



Production Aspects of Lengger Dance in the Taruna Budaya Art Group Sendangsari Wonosobo Regency

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Abstract

Arts groups that grow from the community have a big role in maintaining and preserving local cultural heritage. Even so, the way they manage performances, especially in the Taruna Budaya Arts Group, is still rarely discussed in depth. This research tries to describe how the production management of Lengger Dance performances is carried out by a group that has existed since 1996 in Sendangsari Village, Garung District, Wonosobo. With two main divisions dance and karawitan this group involves cross-generations in its implementation and management. With a descriptive qualitative approach, data were obtained through observation, in-depth interviews, and documentation techniques. The data were then analyzed through the stages of data reduction, information presentation, and conclusion drawing. The study findings show that the group's success in managing performances is supported by the application of the four main principles proposed by George R. Terry: (1) planning such as the preparation of training schedules, open recruitment, and increasing the intensity of training, (2) the organizing stage through delegation of roles in production, (3) the movement stage through coordination involving the dance division and, and (4) the supervision stage with regular collective evaluations. The results show that this art group applies classical management whose process consists of four principles.

INTRODUCTION

Performing arts are an integral part of culture that not only functions as entertainment, but also as a means of preserving traditional values, cultural identity, and collective expression of society. According to (Cahyono, 2006). Dance is a form of art and is an element of culture that is useful for entertainment, customs, creativity and others (Lestari & Gunada, 2021). Art that lives among the people, especially in rural areas, is known as folk art, which functions as a means to maintain social stability and integrity Folk art is the result of a traditional community creation process, has no standard rules and is presented simply. Each region has its own characteristics and charm.

The dance performance art that still survives today is Wonosobo Lengger Dance, a typical dance of Wonosobo Regency. The continuity of this dance performance cannot be separated from the role of art groups that continue to maintain their existence in the midst of changing times. Lengger is a traditional dance performed by two people, a man and a woman, where the man wears a mask and the woman wears traditional clothing. They dance for ten minutes in each act, accompanied by the music of xylophone, saron, drum, gong, and other instruments (Setyawati, 2021).

One of the art groups active in preserving Lengger Dance is the Taruna Budaya Art Group, which was founded and developed in Sendangsari Village, Wonosobo Regency. This group consists of local people, established on May 6, 1996 and is still active today. Taruna Budaya art group is a traditional art that develops continuously from one generation to the next. This art develops in the midst of the Sendangsari Village community who still maintain their traditions strongly. The Taruna Budaya art group is a solid organization that serves as a forum for the community to channel hobbies, learn, create works, and preserve local arts. They regularly perform Lengger Dance in various traditional events and cultural festivals, both at local and national levels. The group has also shown consistency in

managing performances independently with their own production management system.

Performance management is a process where directing a group that is incorporated in a performance group is used to organize technical matters of a performance (Andriawan et al., 2018). Meanwhile, production is a process that converts an input into an output and contains planning, control, and maintenance in order to obtain efficient and optimal results (Rudiawan, 2021). In examining the production management of Lengger dance performance art at the Taruna Budaya Arts Group, using classical management theory and management according to George R. Terry which focuses on four main functions, namely planning, organizing, mobilizing, and supervising (Terry, 2021). These four functions guide the production process so that it can run in an organized manner and achieve the desired results.

According to (Pebrianti et al., 2024) with the title "Production Management of Sanggar Pangreksa Budaya Dance Performance in Semarang City". The sustainability of a studio in maintaining and performing arts cannot be separated from the way they manage their activities in a structured manner. For example, Sanggar Pangreksa Budaya in Gunungpati, Semarang, adopts a family management pattern but still carries out the main functions in performance production, such as planning, organizing, implementing, and supervising. They create dance works based on the needs of the community, through a creative process ranging from observation to composition. This finding emphasizes that good production management is instrumental in maintaining the continuity of the arts.

According to (Vida & Bisri, 2020) with the title "Management of Solo international performing arts (SIPA) by the SIPA community in Surakarta" The organization of international performing arts such as SIPA certainly requires neat and professional management. Related research shows that SIPA is managed by the community under the auspices of the

Surakarta Tourism Office by applying management principles that include elements of resources, planning, and supervision. Other important things are orderly financial management, clear division of tasks, and teamwork discipline, especially for volunteers. This shows that large-scale performances require structured management.

From the two examples of previous research, it can be concluded that a good management system is the key to success in maintaining the sustainability of performing arts. However, these studies generally focus on a large scale with a formal structure. In contrast to this study, which specifically looks at traditional performance management in a local and populist context, where management structures tend to be simpler.

The novelty of this research lies in its focus on local-scale folk performing arts managed by traditional communities, rather than professional institutions. This research is considered interesting because it provides a new perspective in understanding how communities are able to manage performance management despite the limited resources they have and can run smoothly.

This research is important because it can provide a simple, community-based performing arts management model. The results of this research are expected to contribute to the field of dance management, namely providing an understanding of how management principles are applied in non-formal folk art practices.

RESEARCH METHOD

This research uses a descriptive qualitative approach to obtain a comprehensive picture of the *Lengger* performing arts production management practices run by the Taruna Budaya Arts Group. The research was conducted directly in the field, namely in Sendangsari Village, Garung District, Wonosobo Regency, during the period February to April 2025.

The research location was carried out at the Taruna Budaya art group, precisely in Sendangsari Village, Garung

District, Wonosobo. The target of this research is the management of the *Lengger* dance performance of the Taruna Budaya art group in Sendangsari village, Wonosobo.

In the implementation of the research, data were collected using three main techniques, namely field observations, interviews with informants, and documentation as support. Observations were conducted in February. The results of observations in this study include the background of the formation of the Taruna Budaya Arts Group, organizational structure, adequate training ground, performance location, management applied in *Lengger* Dance performances starting from the preparation stage before the performance, implementation on the day of the performance, to the evaluation process after the event is over. Observations were made at the residence of the head of the Taruna Budaya art group, the training ground and the *Lengger* Dance performance venue. Interviews were conducted with the head and members of the Taruna Budaya group, ranging from dance stylists to *pengrawit*. Based on the results of the interview, it is known that the production management used by the Taruna Budaya Arts group in the *Lengger* Dance performance art. Then documentation was taken simultaneously during interviews and observations, with Mr. Samyono as the head of the Taruna Budaya art group. Achmad Rafi as administrator, Suratmanto as responsible for dance, makeup and fashion, Miftakhurrozaq as accompanist. Documentation conducted by researchers is by recording sound during interviews, taking photos and videos during *Lengger* dance performances by the Taruna Budaya art group as research documentation using a Vivo V15 camera as research documentation.

In this study, researchers used a qualitative approach to examine in depth the management applied to the Taruna Budaya art group. This approach was chosen because it is considered capable of capturing the dynamics, meaning, and

socio-cultural context behind the management practices of the art group.

The data analysis process involves several stages that are passed by the researcher, including: data reduction (filtering out important information), data presentation in the form of narrative descriptions, and conclusion drawing based on the patterns found. To maintain data validity, researchers used the triangulation method, which compares results from various sources and data collection techniques. After obtaining credible data on the management process, researchers analyzed it through three main stages: data reduction, data presentation, and conclusion drawing.

In the data reduction stage, the researcher filtered out important information from the observation results regarding management in the Taruna Budaya Arts Group. Then, in the data presentation stage, the results of observations, interviews, and documentation were combined and arranged systematically to make it easier to understand. Finally, in the conclusion drawing stage, the researcher summarized the existing findings and concluded that this group carries out the four main management functions of planning, organizing, implementing, and supervising.

RESULTS AND DISCUSSIONS

Background of Taruna Budaya Sendangsari Arts Group

The Taruna Budaya art group was established on May 6, 1996 and then legalized by the Wonosobo Tourism and Culture Office on May 28, 1997. According to Samyono, one of the founders of Taruna Budaya, the group was pioneered with a number of local figures such as Sukamto, (alm.) Sudibyo, Muhidin, Warno, and Irfangi. They were part of the first generation that formed the foundation of Taruna Budaya, and to this day, they still play an active role in arts activities in the village. Taruna Budaya focuses on the preservation of folk performing arts typical of Wonosobo Regency, especially Lengger Dance and

Kuda Kepang. Through regular training, performances at various traditional events, and involvement in cultural festivals.

Some important achievements include their success in participating in the Tayub/Lengger festival at the Central Java level in 2001 organized by BEM FBS UNNES, the Traditional Arts festival, and various similar art competitions that showcase the richness of regional culture. Their participation and victory in these events is not only proof of their artistic ability, but also a tangible manifestation of Taruna Budaya's commitment in preserving and introducing traditional arts to the younger generation and the wider community.

This research discusses the management applied in the Taruna Budaya art group, by referring to several previous studies as a theoretical basis. One of the references used is research published in a journal entitled "Management of Setyo Langen Budoyo Art Studio by (Kurniawan et al., 2024).

The research makes an important contribution, especially in terms of applying management theory to understand how an art studio is managed. The approach used refers to the basic functions of management, such as planning, organizing, implementing, and supervising. These functions then become the reference in analyzing and describing the findings in this study.

Production Management of Taruna Budaya Arts Group

According to Jazuli (2014) cited by (Adyatami, 2020), the word "management" comes from the English "management" which means to organize or manage something. Meanwhile, George R. Terry (1960) in (Kelana et al., 2024) states that management includes several basic functions, namely planning, organizing, implementing, and supervising.

In the production management of Lengger dance performance art, Taruna Budaya Arts Group applies classical management and project management. The classical management process includes many important stages, from

concept planning, budgeting, coordination between production teams, division of tasks based on ability, to evaluation after the performance is complete. All of this is done to ensure that every detail in the production goes well and in accordance with the objectives to be achieved (Sudjiman & Sudjiman, 2018). With proper management, performing arts can be presented optimally.

Classical management theory is used in the Taruna Budaya Arts Group as an initial approach in the world of management whose main focus is process and production. In the Taruna Budaya Arts Group, the process aspect includes activities such as routine dancer training, coordination meetings between members, selection of dancers based on the type of dance and intense training before the performance. Meanwhile, the production aspect includes the making and maintenance of costumes by Ackhmad Raffi and Suratmanto, the making of dance and stage properties by Shahrul Musafik, and the packaging of musical accompaniment by Miftakhurrozaq.

The Taruna Budaya Arts Group adopts management principles as the basis for carrying out its various routine activities, which aim to support the sustainability and progress of the organization. The applied management principles include four main functions as described by Terry & Rue (2010) in (Hidayat et al., 2022), namely: (1) planning, (2) organizing, (3) actuating, and (4) controlling. These four functions become a reference in managing every aspect of artistic activity, starting from the preparation stage of the performance to the evaluation process after the event is over.

Planning

In the Taruna Budaya Arts Group, the planning process for Lengger Dance performance art production includes preparing a training schedule that is adjusted to the members' busy schedules because most of the dancers are students and some are self-employed. Through mutual agreement, rehearsals are agreed to take place twice a week with a rotating

schedule. Generally, routine rehearsals are held every Saturday and Sunday, each lasting about two hours. In addition to organizing the rehearsal schedule, the group also divides the roles into several important divisions that support the performance, among others: Ariel Firmansah is responsible as a dancer, while Miftakhurrozaq fills the position in the music or accompaniment division. The artistic aspect is handled by Achmad Rafi, Shahrul Musafik, and Suratmanto. The technical division is entrusted to Sandika Akhmad, while Arif Sujoko manages the documentation. Sampurna takes care of ritual needs, and financial matters are handled by Sabar and Achmad Rafi.

The division of dancers is based on the type of dance performed, such as Lengger Kinayakan by Mahesa, Galang, and Faiz; Lengger Sulasih by Arif Juandri; Sontoloyo by Akhmad Sukirman; Lengger Angger Denok by Keshia; Gondangkeli dance by Sandika; and Kebo Giro by Farid. The accompaniment division in this performance consists of gamelan players who are each responsible for a particular instrument. Tahul plays the pengendang, Galang Dwi plays the demung, Yadi the saron, Difa fills the gong, while Tris plays the bonang, and the successor bonang is played by Galih.

In addition to the division of schedules, divisions, and structuring the roles of dancers and pengrawit, fund management planning is also designed for the smooth implementation of the performance. The funds used in the Lengger Dance performance by the Taruna group apart from cash and responses also come from the results of cooperation, one of which is with the Ministry of Education, Culture, Research and Technology through the Indonesian Fund program. The available funds are used to support the organization of Lengger Dance performances, from preparation to implementation, including makeup and clothing, stage and light arrangements to the purchase of offerings. All of this is done so that the performance can run smoothly and as expected.

Organizing

Organizing is the process of arranging and grouping individuals, resources, tasks, and responsibilities systematically and efficiently. The goal is to form an organizational structure that is able to work in harmony and coordinated to achieve common goals (Jazuli, 2014). With a structured organizing system, the role of each individual becomes clearer and more directed, so that teamwork can be achieved. takes place effectively and efficiently. The application of this principle is also evident in the Taruna Budaya Arts Group. They have arranged an organizational structure systematically, including: before the show and evaluation.

Table 1. Job Description Taruna Budaya Arts Group

No.	Position	Task
1	Chairman	Coordinates the whole process from the beginning to the end of the performance.
2	Secretary	Records schedules, attendance, and logistics, and keeps important records
3	Administration	Record dancers, pengrawit, other members, and divide tasks in writing
4	Public Relations	Liaising between the group and outside parties and

		ensuring communication runs smoothly.
5	Artistic	Prepare costumes, make-up and dance props, gamelan instruments, and stage set-up.
6	Documentation	Capture every moment from rehearsal to performance through photos or videos.

With a clear division of tasks, every art activity ranging from training, performances, to equipment management can run in an organized and directed manner, so that the whole process takes place more effectively and efficiently.

Actuating

Some forms of mobilization carried out by the Taruna Budaya Arts Group in Lengger dance performances includes: Chairperson, discussions and regular meetings, adjustment of training schedules with the busyness of each member, division of tasks, intensive training before the show and evaluation.

Rehearsals are held twice a week with a rotating schedule, usually done regularly every Saturday and Sunday with a duration of approximately two hours. The first week focuses on jaran kepang rehearsal, the second week on karawitan, the third week on lengger mask dance, and the fourth week on combined rehearsal.

The training activities began with a preparation session, then continued with stretching and warming up to minimize injury during training. After that, participants enter the stage of practicing

basic dance movements, before continuing to the core training. After the first core training session, there is usually a short break, and then the second core training session follows. This activity is then closed with a joint evaluation to see how far each member has progressed.

Outside of the regular rehearsal schedule, the group also holds intensive rehearsal sessions ahead of performances. This additional rehearsal aims to ensure that all performers are ready both technically and artistically, so that the performance can run optimally.

"In addition to routine training, the Taruna Budaya art group also has routine activities, namely a gathering or meeting which is held every Tuesday night at 19.30 WIB until completion, and is attended by all group members" (A. Rafi, personal interview, 2025).

This activity is carried out as a forum for discussions such as the division of tasks, conveying the needs of both the team and members, as well as evaluating and improving things that are still lacking. The division of tasks in the Taruna Budaya art group is done so that each team member does not feel burdened alone in facing various tasks in the management process. By sharing responsibilities, work becomes lighter, more focused, and does not make one person feel overwhelmed by their duties. Every stage in the production process is carried out responsibly based on a high sense of care. Starting from the initial stage of preparing a training schedule that is adjusted to the members' busy schedules, the division of dancers based on the type of Lengger mask dance, the division of pengrawit based on the type of gamelan to arranging costumes are all done through joint discussions.

The mobilization carried out by the Taruna Budaya group is not just giving orders, but encouraging the spirit of togetherness, shared responsibility, and mutual support between members. This is what makes the production process of Lengger Dance performances run smoothly, even though it is carried out in a simple community structure.



Figure 1. Routine Practice (Source: Zulia, 2025)

The Taruna Budaya Arts Group holds regular practice sessions every Saturday and Sunday. The aim of these sessions is to improve the members' skills in the field of dance.



Picture 2. Performance Preparation by the Artistic Team (Source: Zulia, 2025)

The preparations made by the Artistic team began early on, from helping to apply makeup to the performers to ensuring that each costume was worn in accordance with the character



Picture 3. Lengger Dance Performance (Source: Zulia, 2025)

The Lengger dance performance by the Taruna Budaya Arts Group took place in the evening.

Controlling

Supervision as a strategic step that aims to ensure that all activities take place in accordance with the plan, while minimizing the possibility of something that is not wanted such as misunderstanding (Meriza, 2018). In the Taruna Budaya art group, the supervision of the production of Lengger dance performances is carried out through direct reports covering the entire process starting from rehearsals, costume and property preparation by Achmad Rafi and Shahrul Musafiq, coordination between teams, to evaluations carried out after rehearsals and after performances. Important roles such as the chairman, artistic team and other teams work together in making creative decisions and maintaining technical smoothness. Coordination between the music, movement, fashion and property teams is done intensively so that all elements appear in harmony. In addition to artistic and technical aspects, transparency is also maintained through detailed financial reports, starting from the initial expenditure until the entire series of performances is completed. Evaluation after rehearsals is usually done in the form of open discussions between members to discuss deficiencies in movement, expression, and team cohesiveness. Meanwhile, post-performance evaluation is done by reviewing audience response, the technical quality of the performance, and the efficiency of the team's work backstage.

CONCLUSION

Taruna Budaya Arts Group is a folk art community that has shown its consistency in preserving traditional arts, especially Lengger dance, since its establishment in 1996. With proud achievements in various art festivals, they have not only demonstrated their artistic abilities, but also their commitment in preserving cultural heritage.

This research shows that the success of Taruna Budaya cannot be separated

from the application of performing arts production management principles that include four main functions: planning, organizing, mobilizing, and supervising. Planning involves budgeting, technical planning, scheduling routine rehearsals for dancers and pengrawit, division of dancers by dance type, intensive rehearsals leading up to the performance and evaluation after the performance. Organizing is implemented through a clear organizational structure and systematic division of tasks. Movement is emphasized on cooperation between teams and members. Meanwhile, supervision is carried out regularly through activity reports and periodic meetings to ensure the achievement of goals and work discipline.

The results of this study show that the production management of the Taruna Budaya art group has been running well. The management reflects strong coordination, clear division of tasks, active involvement of all members in every stage of production and a collective awareness of the importance of preserving cultural arts through structured governance.

The researcher suggests that the Taruna Budaya Arts Group be more structured in managing the administration system and recording the process and production activities of the rehearsal. So far, the management is still fairly simple and not too organized. In fact, if all activities are recorded properly, it can help in evaluating and preparing reports in the future.

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