and adults, have more opportunities to express their views, with instructors inviting them to comment on choreography and technical aspects. This marks a shift toward consultative participation. Students are asked to give input, and instructors respond by adjusting explanations or techniques, as also noted in studies on studio management, where older children can openly communicate difficulties and receive guidance from instructors (Septiana, 2015).

Beyond attending classes, students also participate in the end-of-semester performance, where they showcase their learning outcomes. This event functions both as an evaluation and as a moment of public participation (Arta et al., 2013). Students perform on stage, and some assist with simple preparation tasks such as arranging props or basic costume work. A few senior high school students who have been with the studio since childhood sometimes have the chance to become assistant instructors, gaining experience in teaching and creative practice (Putri, 2011). These roles enhance engagement, foster responsibility, and develop leadership skills. Yet, most of this involvement still operates at a functional level, supporting existing programs rather than shaping them. Genuine decision-making participation, for example, involving students in choosing themes, repertoire, or performance concepts, remains relatively limited.

Student participation is also constrained by structural factors. Each class lasts only one hour, leaving little time for deeper dialogue (Antonia & Lakapu, 2024). Students may hesitate to offer suggestions if the studio culture doesn't encourage open dialogue. Although the end-of-semester evaluation allows reflection, it's not yet used for co-designing programs. The class structure supports basic participation, but could be improved with regular reflection sessions, suggestion boxes, or student committees to enhance decision-making involvement.

Parents and guardians play a key role in participatory governance, supporting the studio through communication and involvement across all age groups. They assist by accompanying young children to practices, communicating with instructors via WhatsApp, helping with costumes and transportation, and attending performances. This everyday involvement shows strong functional participation, providing both material and moral support.

Sanggar Juju uses an active WhatsApp group for communication among the management team, instructors, and parents, sharing information about training, performances, and student progress. Parents are also invited to help prepare end-of-semester performances, providing feedback on venues, concepts, and assisting with costumes, props, or makeup. This consultative participation allows parents to offer ideas, with management sometimes adjusting plans based on their input. Their involvement fosters a sense of ownership toward the studio (Johnson, 2018). Some parents even take time off work to accompany their children during performances. This is a clear example of commitment and mutual support where the management team opens space for involvement and parents respond with moral and material support.

Parental participation at Sanggar Juju faces challenges, including limited time for some parents and engagement concentrated within a small core group. This uneven participation affects the representativeness of consultative processes. Currently, there is no formal mechanism for parent involvement in governance, such as a parent committee or regular forum. To promote deeper collaborative governance, the studio could establish a parent advisory group, rotate responsibilities, and hold periodic meetings to involve parents more directly in decision-making.

Instructor participation is crucial in Sanggar Juju's governance, particularly in developing the training program and selecting material. Instructors contribute ideas and input during quarterly evaluations and weekly planning sessions to ensure

preparedness. They co-design lesson plans, adjust choreography, and decide on teaching strategies, with their professional expertise directly influencing program quality and learning outcomes.

Strategic decisions, such as setting the studio's direction and forming partnerships, remain centralized in the studio head. While instructors are involved in technical and pedagogical decision-making, their participation in organizational and strategic matters is mostly consultative. To strengthen collaborative governance, Sanggar Juju could formalize regular governance meetings with instructors, and, when appropriate, student and parent representatives, to discuss key issues like annual plans, collaborations, and policy revisions.

In summary, participatory practices at Sanggar Juju involve students, parents, and instructors, but most participation is functional or consultative, with few structured opportunities for shared decision-making. To foster deeper collaborative governance, Sanggar Juju could establish mechanisms like student and parent forums, joint planning meetings, rotating leadership roles, and clearer mandates for representatives. This would enable participation to shape the studio's strategic direction, enhancing its educational impact and cultural sustainability.

5. Accountability and Transparency System

The studio has developed a structured accountability mechanism through three main components. These components include periodic evaluations of the learning process that take place every three months, continuous assessments of training and teaching quality carried out with the instructors, and a monitoring system for parents' participation in studio activities (Hapsari et al., 2025). The three-month learning evaluation focuses on the students' ability to memorize movement sequences. In the following three months, the evaluation shifts to their mastery of wiraga, wirama, and wirasa. At the end of each semester, the evaluation is conducted through a performance that provides direct stage experience. This evaluation serves as a form of pedagogical accountability to parents and the broader community regarding the learning program implemented by the studio. Parents can observe their children's progress while they join the studio. The observation is not limited to dance skills but also includes the development of attitudes and character.

However, the current accountability system is still centered on pedagogical aspects and does not yet address broader organizational dimensions (Triyanto, 2018). Transparency in financial management and strategic decision-making has not been

fully developed. There is no formal financial reporting mechanism and no clear disclosure of strategic plans to the public or stakeholders. These gaps represent important weaknesses in the governance structure, especially as the studio grows in terms of membership, programme scale, and involvement in village cultural and tourism activities.

Limitations in financial transparency may pose significant challenges to the studio's long-term sustainability (Ayatullah, 2024). Although Sanggar Juju has developed through student fees, income from performances, and costume or makeup rentals, the absence of structured financial reporting may hinder opportunities to obtain grant funding or support from corporations and public institutions, which typically require documented evidence of financial accountability as a precondition for partnership. To address this, the studio could begin by preparing a simple annual financial report that summarizes the sources and uses of funds and sharing it with parents and selected community stakeholders. Even a basic income expenditure statement would significantly strengthen governance credibility and build trust among current and potential partners.

In summary, sanggar Juju could enhance strategic transparency by holding periodic parent-community advisory meetings to present annual plans and invite feedback. These forums would improve information flow and foster shared ownership. While the studio shows strong pedagogical accountability, it needs consistent financial reporting and strategic forums to ensure comprehensive accountability and long-term resilience.

6. Multidimensional Sustainability Strategy

The sustainability of Sanggar Juju requires a strategy developed in collaboration with local cultural actors and external partners, supported by a curriculum that integrates traditional elements with contemporary learning models. Cultural identity is strengthened through the studio's participation in cultural events, village traditions, and the introduction of local arts in public spaces. The indicators include involvement in cultural rituals, use of public spaces, and community trust in the studio's curriculum. (Angelstam et al., 2019; Wehn et al., 2021).

One of the studio's sustainability strategies is evident in its active participation in the traditions of Kandri Tourism Village. These activities include Nyadran Kali, Sesaji Rewanda, and various tourism programs. Each year, Sanggar Juju performs the Matirto Suci Dewi Kandri dance as the signature performance for the Nyadran Kali ritual. This

dance is only performed once a year during the ritual, so the studio plays an important role in maintaining dancer regeneration and preserving the costumes used. In addition to this cultural role, Sanggar Juju often performs to greet visiting tourists and delivers dance lessons as part of educational tourism activities. The studio also frequently receives opportunities to perform at various entertainment events, including weddings, celebrations, and welcoming ceremonies. These practices support cultural sustainability and align directly with SDG 11 (safeguarding cultural heritage) and SDG 4 (education that promotes appreciation of cultural diversity and culture's contribution to sustainable development), as they embed cultural transmission within structured learning and community rituals

Sanggar Juju also demonstrates a unique form of governance by building strategic collaborations, including partnerships with modern shopping centers. The studio works with the Uptown Mall for the final examination performance of the students (Figure 1). This mutually beneficial partnership provides the sanggar with a chance for promotion in a public space and external branding, while the partner benefits from increased community attraction to Uptown Mall. Moreover, the program of performance at the shopping center provides a significant motivational boost for the students, enabling them to confidently perform in a public setting. It is also a source of pride for the parents to witness their children performing.



Figure 1. Final Exam of Sanggar Juju in 2025
(Researcher's documentation, September 2025)

This partnership is not just a performance event but a policy statement emphasizing the need for traditional arts in contemporary public spaces to maintain

relevance. It reflects strategic participation and adaptive branding, key to good governance in the cultural sector. This sustainability supports SDG 4 by turning public spaces into learning arenas and SDG 11 by creating inclusive, safe, and culturally vibrant spaces in both rural and urban areas.

The sustainability of the studio is maintained through a multidimensional approach that includes four fundamental aspects, which are cultural sustainability, organizational sustainability, financial sustainability, and technological integration (Kementerian Pendidikan Dasar dan Menengah, 2025). Cultural sustainability is achieved through the regeneration of dancers and the transmission of local knowledge across generations, aligning with SDG 4 and 11. Organisational sustainability is shown in the studio's adaptable structure, tiered curriculum, regular evaluations, and partnerships with local and urban stakeholders. This supports SDG 4 by offering sustained non-formal learning and SDG 11 by integrating cultural activities into local development.

Sanggar Juju faces financial sustainability challenges due to reliance on limited funding sources, such as student fees and performance honoraria. This dependence makes the studio vulnerable to fluctuations in enrollment and performance opportunities, affecting SDG 4 and SDG 11 outcomes. To improve, the studio could diversify funding through project proposals, local business partnerships, university collaborations, and short-course packages for tourists, strengthening financial resilience and supporting community-level SDG outcomes.

Sanggar Juju uses social media for promotion and education but lacks a dedicated administrator, leading to limited content and irregular activity documentation. This underdeveloped digital presence hinders access to learning materials and cultural content, affecting SDG 4 and SDG 11 outcomes. To improve, the studio should appoint a social media administrator, create a content calendar, and coordinate with Kandri Tourism Village's digital platforms.

In summary, Sanggar Juju's multidimensional sustainability strategy is already making meaningful contributions to several key targets of SDG 4 and SDG 11 through community-based traditional dance education and cultural participation in public spaces. Nonetheless, the main weaknesses lie in the limited diversification of funding sources and the relatively weak digital presence. Making funding diversification and digital strengthening explicit governance priorities will enhance the studio's long-term resilience and its role as a local actor in the realisation of SDG 4 and SDG 11.

7. Community Participation

Community participation within the ecosystem of Sanggar Juju can be categorized into three levels of involvement (Mungkalakeeree, 2018). At the most basic level, parents engage in functional participation by accompanying children to training sessions, supporting performances, and joining communication forums such as WhatsApp groups. Parents join communication forums that enable them to share opinions, suggestions, and input on the governance of Sanggar Juju. They also serve as agents who indirectly promote or introduce Sanggar Juju to the wider community (Divna, personal communication, November 16, 2025). Parents often share stories about their children's activities at the studio or about their participation in performances and competitions. They also observe changes in their children after joining dance lessons, such as becoming more confident and comfortable performing in public. This contributes to the steady increase in student enrollment each year.

The second level involves cultural participation from cultural leaders and members of the village tourism group (*pokdarwis*) in Kandri Village, who act as resource persons and provide guidance regarding the studio's involvement in village cultural events such as the Nyadran Kali ritual and the Obang-Abing Festival (Widyaningsih & Jazuli, 2025).

The third level is strategic participation, which involves community members in the studio's organizational decision-making. In practice, however, this type of participation remains very limited. The current participation model tends to be tokenistic, rather than demonstrating genuine citizen power, where the community is positioned more as passive recipients of programs than as active co-creators in shaping organizational strategies.

The fourth level represents cultural participation through the involvement of university students from the Community Service Program (KKN) who specialize in the arts. They participate as mentors or guest teachers to complement the studio's existing knowledge of traditional dance. This involvement enriches the training curriculum, broadens members' artistic insight, and bridges local art with contemporary global developments (Handayani et al., 2024). Furthermore, this initiative creates opportunities for university lecturers to carry out relevant community service activities, such as workshops on governance capacity building or the digitization of artistic archives.

The fifth level encompasses community cultural participation through the provision of facilities and training spaces for the studio. Public spaces, such as village pavilions, meeting halls, the reservoir area, and the farmers' communal house, serve as effective non-formal cultural venues where Sanggar Juju can conduct training without incurring rental costs, while integrating practice sessions into the daily life of the community. Open areas around the reservoir or agricultural fields provide unique and inspiring natural settings, which are suitable for movement exploration or large-scale performances (Triyono et al., 2025). The use of public spaces directly strengthens the community's sense of ownership toward the studio, turning the creative process into a public spectacle that revitalizes the social function of these communal spaces (Djarmiko, 2015).

These reforms would shift community participation from supporting existing programs to co-creating Sanggar Juju's direction, deepening local ownership and accountability. This would enhance the studio's role as a community-based arts education institution, aligning its governance with the inclusive principles of SDG 4 and SDG 11.

8. Integration of Studio Governance in Strengthening Community Cultural Values

Sanggar Juju thrives in Kandri Village, known for its strong solidarity and recognition of the social value of its cultural potential. In managing the village's tourism programs, the community participates through the Tourism Awareness Group (Pokdarwis) (Utina, 2018). Kandri's community-based governance model engages residents in cultural tourism planning, preserving traditions like the Nyadran Kali and Sesaji Rewanda rituals. Sanggar Juju's role is strengthened by the community's dedication to cultural heritage preservation.

The dance studio contributes to maintaining and actualising community cultural values (Dryburgh & Jackson, 2016). Sanggar Juju represents Kandri's artistic identity during ceremonies and tourism visits, performing dances that accompany rituals or welcome guests. It also helps tourists learn traditional arts, like dance and karawitan, through educational tourism packages. These roles establish Sanggar Juju as a cultural icon of Kandri Village, promoting cultural tourism and keeping traditional arts active in community life.

Sanggar Juju's regular dance training programs support the regeneration of traditional artists in Kandri and nearby areas, with several alumni continuing their

studies in dance education. The community-based arts education governance at the studio shapes cultural values in response to modern changes and local needs. The policy framework, focused on preserving Semarang and Javanese traditions, provides a stable foundation for non-formal arts education and supports the protection of intangible cultural heritage. Core values like preservation integrity, adaptive innovation, and community empowerment lead to concrete educational outcomes, such as tiered classes, instructor regeneration, and performance-based evaluations, fostering cultural identity and social cohesion. Participatory principles involving students, parents, instructors, and community members create spaces for interaction, promoting joint responsibility for children's learning and village cultural events. Accountability and transparency, through evaluations and public performances, build trust and legitimacy, while expanding these mechanisms to include financial and strategic transparency will further strengthen confidence. Multidimensional sustainability strategies in cultural, organizational, financial, and technological areas ensure the studio's long-term viability and support continuous learning and cultural tourism. Addressing funding diversification and improving digital presence are essential for stabilizing arts education access and promoting Kandri's cultural tourism in both physical and digital spaces. Community participation transforms the studio into a shared cultural asset, deepening social cohesion and ensuring cultural tourism reflects local values and aspirations.

In summary, the integration of these governance pillars enables Sanggar Juju to strengthen community cultural values while contributing to social cohesion and sustainable cultural tourism in Kandri Village. Through locally rooted, community-based arts education, the studio concretely advances SDG 4 by providing inclusive, culturally relevant learning opportunities and SDG 11 by helping to build a culturally vibrant, cohesive, and resilient tourism village.

D. Conclusion

The implementation of community-based arts education governance at Sanggar Juju has been a key factor in its success, increasing membership to 125 students over six years despite the challenges of globalization and modernization. The studio's governance is structured around six pillars: policy frameworks, core values, participatory principles, accountability, sustainability strategies, and community

participation. These pillars form a model of community-based arts education governance, demonstrating how a village-based dance studio can function as both an educational institution and a cultural anchor. Sanggar Juju contributes to SDG 4 by providing inclusive, quality, and culturally relevant education and to SDG 11 by sustaining intangible cultural heritage and promoting community-based cultural tourism. However, the studio still operates under a traditional, centralized leadership model, lacking formal organizational documents and structured financial reporting, which poses risks to transparency and sustainability. The study recommends formalizing a written governance framework, adopting collaborative governance practices, and enhancing the studio's digital presence to improve long-term sustainability and access to learning, offering a pathway for similar institutions to contribute effectively to SDG 4 and SDG 11.

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