

Implementation of the PPST (Traditional Arts Development Education) Program at SMP Pawyatan Daha 1 Kediri

Vebriyan Riski Wijayanti* ^a, Etty Andyastuti ^b, Agus Widodo ^c

Universitas Nusantara PGRI Kediri, Kediri City, Indonesia

^a vebriyanwijayanti@gmail.com ; ^b Ettyandyastuti@unpkediri.ac.id ; ^c aguswidodo@unpkediri.ac.id

* Corresponding Author

Abstract: *Local culture, as a noble heritage of the nation, must be preserved. The tide of globalization can affect the younger generation's interest in local culture. Efforts are needed to preserve local culture through education based on traditional arts. SMP Pawyatan Daha 1 Kediri seeks to preserve local culture through the PPST (Traditional Arts Development Education) program. The purpose of this study is to describe the implementation of the PPST (Traditional Arts Development Education) program at SMP Pawyatan Daha 1 Kediri. This study employed a qualitative approach using a case study design to gain an in-depth understanding of the implementation of the PPST Program at SMP Pawyatan Daha 1 Kediri. Data were collected through observation, interviews, and documentation, and then analyzed using the Miles and Huberman model, which includes data collection, data reduction, data presentation, and drawing conclusions. The research findings indicate that the implementation of the PPST (Traditional Arts Development Education) Program at SMP Pawyatan Daha 1 Kediri has been carried out effectively, systematically, and sustainably, thereby supporting the preservation of local culture. The PPST (Traditional Arts Development Education) program at SMP Pawyatan Daha 1 Kediri is implemented in a structured manner through the stages of planning, implementation, and evaluation, supported by resources, facilities and infrastructure, hands-on learning, mentoring, and traditional arts performances. As a result, the program serves as a platform for students to develop their skills while learning about, appreciating, and preserving local culture in a sustainable manner.*

Keywords: *Implementation; Programs; Traditional Arts; Culture*

INTRODUCTION

Indonesia is a country with extraordinary cultural richness, one of which is reflected in the diversity of traditional arts that have developed across various regions. Indonesia is also a country rich in artistic and cultural diversity, which is spread across its various regions (Amalia & Agustin, 2021). From Sabang to Merauke, each region has its own distinctive traditions, expressed through various forms, including dance, music, language, and customs. The cultural diversity of the Indonesian people is a valuable source of richness and reflects the beauty of the nation and its society (Sari & Najicha, 2022). Therefore, Indonesia's rich artistic and cultural heritage is not only a source of national pride but also needs to be preserved and safeguarded so that it can continue to be passed down as a legacy to future generations.

Local culture is an important element of community life because it encompasses values, norms, traditions, arts, and identities that are passed down from one generation to the next. Culture is the product of the creativity, feelings, and aspirations of society that have existed for a long time and have been passed down from generation to generation (Irmania et al., 2021). The existence of local culture not only reflects the distinctive characteristics of a region but also constitutes part of the nation's cultural wealth that needs to be preserved and sustained. Culture is a highly valuable asset for Indonesia, as its cultural richness enables the country to be recognized by other nations, while the diversity of cultures with their distinctive characteristics, when brought together, creates a unique cultural identity for the Indonesian nation (Aisara et al., 2020). In the context of national and civic life, local culture plays a strategic role in shaping national identity, fostering a sense of belonging to ancestral heritage, and maintaining the nation's cultural identity. Therefore, its preservation is essential and cannot be overlooked.

The cultural diversity of Indonesia has become an integral part of the nation's identity and is deeply embedded in its national character. However, the rapid development of the times, particularly in the current era of globalization and digitalization, along with the increasingly pervasive influx of foreign cultural influences, has resulted in shifts in values and patterns of thought, particularly among younger generations, ultimately bringing about changes that are not always aligned with efforts to preserve local

culture. The development of the times and the rapid flow of globalization pose challenges to the preservation of arts and culture, as they bring about changes in Indonesian society, particularly among younger generations (Amalia & Agustin, 2021). Indonesian culture has undergone changes over time, influenced by society's desire for development and the increasingly rapid flow of globalization, which brings various elements of foreign cultures into Indonesia's cultural life (Nahak, 2019).

The increasingly strong flow of globalization has had a significant impact on Indonesian society, particularly among younger generations, ranging from changes in lifestyle to a declining appreciation for Indonesian traditional arts and culture (Amalia & Agustin, 2021). The development of information technology and the ease of accessing global popular culture through various media have encouraged younger generations to become more interested in foreign cultures than in local culture. Phenomena such as the growing interest in *K-pop*, Japanese anime, and Western culture have become trends among students, while traditional arts such as *karawitan*, regional dances, and *wayang* are becoming increasingly less popular. The younger generation tends to prefer, favor, and even glorify foreign cultures, while feeling embarrassed about practicing and preserving their own national culture, as local culture is often viewed as outdated, irrelevant to the times, and incompatible with modern lifestyles (Amallia et al., 2024). As a result, traditional arts which were once an integral part of community life have begun to be marginalized and are less familiar to the younger generation.

This situation certainly poses a major challenge for the Indonesian people, who bear a moral and historical responsibility to preserve their ancestral cultural heritage. Under these circumstances, schools as formal educational institutions play a vital role in striking a balance between openness to the outside world and the preservation of local cultural roots. As educational institutions, schools play a strategic role in efforts to preserve local culture, because through the educational process at school, local cultural values can be systematically instilled in and passed down to students (Adela & Al-akmam, 2024). Incorporating elements of local culture into learning activities is one of the steps schools can take to ensure the continuity of cultural values among students. Education not only plays a role in preserving and developing the culture that society considers important, but it also serves as a strategic means of adapting in order to maintain and strengthen traditional cultural values (Supatmo, 2021).

One way schools can help preserve local culture is by developing educational programs based on traditional arts. Traditional arts are a tangible expression of local culture that possess aesthetic, historical, and educational value. Integrating civic values rooted in local culture into the education system is a crucial step in shaping a younger generation that loves their homeland and stays away from radical ideologies (Sunnardy et al., 2022). Through traditional arts education, students gain learning experiences that enable them to become familiar with their region's cultural heritage, understand the values embedded within it, and foster a sense of pride in their local culture. Traditional arts based education programs can also serve as an effective medium for introducing local culture to the younger generation in a more concrete, engaging, and practical way, as students not only gain theoretical knowledge but also become directly involved in the practical aspects of that culture.

The PPST (Traditional Arts Development Education) Program at SMP Pawyatan Daha 1 Kediri provides a concrete example of how traditional arts-based education can be implemented as an effort to preserve local culture within the school environment. SMP Pawyatan Daha 1 Kediri is one of the schools that implements the PPST (Traditional Arts Development Education) Program as a platform for the development of traditional arts. Unlike other schools that generally organize PPST as an extracurricular activity, SMP Pawyatan Daha 1 Kediri has established PPST as a special or flagship class with additional instructional hours, a separate report card, and intensive and continuous management by a dedicated program management team. Through the PPST program, students have the opportunity to study various traditional arts in greater depth through structured learning activities, so that the process of cultural preservation is not merely an extracurricular activity but becomes an integral part of the learning experience within the school environment.

Several previous studies have shown that traditional arts-based learning has the potential to serve as one approach to supporting the preservation of local culture in school settings. A study conducted by Yona et al., (2024), suggests that teaching traditional arts as part of the school curriculum can serve as a means of introducing local cultural heritage and fostering students' pride in their regional culture. In line with this, research conducted by Agma (2026), explains that the integration of local cultural values

through arts education helps introduce traditions, cultural symbols, and local wisdom to students, thereby making learning more meaningful. Meanwhile, a study by Yasa et al., (2020), shows that implementing traditional arts programs in schools provides students with opportunities to become more familiar with and participate in cultural arts activities. Based on these previous studies, it is evident that traditional arts play an important role as a learning medium in supporting the preservation of local culture. However, the implementation of traditional arts-based education programs in each school may vary in terms of characteristics, execution, and outcomes; therefore, further research is still needed, tailored to the specific context and conditions of the schools serving as research sites.

Research on the implementation of the PPST (Traditional Arts Development Education) Program at SMP Pawyatan Daha 1 Kediri is important to undertake. Amid the challenges of globalization, which have contributed to declining interest in local culture among younger generations, schools play a strategic role in instilling cultural values through the educational process. The PPST program, as a form of traditional arts-based education, represents a concrete effort by schools to support the preservation of local culture. Although various studies have shown that traditional arts-based learning contributes to cultural preservation, the implementation of this program varies from school to school in terms of its characteristics and operational mechanisms. Therefore, this study is necessary to gain a more comprehensive understanding of the implementation of the PPST (Traditional Arts Development Education) Program at SMP Pawyatan Daha 1 Kediri as an effort to preserve local culture, thereby contributing to the development of culture-based educational studies and cultural preservation practices within the school environment.

The novelty of this study lies in its research object, namely the PPST (Traditional Arts Development Education) Program, an educational program implemented through collaboration between the school and the East Java Provincial Government as an effort to preserve local culture. Based on a review of previous studies, research on local cultural preservation has generally focused on arts education, extracurricular activities, art studios, cultural communities, and arts organization management. Meanwhile, studies specifically examining the implementation of the PPST Program as an educational program in schools remain very limited. This study also provides an empirical account of the implementation of the PPST Program at SMP Pawiyatan Daha 1 Kediri as a school implementing the program. Therefore, this study is expected to enrich the body of research on local cultural preservation through the PPST Program and serve as a reference for the development of traditional arts education programs in schools.

Based on the discussion presented above, the researcher is interested in conducting this study entitled "Implementation of the PPST (Traditional Arts Development Education) Program in Preserving Local Culture at SMP Pawyatan Daha 1 Kediri." This study aims to describe the implementation of the PPST (Traditional Arts Development Education) Program in preserving local culture at SMP Pawyatan Daha 1 Kediri. Thus, this study is of great significance in providing a deeper understanding of practices aimed at preserving local culture through education programs based on traditional arts, as well as in strengthening the role of schools as institutions for preserving and developing cultural heritage among the younger generation.

METHODS

This study employs a qualitative approach. According to Sugiyono (2024), qualitative research is a research method grounded in postpositivist or interpretive philosophy that examines subjects in their natural settings, with the researcher serving as the primary instrument for understanding meaning, uncovering unique characteristics, and interpreting social phenomena based on findings obtained in the field. A qualitative approach was chosen because this study aims to gain an in-depth understanding of the implementation of the PPST (Traditional Arts Development Education) program at SMP Pawyatan Daha 1 Kediri. The research design used in this study is a case study. According to Creswell, as cited in Sugiyono (2024), a case study is a type of qualitative research used to conduct an in-depth examination of a program, event, process, or activity involving one or more individuals, focusing on a specific case through the continuous collection of data using various techniques over a specific period of time. Data collection methods included observation, interviews, and documentation. Observation was

used to directly observe the conditions and activities related to the research subject; interviews were conducted to obtain in-depth information from informants; and documentation was used as supporting data in the form of photographs related to the research, thereby strengthening the validity and completeness of the data obtained. In this study, the researcher used two types of data sources: primary and secondary data sources.

The data analysis technique employed in this study was the Miles and Huberman analytical model, which consists of data collection, data reduction, data presentation, and drawing conclusions. At the data collection stage, the researcher obtained data through interviews, observations, and documentation involving parties engaged in the PPST Program. Subsequently, at the data reduction stage, the researcher selected, summarized, and categorized data relevant to the research focus. At the data presentation stage, the reduced data were systematically organized into a narrative description in accordance with the research focus. Then, at the conclusion-drawing stage, the researcher interpreted the findings obtained to answer the research questions and verified the data to ensure that the conclusions were consistent with the research findings. The validity of the data in this study was established through a credibility test using technical triangulation, namely by comparing data obtained through interviews, observations, and documentation to ensure the consistency of information regarding the implementation of the PPST Program at SMP Pawyatan Daha 1 Kediri.

RESULTS AND DISCUSSION

The PPST (Traditional Arts Development Education) program is one of the flagship programs offered at SMP Pawyatan Daha 1 Kediri as an effort to develop students' potential while preserving traditional arts. This program is implemented as an honors class that provides more intensive arts education in line with the school's vision, mission, and objectives. The PPST (Traditional Arts Development Education) Program is managed in a systematic manner through instructional planning supported by an appropriate curriculum, human resources, and adequate facilities and infrastructure to ensure that the program's objectives are optimally achieved. Based on the research findings, the implementation of the PPST Program at SMP Pawyatan Daha 1 in Kediri consists of three main stages: planning, implementation, and evaluation, which are described as follows:

Planning for the PPST Program (Traditional Arts Development Education Program)

Based on the research findings, the planning of the Traditional Arts Development Education (PPST) Program at SMP Pawyatan Daha 1 Kediri began with the school's need to provide a platform for developing students' potential in traditional arts while simultaneously supporting the preservation of local culture. The PPST program has been developed as the school's flagship program, supported by the Sanggar Mustikaning Daha as a venue for artistic activities. The background for implementing the program is also linked to an initiative by the East Java Provincial Department that encourages schools to prepare students to gain a deeper understanding of traditional arts. In addition, the school is committed to sustaining students' interest in traditional arts amid the dominance of an academic focus. For this reason, the PPST program was designed to introduce, develop, and preserve traditional arts through structured educational activities. These objectives are achieved through traditional arts education, which not only develops students' skills but also instills a sense of love, pride, discipline, responsibility, creativity, and an awareness of the importance of preserving local culture as part of the national identity. As stated by the principal and the PPST program coordinator in the following interview:

"We developed the PPST program as one of the school's flagship programs because we believe that traditional arts should continue to be introduced to students. In addition to helping students develop their potential, this program is also part of the school's efforts to preserve local culture." (PJW, 28 April 2026)

"Initially, this program was also linked to an initiative by the East Java Provincial Office that encouraged schools to develop traditional arts. From there, the schools began preparing students so that they would not only gain a basic understanding of traditional arts but also acquire skills and experience in the art forms they were studying." (OAA, 30 April 2026)

This was also mentioned by one of the PPST Karawitan teachers and a student participating in the PPST program in the following interview:

“In PPST classes, students are not only taught how to perform traditional arts, but are also introduced to the values embedded in those arts. Thus, the learning process is designed to foster a sense of ownership and appreciation for local culture among students.” (AN, 27 April 2026)

“At PPST, I not only learned artistic skills, but also became familiar with traditional art forms that I hadn’t fully understood before. Through these activities, I’ve come to better understand and appreciate regional art.” (CA, 4 Mei 2026)

Further program planning is carried out by developing a curriculum structure and grouping students based on artistic disciplines and skill levels. The PPST program covers the disciplines of dance, karawitan, and sinden/waranggono, with classes divided into Dance 1 and Dance 2, as well as Karawitan 1 and Karawitan 2, based on the students’ skill levels. The learning structure is designed through a combination of theoretical instruction, practical training, and creative projects and collaboration, carried out in stages: the foundational stage, the development stage, and the evaluation and performance stage. This plan is supported by the availability of financial resources, human resources, and facilities and infrastructure appropriate to the needs of traditional arts education. Funding for the program comes from an additional tuition fee of Rp.45,000 per student, while human resources are provided by instructors and coaches who possess the necessary academic qualifications, experience, and expertise in the field of traditional arts. As stated by the principal and the PPST program coordinator in the following interview:

“For the PPST program, the school organizes students into classes based on their artistic fields and abilities. We also provide instructors, funding, and the necessary facilities to ensure that learning activities can proceed according to each student’s specific field.” (PJW, 28 April 2026)

“The PPST classes are divided into Dance 1, Dance 2, Karawitan 1, Karawitan 2, and Sinden or Waranggono. This division is based on the students’ abilities, so that the material taught can be more targeted and tailored to each student’s level of proficiency.” (OAA, 30 April 2026)

This was also mentioned by a PPST dance teacher and a student participating in the PPST program in the following interview:

“Learning takes place not only through practice, but students are also taught to understand the art form they are studying. After grasping the basics, students are guided to develop their skills through practice and then prepare a piece of work or a performance.” (RA, 27 April 2026)

“Each class has its own practice space tailored to its field. For dance practice, we use the dance studio, while for traditional music, we use the traditional music room. The equipment available also helps us during practice.” (MA, 4 Mei 2026)

The following is a picture of the PPST (Traditional Arts Development Education) class at SMP Pawyatan Daha 1 Kediri:



Figure 1. PPST Dance Class 1



Figure 2. PPST Dance Class 2



Figure 3. PPST Karawitan Class 1



Figure 4. PPST Karawitan Class 2



Figure 5. PPST Sinden Class

The planning phase also includes scheduling the program and informing students about it. PPST activities are designed to take place outside of regular school hours specifically, Monday through Thursday from 2:00 p.m. to 4:00 p.m. WIB so that they can be conducted without disrupting students' academic activities. The schedule is tailored to the characteristics of each art form, such as dance, theater, traditional music, and sinden/waranggono. In addition, the school promotes the program starting with the admission of new students through pamphlets and school orientation activities, and then reiterates it during re-registration at the start of each new school year. The information session provided details about the program and gave students the opportunity to choose an art discipline based on their interests, without any pressure. Thus, the planning of the PPST Program at Pawyatan Daha 1 Junior High School in Kediri includes setting objectives, developing the structure and stages of learning, providing resources, scheduling, and promoting the program as the foundation for its implementation in support of local cultural preservation. As stated by the principal and the PPST program coordinator in the following interview:

"For the PPST program, we have scheduled practice sessions after school hours, specifically Monday through Thursday from 2:00 p.m. to 4:00 p.m. WIB. This schedule was designed to ensure that PPST activities can proceed without disrupting regular classes. "In addition, we introduce the PPST program to students starting with the admission of new students through pamphlets and school orientation activities. During re-registration or promotion to the next grade, information about the PPST is also reiterated so that students are aware of the program and the available arts tracks." (PJW, 28 April 2026)

"PPST practice sessions are held every Monday through Thursday from 2:00 p.m. to 4:00 p.m. As part of our outreach efforts, we provide information about the various art disciplines so that students can learn about them and consider options that align with their interests. (OAA, 30 April 2026)

This was also mentioned by one of the PPST teachers and a student participating in the PPST program in the following interview:

"For PPST practice sessions, activities are conducted according to a predetermined schedule after classes end. The practice time is used to present material and provide exercises tailored to the students' abilities. With this schedule in place, practice sessions can proceed on a regular basis, and students are already aware of when the PPST will take place." (SIU, 27 April 2026)

"When we started school, we were given information about the PPST and the arts programs we could choose from. We could choose for ourselves based on our interests for example, dance or other arts programs. So, before participating in the PPST, we already knew about the programs and options available. As for the PPST practice schedule, sessions are held every Monday through Thursday at 2:00 p.m." (SN, 4 Mei 2026)

Implementation of the PPST Program (Traditional Arts Development Education)

Based on the research findings obtained through interviews, observations, and documentation, it was found that the implementation of the PPST (Traditional Arts Development Education) Program at Pawyatan Daha 1 Junior High School in Kediri is carried out in a structured manner using a thematic and project-based approach tailored to the characteristics of arts education. The learning process employs several methods, including lectures to convey concepts and material, demonstrations to illustrate techniques or movements, repetitive practice (drills) to master skills, and practical exercises to apply the material that has been learned. Learning activities are held regularly from Monday through Thursday, 2:00–4:00 p.m. WIB, according to the art form chosen by the students, which includes dance, karawitan, and sinden. Each activity begins with preparation and orientation, followed by the gradual presentation of material through explanations and demonstrations, exercises under the guidance of an instructor, individual and group practice, and reflection through feedback and motivation. This sequence demonstrates that the learning process is not only focused on conceptual understanding but also provides learners with hands-on experience in mastering traditional artistic skills. As stated by the PPST Program Coordinator in the following interview:

"In PPST classes, the methods used are tailored to the specific art form being taught. Instructors not only provide explanations but also demonstrate techniques firsthand, after which students engage in repeated exercises and practice." (OAA, 30 April 2026)

This was also mentioned by the PPST teachers of dance 2, gamelan 2, and sinden in the following interview:

"When teaching dance, I usually start by explaining the material to be covered, then I demonstrate the movements myself. After that, the students follow along and repeat the movements several times. If any movements are still off, I correct them, and the students try again until they get them right." (WES, 27 April 2026)

"In gamelan lessons, students are first introduced to the techniques for playing the gamelan and the patterns they will perform. I demonstrate the pieces myself, and then the students try to play them. We practice repeatedly so that the students become accustomed to the techniques, tempo, and ensemble playing when performing gamelan." (MA, 27 April 2026)

"For sinden, learning is done primarily through examples and hands-on practice. I demonstrate how to project the voice, pronunciation, vocal inflections, and expression, and then the students follow along. After that, we practice repeatedly, and I provide corrections if there are still areas of vocal technique or pronunciation that aren't quite right." (SIU, 27 April 2026)

This was also mentioned by one of the students who took the PPST in the following interview:

"The teacher usually explains the material we're going to learn first, then gives an example. After that, we follow along and practice together. If anyone is having trouble or does the movements incorrectly, the teacher usually corrects them right away." (NA, 4 Mei 2026)

In practice, the instructor serves as both a facilitator and a mentor, guiding students from the stage of understanding the material to the application of skills. The instructor presents the material, provides demonstrations, guides practice sessions, corrects technical errors, and offers step-by-step guidance tailored to the students' abilities. The training process is conducted intensively and repeatedly to develop mastery of movement, vocal techniques, musical instrument playing techniques, tempo accuracy, and group cohesion. What students learn is then applied through practice and various forms of performance, such as competency tests or mini-showcases, end-of-year performances, competitions, festivals, and arts activities both inside and outside the school. Students' participation in various forms of performances provides them with an opportunity to apply the skills they have learned while gaining experience performing in front of an audience. Thus, PPST instruction takes place through the

integration of rehearsal, practice, mentoring, and performance experience as part of the traditional arts learning process. As stated by the PPST Program Coordinator in the following interview:

"Coaches play a significant role in the implementation of the PPST because they are the ones who directly guide students during practice. Coaches provide instructional material, direct practice sessions, offer corrections, and monitor students' progress in their respective artistic disciplines." (OAA, 30 April 2026)

This was also mentioned by the PPST instructors for Dance 1, Karawitan 1, and Sinden in the following interview:

"Dance practice does need to be repeated because the students have to memorize the movements and floor patterns, and also coordinate their movements with their classmates. During practice, I provide immediate feedback, especially if a movement isn't quite right or the group isn't in sync." (RA, 27 April 2026)

"In gamelan practice, it's not enough for students to simply know the rhythmic patterns; they must be able to play them accurately and in unison. That's why we practice continuously, and whenever there's a mistake in tempo or rhythm, I immediately correct it." (AN, 27 April 2026)

"During sinden practice, students need to repeat the material several times to improve their vocal control and phrasing. I demonstrate, and then the students try it themselves. If there are still mistakes in intonation, pronunciation, or expression, I correct them immediately." (SIU, 27 April 2026)

The implementation of the PPST Program is also supported by the use of available facilities and infrastructure tailored to the needs of each artistic discipline. The facilities provided by the school are used by instructors as a means to deliver course material, conduct demonstrations, guide practice sessions, and evaluate students' skills, while students use them to practice, perform, and prepare for performances. The use of these facilities supports a conducive learning environment that is tailored to the characteristics of the art discipline being studied. In addition to regular learning activities, the results of the training process are showcased through competency assessments, end-of year performances, competitions, festivals, and collaborations with art studios or communities. Through this series of activities, the PPST Program not only serves as a space for learning traditional artistic skills, but also provides a platform for students to gain hands-on artistic experience, develop discipline and teamwork, and learn about and preserve local cultural practices through ongoing artistic activities. As stated by the principal in the following interview:

"The school provides facilities tailored to the needs of each PPST discipline. For dance, there is a practice room; for traditional music, there is a room and a set of gamelan instruments; and for sinden, facilities are also provided to support their practice sessions." (PJW, 28 April 2026)

This was also mentioned by the PPST instructors for Dance 1, Karawitan 1, and Sinden in the following interview:

"The available facilities are very helpful in the learning process. The practice room is used to present material, demonstrate movements, and conduct exercises with the students. We also make use of the available equipment as needed for learning and performance preparation." (RA, 27 April 2026)

"The gamelan practice room and the gamelan instruments available are very helpful for practice because students can immediately apply what they've learned using the actual instruments. So the material isn't just explained it's put into practice right away using the gamelan." (AN, 27 April 2026)

"For sinden training, equipment such as microphones and speakers is used during vocal practice and performance preparation. With this equipment, students can practice their voice, pronunciation, and expression just as they would when performing on stage." (SIU, 27 April 2026)

This was also mentioned by one of the students who took the PPST in the following interview:

"The available facilities help us during rehearsals because we can practice in spaces specifically designed for our respective art forms. For dance rehearsals, for example, we use the dance studio, which gives us more freedom to move and prepare for our performances." (KA, 7 mei 2026)

Evaluation of the PPST Program (Traditional Arts Development Education)

Based on the research findings obtained through interviews, observations, and documentation, it was found that the evaluation of the PPST (Traditional Arts Development Education) Program at Pawayatan Daha 1 Junior High School in Kediri was conducted systematically and continuously to

monitor students' progress over the course of one academic year. Evaluation is not only conducted at the end of the activity, but is carried out through several predetermined stages based on the progress of the learning process. These stages include an initial evaluation in the first month to assess basic skills and determine students' class placements; mid-term evaluations in the third, fifth, and eighth months to monitor individual and group progress; and a final evaluation in the eleventh month, which consists of a practical exam and a presentation of the final project. Conducting these evaluations in stages provides an overview of the students' progress in mastering artistic skills while participating in the PPST Program. As stated by the PPST Program Coordinator in the following interview:

"The PPST evaluation is indeed scheduled to take place in several phases over the course of a year. The initial evaluation is conducted to assess students' basic skills and determine their placement; the midterm evaluation is conducted to assess students' progress during the course of their studies; and the final evaluation is conducted through practical exams and the presentation of their work." (OAA, 30 April 2026)

This was also mentioned by the PPST instructors for Dance 1, Karwitan 1, and Sinden in the following interview:

"At the start of the PPST program, we first assess the students' basic skills, particularly their ability to follow movements and understand the material. After several months of practice, we reassess their progress, both in terms of individual skills and group cohesion. At the end of the program, the students participate in practical sessions and are prepared to showcase what they have learned." (RA, 27 April 2026)

"Assessments are conducted on an ongoing basis, not just at the end of the course. Through these assessments, we can observe the students' progress in gamelan playing techniques, accuracy in patterns, tempo, and ensemble playing." (AN, 27 April 2026)

"For sinden, evaluations are also conducted in stages. We assess the students' progress in vocal technique, intonation, pronunciation, phrasing, and stage presence. So the students' abilities are monitored throughout the learning process, not just during the final exam." (SIU, 27 April 2026)

Evaluation is also used as a basis for identifying students' conditions and needs while they are participating in the program. The evaluation results provide information on students' progress in developing skills, mastering techniques, and engaging in the learning process, both individually and in groups. Students who demonstrate strong abilities and potential are encouraged to participate in extracurricular development activities, such as competitions or external training programs. Meanwhile, students who are still facing challenges in technical or disciplinary areas receive additional personalized guidance. Thus, the evaluation results not only serve to assess students' achievements but also form the basis for determining the type of support best suited to each student's individual circumstances. As stated by the school principal and the PPST program coordinator in the following interview:

"The evaluation results serve as a basis for the school to assess each student's progress and abilities. We typically encourage students with greater potential to participate in competitions or extracurricular arts activities, while students who are still facing challenges receive guidance from teachers so that their difficulties can be addressed. Thus, the evaluation results are not only used to assign grades but also serve as the basis for determining follow-up measures for students." (PJW, 28 April 2026)

"We use the results of our evaluations to identify students who have greater ability and potential in the arts. If a student stands out, we usually encourage them to participate in extracurricular activities, such as competitions or training programs, so they can gain a broader range of experiences." (OAA, 30 April 2026)

This was also mentioned by the PPST instructors for Dance 2, Karawitan 2, and Sinden in the following interview:

"If, during the evaluation, we find that a student is still having difficulty for example, with memorizing the movements or following the floor patterns we provide additional, more personalized practice. So the approach is tailored to the specific challenges each student faces." (WES, 27 April 2026)

"If there are students who are still having trouble with gamelan playing techniques or who can't keep up with the group's tempo, we usually provide them with extra guidance. We repeat the parts they haven't mastered yet until they understand them better and can keep up with the group practice." (MA, 27 April 2026).

"For students who are still struggling with vocal techniques, phrasing, or pronunciation, we provide one-on-one guidance. Meanwhile, students who are already more advanced are typically encouraged to

participate in activities or performances that can provide them with additional experience.” (SIU, 27 April 2026).

The results of these evaluations are reported as a form of documentation of students' progress while participating in the PPST Program. Reports are issued periodically through assessments administered each semester and included in students' report cards. In addition to serving as a form of accountability for learning outcomes, these reports provide information on students' progress to both the school and the students themselves. Through a continuous cycle of evaluation, follow-up, and reporting, the evaluation of the PPST Program has become an integral part of the learning process, used to monitor students' progress and determine follow-up actions based on the results obtained. As stated by the PPST Program Coordinator in the following interview:

“Student assessment results are still reported as part of the PPST learning outcomes. Assessments are conducted every semester, and the results are included in the student's progress report in the report card.” (OAA, 30 April 2026)

This was also mentioned by the PPST instructors for Dance 1, Karawitan 1, and sinden in the following interview:

“Our evaluation takes into account not only the final performance but also the students' progress throughout the rehearsals. Attendance, ability to follow the material, skills, and performance results are all factors we consider when evaluating them.” (RA, 27 April 2026).

“When evaluating students, we assess their abilities throughout the process, from practice to the actual application. The results of these evaluations are then used to track student progress and are reported at the end of the semester.” (AN, 27 April 2026).

“Students are assessed based on the progress they make in their skills throughout the course of their studies. The results are then reported in the form of a report card each semester so that students have a record of their academic performance.” (SIU, 27 April 2026).

CONCLUSION

Based on the research findings, it can be concluded that the implementation of the PPST (Traditional Arts Development Education) Program at SMP Pawyatan Daha 1 Kediri has been carried out effectively, systematically, and sustainably through the planning, implementation, and evaluation stages. Program planning is carried out by setting objectives, designing the learning structure and stages, grouping students according to their fields of study and abilities, providing resources, facilities, and infrastructure, scheduling, and promoting the program. The program is implemented through instruction in traditional arts specifically dance, karawitan, and sinden/waranggono using methods such as explanation, demonstration, repeated practice, hands-on practice, mentoring, and performances. Assessments are conducted in stages and on an ongoing basis to monitor students' progress, determine follow-up measures such as guidance or potential development, and report learning outcomes each semester. This entire process demonstrates that the PPST Program not only serves as a platform for developing students' artistic skills, but also supports the introduction to, appreciation of, and continued preservation of local culture through hands-on artistic experiences.

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