

Managing School-Based Gamelan Program as a Strategy for Cultural Sustainability and Preservation in Secondary Education

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ABSTRACT

Digital modernization posing a substantial threat of cultural homogenization among the younger generation requires educational institutions to move beyond formal curricula and maximize non-formal spaces for heritage preservation. This study aims to investigate the operational management of the gamelan extracurricular program as a strategic vehicle for local cultural preservation and character building in secondary education. A qualitative case study design was employed at SMPN 2 Jatirejo, Mojokerto, gathering data through in-depth interviews with five key informants, field observations, and institutional documentation. The gathered data were analyzed using thematic analysis, integrated through Mulyasa's extracurricular management framework and Setiawan's cultural preservation theory. The study reveals that the program successfully establishes a living heritage ecosystem sustained by three managerial pillars: strategic recruitment of professional local practitioners, provision of an architecturally isolated pavilion, and structured biannual financial maintenance allocations. Pedagogically, the utilization of notation-based instruction effectively instills both musical proficiency and traditional Javanese values such as *harmoni* and *andhap asor*, though a managerial gap persists regarding limited student participation in external macro-competitions. This research implies that institutionalizing traditional arts through responsive administrative support and active community engagement transforms schools from passive knowledge transmitters into vital hubs for community-based cultural sustainability platforms.

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INTRODUCTION

Education maintains a significant correlation with management because structured implementation allows quality improvement processes to be organised systematically. In this context, education and culture are two inseparable dimensions, with culture serving as both a conceptual and an implementable foundation within the educational process. Consequently, formal educational institutions, particularly schools, play a strategic role in introducing and internalising all aspects of local wisdom through the management of extracurricular activities. Schools serve as preservers of local culture, embedding noble educational values to strengthen students' character (Ahadiyah et al., 2024; Amanda et al., 2019; Corah et al., 2025; Papavasileiou et al., 2025). The cultivation of character values beyond the formal learning structure is implemented through professionally managed extracurricular activities to counter moral degradation caused by globalisation (Ahwan & Karfida, 2025; Ainiyah et al., 2025; Andriana et al., 2025; Aryasutha et al., 2025; Asrori et al., 2025; Aulia et al., 2025).

However, in the current digital era, the management of traditional arts extracurricular activities faces declining interest among the younger generation due to the pervasive influence of modernisation. Changing societal dynamics have triggered a shift in appreciation toward traditional arts such as Gamelan, which is increasingly marginalised by foreign popular culture accessed via the internet and social media (Berbel-Gómez et al., 2026). This declining student interest in learning Gamelan raises concerns regarding the permanent loss of Indonesia's authentic local cultural heritage. Traditional performing arts are frequently perceived as obsolete and irrelevant to modern life, despite being the root of national identity. To respond to this identity crisis, strategic innovations in extracurricular management are required, one of which includes developing digital-based Gamelan art learning (Nisa', 2022; Widodo et al., 2026). Through a technological approach, students are expected to better appreciate, understand, and cultivate a profound love for Gamelan music.

As a concrete measure, several previous studies have explored strategies for preserving local culture within school environments through non-academic activities. Karawitan arts extracurriculars at the elementary school level are considered highly effective in increasing students' appreciation for Javanese culture (Hidayati & Priyanto, 2022). Concurrently, traditional Gamelan music has proven to be more than just a medium for developing motor skills; it serves as a vital instrument for internalising values of wisdom into daily life (Alhamuddin et al., 2022; Arizona et al., 2025; Fahrurrozi et al., 2025; Haq et al., 2022; Indasari et al., 2025; Rozanita et al., 2026a). On the other hand, research on traditional dance has also shown positive outcomes, fostering a sense of responsibility and love for local culture from an early age (Nurrochsyam, 2026; Rahmawati & Rigiarti, 2023). Lastly, karawitan activities have contributed significantly as a medium for character building and an outlet for aesthetic creativity among students within Islamic school environments (Andini, 2023; Arizona et al., 2025; Aziz et al., 2025; Budiyo et al., 2024; Fatah et al., 2025; Fathoni et al., 2024). Generally, the existing literature agrees that schools maintain a vital role in safeguarding cultural transmission against extinction.

Challenges in managing traditional arts in the global era are not unique to Indonesia but represent a global concern that demands adaptive and structured curriculum management strategies (Barton, 2018; Campbell & Lum, 2019; Watts et al., 2018). Many educational institutions worldwide face resistance from youth due to the powerful hegemony of the Western popular music industry, necessitating a restructuring of ethnic music teaching methods to make them more contextually relevant (Schippers, 2026). One of the most effective managerial solutions is the integration of digital platforms and virtual instruments to bridge the perceptual gap between classical arts and students' modern expectations (Yang & Li, 2025). Optimising the management of technology-based non-formal activities has not only rescued endangered cultural heritage but also significantly enhanced students' cultural intelligence (Kallio & Westerlund, 2016; Schippers, 2026).

Although extensive research has been conducted on cultural preservation through karawitan and dance, the majority of prior literature remains focused on the elementary school level and often overlooks program management aspects (Hidayati & Priyanto, 2022). A distinct research gap exists: there is a lack of in-depth analysis of the strategic management of Gamelan extracurriculars at the junior high school level, particularly regarding the integration of digital innovation amid resource constraints (Widodo et al., 2026). Most previous studies have evaluated only outputs, such as motor skills or general student interest, without examining how school administrators execute management functions. Empirical evidence indicates that challenges such as high instrument costs, complex routine maintenance, and the limited flexibility of physical tools remain significant barriers that have yet to receive comprehensive managerial solutions in prior studies.

To fill this gap, SMPN 2 Jatirejo, located in Mojokerto Regency, stands out as a secondary school that has consistently developed a Gamelan extracurricular program. Under the auspices of the Ministry of Education and Culture, this institution has successfully managed its Gamelan program, garnering immense enthusiasm among seventh- and eighth-grade students. The applied time management schedules sessions once a week, on Saturdays, with full institutional support from the school administration. This managerial approach not only elevates the school's institutional profile but also positions it as a benchmark model for other schools in the Mojokerto region. Through adaptive leadership, technical barriers such as instrument maintenance and student fatigue in mastering *gendhing* are resolved using an empathetic, intuitive approach. This study aims to examine these dynamics in depth under the research framework of Managing School-Based Gamelan Program as a Strategy for Cultural Sustainability and Preservation in Secondary Education.

METHODS

This study utilises a qualitative approach with a descriptive field research design to achieve a profound, context-specific understanding of extracurricular management phenomena. A qualitative approach was selected for its flexibility, holism, and dynamic evolution in the field, enabling the researcher to develop theoretical insights from empirical data (Moleong, 2017, p. 4). Qualitative inquiries examine social phenomena in their natural settings without external intervention or artificial boundaries imposed on the observed objects (Creswell & Poth, 2018). The research site was purposively selected at SMPN 2 Jatirejo, Mojokerto Regency, East Java. To systematically map the social landscape at this location, the study draws on Spradley's functional social situation framework, which comprises three interconnected elements: place, actors, and activities (Yusuf, 2017). Through the integration of these three dimensions, the study uncovers a comprehensive portrait of how local cultural wisdom through Gamelan arts is structurally institutionalised within the school management framework.

The empirical data gathered in this study are classified into primary and secondary sources. Primary data were collected directly from field sources through participant observation and in-depth interviews with key informants (Sugiyono, 2017). Conversely, secondary data were harvested through documentation techniques, comprising administrative archives, photographic records of activities, and relevant institutional histories (Moleong, 2017). The accumulated qualitative text and narrative data were analysed through an iterative and continuous process using the interactive model of qualitative data analysis. This analytical protocol proceeds simultaneously through three systemic stages: data condensation or reduction to summarise and focus on core thematic elements; data display in the form of matrices or structured narrative text; and conclusion drawing and verification to generate valid and credible empirical findings (Miles et al., 2020; Qomaruddin & Sa'diyah, 2024).

To guarantee the trustworthiness, rigour, and scientific validity of the collected qualitative evidence, the researcher applied robust data validation protocols through triangulation strategies. This study concurrently combined two distinct types of triangulation: source triangulation and technique

triangulation (Creswell & Poth, 2018). Source triangulation was executed by systematically comparing and cross-referencing information obtained across different institutional actors, including the school principal, the extracurricular instructor, and the participating students. Meanwhile, triangulation of techniques was applied by verifying data validity across identical sources using divergent data collection instruments, such as validating verbal interview accounts against direct field observations and physical portfolio documentation. Employing these multiple validation lenses serves as a critical mechanism to minimise researcher subjectivity, thereby ensuring that the final evaluations concerning the school's cultural preservation management maintain high analytical accuracy and interpretive validity (Creswell & Poth, 2018).

To provide a transparent overview of the research subjects involved in generating the primary empirical data, the specific profiles, roles, and functional contributions of the field participants (actors) are delineated in the following table:

Table 1. Characteristics of Research Participants

Informant Code	Role / Institutional Position	Quantity	Main Criteria & Data Contribution
INF-01	School Principal	1 person	Person in charge of school policies, strategic program planner, and holder of the highest managerial authority.
INF-02	Head of Administration (Tata Usaha)	1 person	Manager of budget allocation, custodian of Gamelan instrument infrastructure, and legal document administrator.
INF-03	Gamelan Instructor / Trainer	1 person	Technical operational executor, supervisor of training sessions, and conceptualizer of traditional arts instructional innovations.
INF-04	Active Students (Grades VII & VIII)	4 people	Primary actors executing the extracurricular activity, Gamelan players (penabuh), and subjects of character internalisation.
INF-05	Alumni / Local Art Community	2 people	Providers of external historical perspectives and evaluators of the long-term sustainability of the school's cultural program.

FINDINGS AND DISCUSSION

Findings

Operationalisation of Gamelan Extracurricular Management: Configuration of Resources, Facilities, and Budget

The implementation of the Gamelan extracurricular program at SMPN 2 Jatirejo serves as a strategic vehicle within institutional policies for internalising student character while simultaneously preserving local culture. Empirically, the management of this non-formal curriculum rests upon three main pillars: the optimisation of competent human resources (HR), the provision of specific infrastructural facilities, and structured budgetary support.

Regarding human resources, the school implements an expertise-based recruitment policy by engaging professional artists from the local community rather than merely assigning the task to general music teachers. This approach ensures that knowledge transfer extends beyond basic motor drumming skills to encompass a deeper understanding of Javanese philosophical values. This is corroborated by the extracurricular instructor, who stated:

“Yes, the Gamelan extracurricular activity at SMPN 2 Jatirejo is one of the school's strategic programs aimed at enhancing student skills while simultaneously preserving local culture. This activity does not merely serve as a medium for talent development; it also helps build students' intrinsic learning motivation. Furthermore,

through Gamelan practice, students are trained in discipline, cooperation, and focus, which indirectly yields a positive impact on their enthusiasm when participating in formal classroom learning.” (INF-03, Interview, June 13, 2025)

In terms of infrastructure, managerial commitment is demonstrated through the provision of a dedicated hall or specialised Gamelan pavilion located away from the main classrooms. This spatial isolation aims to allow ensemble practices to proceed freely without disrupting the concentration of other formal teaching and learning activities. The mechanism for instrument maintenance is managed through routine cross-sectoral coordination, as explained by the school administration:

“Yes, we provide facilities and infrastructure to meet the students’ needs, which plays an essential role in supporting extracurricular activities, particularly the Gamelan program in our school. For the procurement and maintenance processes, we consistently coordinate with the Vice Principal of Infrastructure. This coordination is routine and comprehensive, particularly regarding procurement, maintenance, and checking the condition of Gamelan instruments for any damage, ensuring that the students participating in the Gamelan extracurricular are not neglected and the practice process runs smoothly without hindrance.” (INF-01, Interview, June 13, 2025)

This coordination is technically followed up by the infrastructure department through periodic physical maintenance of the instruments to prevent premature wear and tear due to aging or high usage intensity, as explained below:

“Currently, our school has provided a complete set of Gamelan instruments for students to use in the extracurricular program. These instruments are regularly maintained to keep them in good condition for long-term use. We perform maintenance with the instructor and designated staff, recognising that Gamelan instruments require special care to prevent easy breakage or degradation due to age and handling. For the Gamelan extracurricular activities, we have provided a specialised room that is separated from the main classrooms, allowing practice sessions to be carried out freely without disrupting other learning activities. The room is quite spacious, equipped with floor mats, and has adequate storage for the instruments.” (INF-02, Interview, June 14, 2025)

Financially, the sustainability of this program is secured through a detailed budget allocation established at the beginning of the academic year. The school implements a targeted financing model that covers operational instrument maintenance costs and instructor honoraria. This financial framework is outlined in detail by the program coordinator:

“For the budget allocated to repairing Gamelan instruments, fixing the kendhang (drums) costs around IDR 500,000, and repairing the bonang costs IDR 600,000, which occurs once every six months. Meanwhile, the salary for the extracurricular instructor is IDR 75,000 per session. So, that is the budget breakdown, and I apologise that I cannot provide any written documentation regarding the funds for the Gamelan extracurricular activity, only this financial expenditure information.” (INF-01, Interview, June 10, 2025)

The comprehensive functional integration of these three strategic management components in achieving cultural sustainability can be visualised through the following schema:

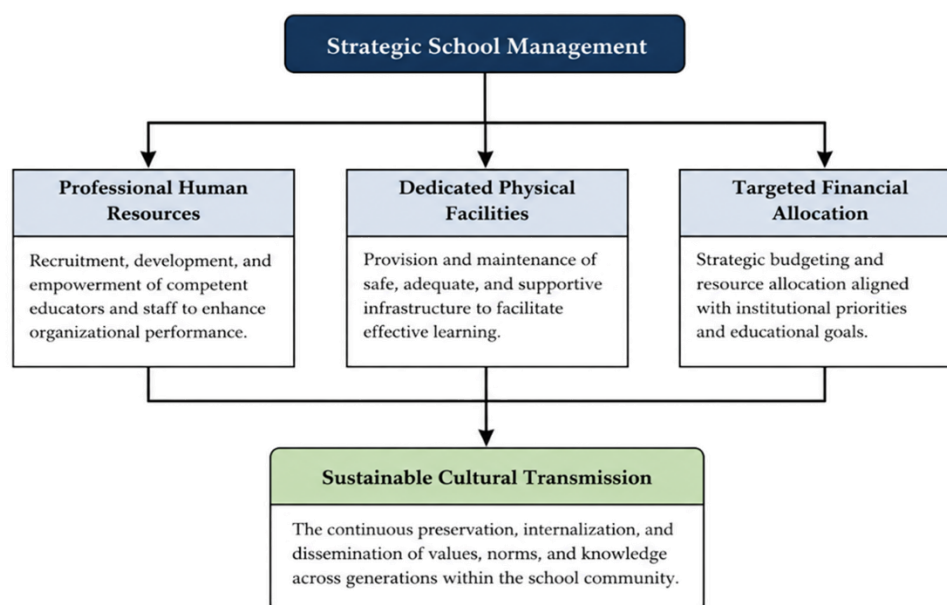


Figure 1. Flow of School Strategic Management Relations Based on Cultural Preservation.

Strategic Achievements: Cultural Transmission, Notation Pedagogy Method, and Partnership Ecosystem

The outcomes of this systematic Gamelan extracurricular management exert a significant positive impact on the formation of students' cultural identity and character development. The instructional process is adaptively designed using the notation method as a foundational base for novice students. The use of notation facilitates striking accuracy and fosters harmonious communication patterns among players when synchronising the rhythm of traditional music.

Students involved in this program display high levels of participation alongside positive behavioural changes. The discipline and patience demanded during the practice of *gendhing* (traditional musical compositions) indirectly reduce academic burnout and foster emotional resilience in students. The extracurricular coordinator expressed the dynamics of student development as follows:

"The students who participate in the Gamelan extracurricular are highly active, and on average, those who join the program possess a high level of enthusiasm, which further boosts their motivation to study at school." (INF-01, Interview, June 12, 2025)

This success indicator is also reflected in the psychomotor responses and active engagement of students during each practice session. Instructors in the field experience a strong emotional commitment from the participants, ensuring that the transmission of traditional artistic values occurs optimally without coercion:

"The students we train are exceptionally responsive and participate actively in the Gamelan extracurricular activities. As their instructor, I feel very happy teaching them because their enthusiasm remains consistently high." (INF-03, Interview, June 13, 2025)

Ultimately, the long-term sustainability of this cultural preservation program is inextricably linked to the support of a harmonious partnership ecosystem (stakeholders) outside the school. Full backing from institutional leadership, parents, and active interaction with the local arts community in Mojokerto Regency creates a sturdy cultural fortress. This synergy effectively minimises technical barriers in the field while motivating students to continuously appreciate their native regional culture amid the onslaught of digital modernisation. This successful managerial integration was reaffirmed by the instructor:

“Running this Gamelan extracurricular activity presents no difficulties at all because the school itself has provided the Gamelan set and offers full support toward the program. The quality of this extracurricular program is exceptional because the children are highly conscious of local cultural preservation by engaging in these Gamelan activities.” (INF-03, Interview, June 13, 2025)

In summary, the entire cluster of field findings regarding the management of Gamelan extracurricular activities as an effort to preserve local culture at SMPN 2 Jatirejo is presented in the following table 1.

Table 1. Summary of Findings

Management Aspect	Key Field Findings	Impacts / Outcomes	Primary Data Source
Human Resources (HR)	Recruitment of active, professional local practitioners and artists from the Mojokerto arts community.	Mastery of accurate playing techniques and internalization of the philosophical values embedded in gendhing.	INF-03; Field Observation
Facilities & Infrastructure	Provision of a dedicated hall/pavilion separated from main classrooms; inventory of a complete Gamelan set.	Flexibility for intensive ensemble practices without disrupting the academic activities of other classes.	INF-01; INF-02; Inventory Documents
Financial Management	Allocation of routine annual funds for instructor honorariums and periodic instrument maintenance (every 6 months).	Minimization of operational hindrances caused by instrument damage (such as bonang and kendhang).	INF-01 (Program Coordinator)
Pedagogical Method	Application of notation-based traditional instruction adapted for novice students.	Accelerated rhythm comprehension, team harmonization, and optimal practice time efficiency.	INF-03 (Instructor)
Student Participation & Character	Active engagement of 15 students (Grades VII & VIII) who are responsive and attend punctually every Saturday.	Enhanced discipline, patience, group cooperation, and a reduction in academic burnout.	INF-01; INF-03; Observation Sheets
Partnership Ecosystem	Collaborative synergy among the school administration, parents, and the local cultural community.	Formation of a cultural shield against the threat of global homogenization driven by social media.	INF-03; Field Observation

Discussion

The analysis of the effectiveness of the Gamelan extracurricular program at SMPN 2 Jatirejo as an instrument for local cultural preservation is conducted by integrating Mulyasa’s management theoretical framework and Setiawan’s cultural preservation theory (Mulyasa, 2009, 2012; Setiawan, 2017). Through the convergence of these two theories, the landscape of extracurricular governance is critically analysed to examine the synchronisation between institutional managerial policies and the realities of cultural preservation in the field. Drawing upon Mulyasa’s conceptualisation, the success of a non-academic program in schools is heavily determined by the consistency of operational quality and the level of student participation. At SMPN 2 Jatirejo, these participation indicators are optimally met through the active engagement of fifteen students from grades VII and VIII who routinely practice every Friday. This student commitment transcends mere administrative attendance; they independently demonstrate psychomotor initiatives, such as collaboratively preparing the instruments and fostering collaborative social interactions among players during synchronisation of traditional musical rhythms. This mature emotional and social engagement demonstrates that the Gamelan program has become an affective space capable of alleviating students’ academic burnout while

simultaneously cultivating a strong sense of ownership of traditional arts (Mulyasa, 2009; Setiawan, 2017).

However, when examined further using Mulyasa's advanced participation indicators, a managerial gap emerges regarding the limited involvement of students in external competitions and cultural festivals outside the school environment. Macro-scale public engagement is considered highly crucial as an objective indicator to validate psychomotor competence and strengthen student self-confidence (Sauri et al., 2025). Despite this limitation, the internal quality of this extracurricular program falls into an excellent category, supported by a structured practice curriculum, the competence of instructors with professional karawitan artist backgrounds, and periodic process evaluations (Hidayati & Priyanto, 2022). The synchronisation between the instructor's dedication and institutional infrastructural support, facilitated by a responsive proposal submission mechanism by the student affairs and infrastructure departments, serves as the primary key to minimising operational constraints in the field, such as the provision of a dedicated, separate hall to ensure ensemble practices do not disrupt formal classroom proceedings (Camacho Martinez et al., 2025).

When comparing these findings with prior research by Hidayati and Priyanto, who investigated karawitan arts extracurriculars at SDN Sendangguwo 01 Semarang, a strong empirical consensus emerges. Both studies agree that traditional arts activities in schools effectively foster cultural appreciation, pride, and patriotic character among students (Hidayati & Priyanto, 2022). Nonetheless, the fundamental distinction or research gap lies in the depth of the organisational management analysis. While previous research at the primary school level focused more on basic introduction and the stimulation of children's motor creativity, the study at SMPN 2 Jatirejo explores further into mid-level managerial structures, theory-practice synchronisation, and how institutional leadership commitment is integrated to strategically guarantee program sustainability in the digital era. This internal quality success at SMPN 2 Jatirejo affirms Mulyasa's view that efficient governance of infrastructure and adaptive human resources constitutes an absolute prerequisite for successful character education (Mulyasa, 2009).

Furthermore, to measure the extent to which this management program contributes to the sustainability of ancestral heritage, Setiawan's theoretical framework suggests that cultural preservation within educational institutions is determined by the appropriateness of the instructional model and the level of community participation. In terms of instruction, the trainer at SMPN 2 Jatirejo consistently applies the traditional notation method as the primary pedagogical approach (Setiawan, 2017). The utilisation of this method has proven cognitively effective in providing a systematic, structural understanding of Javanese musical rhythm patterns to novice youth. More importantly, this karawitan instruction does not merely stop at technical skill transfers; it consistently touches upon the affective dimension through the internalisation of noble philosophical values, such as life harmony, perseverance, and humility (*andhap asor*), which the instructor embeds at the beginning of every session. The positive behaviours displayed by students, such as mutually assisting one another and caring for the Gamelan instruments, reflect that these values have been naturally internalised into their daily actions (Apriliani & Hopeman, 2023).

The primary strength of the cultural preservation program in this school lies in fulfilling the indicators of active ecosystem community engagement. In accordance with Setiawan's premises, cultural preservation can never achieve sustainability if schools operate in isolation without interaction with the external environment. At SMPN 2 Jatirejo, community participation is concretely manifested through the involvement of artists from local cultural studios as primary instructors, ensuring the authenticity and contextuality of the artistic knowledge transmitted to students. Additionally, moral and material support from parents, evident through both physical attendance at internal school performances and passive involvement in maintaining student motivation at home, creates a living culture ecosystem. This reciprocal relationship is further reinforced by intergenerational collaboration,

where community figures or alumni periodically participate to share their aesthetic experiences with students at school (Rozanita et al., 2026b; Setiawan, 2017).

The collaborative synergy across various elements at SMPN 2 Jatirejo aligns with Hasanah's thesis, which states that the survival of local identity in the modernisation era heavily depends on forming an inclusive cultural ecosystem within formal institutions. This mature managerial integration accentuates the difference between the findings at this research site and prior studies at the elementary level. While primary education research still centres on cultivating individual student interest, the Gamelan program at SMPN 2 Jatirejo has successfully established an independent school arts community. Through active community involvement in strategic milestones, such as the school's Cultural Festival and Kartini Day celebrations, the Gamelan extracurricular is no longer merely a compliance document on paper. The program has solidified its role as an active cultural preservation agent that bridges the transmission of traditional values so they remain relevant, adaptive, and preserved amid the dynamic onslaught of digital modernisation.

From a global theoretical perspective, the successful governance of the Gamelan extracurricular program at SMPN 2 Jatirejo reflects the implementation of a culturally responsive education model that positions informal school spaces as anchors for preserving local wisdom. This conceptualisation aligns with cross-cultural research findings asserting that integrating karawitan arts or traditional music within school ecosystems should not be viewed merely as recreational activities, but rather as crucial cultural transmission spaces for the younger generation (Hakim & Azizah, 2025; Widiyawati et al., 2022). When students collectively interact with traditional instruments, a robust reconstruction of cultural identity occurs, whereby civic dimensions are indirectly internalised (Arifka, 2024; Ezugwu, 2026). Through the mechanism of disciplined ensemble practices, students are driven to suppress individual egos to achieve collective rhythmic harmony, which sociologically serves as a miniature exercise for social cohesion in macro-society.

Furthermore, the managerial transformation that elevates Gamelan from a mere written curriculum into a living heritage practice in schools confirms modern cultural resilience theories. In the context of heritage education, UNESCO consistently campaigns for shifting the status of cultural heritage from a static historical entity to a dynamic, meaningful force in contemporary life (UNESCO, 2021). The presence of competent local arts practitioners as instructors at SMPN 2 Jatirejo is a key variable that ensures instructional authenticity while opening spaces for intergenerational dialogue (Arifka, 2024; Desmiati et al., 2023; Fauzi et al., 2025; Hetharion et al., 2026; Mariani et al., 2024; Nurdi & Ahmad, 2025; Paterson-Young et al., 2026). Learning based on traditional notation methods combined with original philosophical narratives is empirically proven to build students' emotional bonds and personal attachment to heritage, thereby triggering intrinsic motivation to shield themselves against the risks of cultural homogenization driven by global digital flows.

Finally, the managerial gap in student participation in macro-scale competitions outside the school, uncovered in this study, invites a critical discussion of community engagement levels. Strengthening cultural preservation in schools will never achieve long-term transformative impacts if it remains oriented solely toward micro-scale internal stagings (Chowdhury & Alzarrad, 2025). Consequently, sustained collaborative synergy among school authorities, parent committees, and regional cultural preservation centers is vital to draft an activity roadmap that encompasses public festivals, cross-institutional workshops, and digital documentation (Banda et al., 2024). This strategic integration will ultimately expand the school's role, from merely a formal curriculum transmitter, into a robust, community-based cultural sustainability platform that is adaptive and resilient in facing the changing times (Aningrum et al., 2024).

Tabel 3. Discussion Matrix of Research Findings

Analytical Dimension	Theoretical Reflection (Mulyasa & Setiawan)	Empirical Reality at SMPN 2 Jatirejo	Critical Discussion Insight
Operations & Program Quality	Quality is determined by meticulous planning, competent HR, and routine evaluation (Mulyasa, 2012).	Routine schedule on Fridays, professional instructors from local practitioners, and responsive infrastructure coordination via a proposal system.	The school successfully built a solid internal quality standardization, thereby minimizing operational and technical hindrances during practice.
Student Participation	Participation encompasses physical attendance, emotional involvement, and social engagement ((Mulyasa, 2009).	High attendance (15 students), mutual cooperation initiatives in setting up instruments, but still lacking involvement in external competitions.	Students exhibit high intrinsic motivation and pride, yet the program still faces challenges within advanced participation aspects (external competitions).
Cultural Instructional Model	Must contextually touch upon cognitive, affective, and psychomotor dimensions (Setiawan, 2017).	Implementation of traditional notation-based teaching combined with the internalization of Javanese philosophical values (harmoni, andhap asor).	The teaching process avoids being trapped as a mere technical knowledge transfer, successfully becoming an applicable medium for character education.
Ecosystem Partnership Synergy	Cultural preservation demands the active involvement of the community, parents, and the surrounding environment (Setiawan, 2017).	Close synergy with local artists, parental presence during performances, and periodic engagement of alumni and community figures.	The school has transformed into a living culture ecosystem rather than operating merely as a formal institution executing a written curriculum.

CONCLUSION

This study concludes that the strategic implementation of Gamelan extracurricular management at SMPN 2 Jatirejo successfully integrates the dimensions of non-formal curriculum governance with local cultural preservation efforts. Through the operationalisation of three main pillars, which include the recruitment of competent local art practitioners, the provision of a spatially isolated practice pavilion, and a structured instrument maintenance budget allocation, the school is capable of creating a sustainable living heritage ecosystem. The conceptual integration of Mulyasa's and Setiawan's theories demonstrates that the success of this program is measured not merely by technical psychomotor achievements, but rather by the depth of the internalisation of traditional Javanese philosophical values, such as *harmoni* and *andhap asor*, through an adaptive notation pedagogy method. Consequently, this program proves highly effective in triggering students' intrinsic motivation, fostering a patriotic character, enhancing social cohesion, and building cultural resilience amidst the challenges of global cultural homogenization in the digital era.

Although the program's internal management quality falls into an excellent category, this study identifies a distinct managerial gap regarding the limited involvement of students in external competitions and macro-scale cultural festivals. As a recommendation, the school administration and the student affairs department need to formulate a strategic roadmap to expand partnership networks with regional cultural preservation centres and relevant government sectors, as well as organise periodic cross-institutional public festivals to facilitate students' advanced participation indicators. Given that this inquiry is confined to a descriptive qualitative analysis of mid-level managerial structures within a single institution, future research agendas should broaden the empirical scope by

utilizing multi-case or comparative study approaches across diverse schools in both urban and rural landscapes. Furthermore, subsequent studies need to explore the integration of digital technologies, such as application-based digitisation of Gamelan notation or virtual reality systems, to comprehensively examine the efficacy of traditional arts instruction for Generation Alpha.

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