



Digital promotion innovation of Ronggeng Ketuk Dance at Asem Gede Losarang Studio

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ABSTRACT

The advancement of digital technology has significantly impacted the promotion and presentation of Tari Ronggeng Ketuk. This study aims to describe how Sanggar Asem Gede Losarang utilizes digital technology to promote this dance. The main subject of the research is the owner of the sanggar, Dede Jaelani, while the object of the research is Tari Ronggeng Ketuk. This study is based on the grand theory of Cultural Studies, employing a qualitative paradigm with a multidisciplinary approach encompassing digital marketing and non-formal education (sanggar) and a descriptive analysis method. Data was collected using triangulation techniques, including interviews, observations, and document studies. The data analysis process in this research includes data reduction, presentation, and systematic verification to ensure data validity. The results indicate changes in the presentation of Tari Ronggeng Ketuk regarding the number of dancers, accompanying music, and performance duration due to the digital era. Promotion strategies include using the sanggar's blog, collaborating with influencers on social media platforms, partnering with photography communities, and participating in cultural activities such as Napak Jagat Pasundan. This research is expected to support the preservation of traditional dance and promote cultural heritage for the future.

ARTICLE INFO

Article History:

Received: 29 Mar 2024

Revised: 5 Jul 2024

Accepted: 7 Jul 2024

Available online: 13 Jul 2024

Publish: 30 Aug 2024

Keyword:

cultural studies; digital; promotion;
ronggeng ketuk dance

Open access

Inovasi Kurikulum is a peer-reviewed
open-access journal.

ABSTRAK

Perkembangan teknologi digital telah memberikan dampak yang signifikan terhadap promosi dan penyajian Tari Ronggeng Ketuk. Penelitian ini bertujuan untuk mendeskripsikan bagaimana Sanggar Asem Gede Losarang memanfaatkan teknologi digital untuk mempromosikan tari ini. Subjek utama penelitian ini adalah Dede Jaelani, pemilik sanggar, sementara objek penelitiannya adalah Tari Ronggeng Ketuk. Penelitian ini berlandaskan pada grand theory Cultural Studies menggunakan paradigma kualitatif dengan pendekatan multidisiplin (pemasaran digital dan pendidikan non formal). Pengumpulan data dilakukan dengan menggunakan teknik triangulasi dengan proses analisis data meliputi reduksi, penyajian, dan verifikasi data secara sistematis untuk memastikan keabsahan data. Strategi promosi dalam penelitian ini dilakukan melalui tiga langkah: (1) perubahan konten yang disesuaikan untuk penampilan digital, (2) kerja sama dengan komunitas seni Napak Jagat Pasundan, dan (3) pemanfaatan media sosial seperti blog, Facebook, Instagram, dan YouTube sebagai sarana promosi. Strategi tersebut telah meningkatkan jumlah viewers tayangan Tari Ronggeng Ketuk sehingga lebih dikenal oleh masyarakat luas. Penelitian ini diharapkan dapat mendukung pelestarian tari tradisional dan mempromosikan warisan budaya untuk masa depan.

Kata Kunci: digital; promosi; studi budaya; tari ronggeng ketuk

How to cite (APA 7)

Yulita, W. E., Narawati, T., Kurniati, F. (2024). Digital promotion innovation of Ronggeng Ketuk Dance at Asem Gede Losarang Studio. *Inovasi Kurikulum*, 21(3), 1393-1410.

Peer review

This article has been peer-reviewed through the journal's standard double-blind peer review, where both the reviewers and authors are anonymised during review.



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INTRODUCTION

In the ongoing process of globalization and modernization, preserving cultural heritage, particularly traditional dance arts, has become increasingly crucial. From an academic perspective, this research is motivated by the need to harness the positive potential of digital technological advancements. Enhancing traditional arts, especially dance, requires an approach that integrates digital elements. One significant obstacle is the lack of interest among the younger generation in traditional dance arts, stemming from the perception that such arts are considered outdated or antiquated (Tiyansa *et al.*, 2022). This view poses a significant challenge in fostering young people's appreciation for this cultural heritage (Yulianti & Fuadah, 2020). Therefore, a bridge between traditional dance arts and the digital world is necessary, and it has become integral to the younger generation's lives. By integrating digital technology, it is hoped that the younger generation can more easily engage with and understand the value and beauty of traditional dance arts, including Tari *Ronggeng Ketuk* (Komalasari *et al.*, 2021).

The advancement of digital technology has significantly impacted the promotion and presentation of Tari *Ronggeng Ketuk* at Sanggar Asem Gede Losarang. This transformation includes disseminating information through social media, creating the studio's digital image, and increasing audience engagement through online platforms (Nugroho, 2019). This phenomenon presents new opportunities but also poses challenges in preserving the authenticity and traditional values of the performing arts. Key research questions in this study revolve around understanding the adaptation of performance formats and digital-based promotion strategies for Tari *Ronggeng Ketuk*. Given the potential growth in interest driven by digital promotion, this research seeks to explore how the staging of Tari *Ronggeng Ketuk* can be adapted to meet the expectations and needs of a digital audience.

Several previous studies related to and relevant to the research object concerning Tari *Ronggeng Ketuk* performances and promotional innovation will serve as literature in this research, whether in articles or journals. A study discussed in the article "Pertunjukan *Ronggeng Ketuk* dan Topeng pada upacara *Ngarot* di Desa Lelea Kabupaten Indramayu: sebuah Kajian Interaksi Simbolik" examines the *Ngarot* ceremony as a distinctive traditional celebration for the people of Lelea Village, Indramayu, typically held at the beginning of the rice planting season. This ceremony symbolizes the potential meeting of life partners and serves as a medium for symbolic interaction through two central performances, *Ronggeng Ketuk* and *Topeng* (Hidayat, 2014). Another study titled "Perkembangan Kesenian Ronggeng Di Daerah Jawa Barat Tahun 1940-1965" aims to understand the evolution of Ronggeng art in West Java and identify the changes that occurred in various aspects of the art form over time (Mufidah, 2016). This study reveals the complexity of a Ronggeng's role in society, where they function as dancers in rituals and performances and as family members with significant social responsibilities. Furthermore, another study, "Inovasi Pengembangan Promosi Produk Seni Unggulan Sanggar Tari Wan Sendari Batam," seeks solutions for developing promotional media to enhance sales of Wan Sendari's flagship art products. The findings of this study offer alternative strategies, including: creating business accounts on social media, designing a website, producing product catalogs and labels, and implementing promotional activities such as independent art projects and collaborations with partners (Silalahi, 2022).

Two of the three aforementioned studies provide in-depth insights into the cultural context and evolution of Tari *Ronggeng Ketuk*. At the same time, the third discusses the development of promotional media for all art products at a sanggar (art studio). However, no research has specifically addressed digital promotion strategies for Tari *Ronggeng Ketuk*, particularly in a case study focusing on Sanggar Asem Gede Losarang. Many traditional dance performances on YouTube concentrate solely on dance appreciation and have yet to be leveraged as marketing promotion strategies, resulting in suboptimal benefits for sanggar tari (dance studios). This gap in the literature needs to be addressed, given the importance of

adapting traditional arts to modern technology to expand reach and enhance appreciation for local cultural heritage.

This study aims to gather data and information on digital-based promotion strategies for Tari Ronggeng Ketuk performances, focusing on learning through a concrete case study at Sanggar Asem Gede Losarang. By analyzing this case study, the research seeks to uncover findings that contribute significantly to understanding how traditional arts can adapt and thrive in the digital era. Additionally, it aims to identify patterns and strategies that other traditional art communities can adopt in response to the challenges and opportunities brought about by societal changes. The results of this study are expected to make important contributions to academia and education while serving as a reference for scholars and art practitioners in developing effective promotional strategies to preserve cultural heritage.

LITERATURE REVIEW

Sanggar Tari

Sanggar tari (dance studio) was deliberately established to accommodate community artistic creativity. Dance education in such studios represents one form of community education programs organized by the public to fulfill dance education needs in non-formal settings (Karyati *et al.*, 2022). Sanggar Asem Gede Losarang, the home of Tari *Ronggeng Ketuk*, has been taking innovative steps to promote this dance form. Tari *Ronggeng* is often characterized as a performing art involving dance partners, similar to the popular tari Ketuk Tilu dance from Subang Regency and other regions (Sunaryo & Suryawan, 2023). The name "*Ronggeng Ketuk*" itself refers to two key elements, "*Ronggeng*" denoting a performer skilled in both singing and dancing, and "*Ketuk*" relating to one of the accompanying musical instruments, the Cemplon or Ketuk, typically consisting of three pieces, which has developed as a cultural expression in Lelea Village, Indramayu Regency, West Java. Within Indramayu communities, this dance is recognized in the context of the *Ngarot* ceremony, where it serves both as entertainment and an element that authenticates the ceremony's sacred nature.

Cultural Studies

In Cultural Studies, cultural presentation seeks to reconstruct society by analyzing cultural practices to deconstruct power relations associated with producing meaning. In this context, Cultural Studies not only seeks to understand societal or cultural realities but also strives to transform structures of domination, socio-cultural structures, and critiques of domination, hegemony, and biases related to racism, state, class, and gender present within a given society/culture (Valladares, 2020). In multicultural societies, cultural differences are viewed as mosaics that enrich life. Cultural Studies aims to explore how and why certain cultural forms develop and become accepted within contemporary social relations.

Cultural Studies endeavors to reconstruct society by understanding and exploring how culture, particularly Tari Ronggeng Ketuk, has been reconstructed from its origins as a ritual arrangement and *nembang* (sung poetry) into a complete dance form distinctive to the Indramayu region. This dance has since been patented, passed down through generations, incorporated as instructional material in sanggar (art studio), and promoted through digital technology.

Marketing and Promotion Strategy

A strategy is implemented to achieve a company's long-term objectives (Magreza *et al.*, 2023; Sihombing & Batoebara, 2019). According to Kotler and Keller, marketing refers to activities that introduce a product or service to customers, serving as the most crucial aspect of sales, as marketing functions as the pathway

to sell production outputs or services (Darus & Silviani, 2022; Musyawarah & Idayanti, 2022; Windi & Mursid, 2021). In this context, performing arts marketing is the process by which arts organizations exchange artistic works, which hold value or benefits for the public, for something the organization requires, such as reputation, position, or monetary compensation (Ekasari, 2022). The scope of marketing strategy is broad, encompassing various aspects such as competitive strategy, product strategy, pricing strategy, distribution strategy, and promotional strategy. Marketing strategies consist of four key variables known as the "4Ps": Product, Price, Place, and Promotion (Sunarsasi & Hartono, 2020). Promotion refers to activities that communicate a product's advantages and persuade target customers to purchase (Barus *et al.*, 2021; Mamonto *et al.*, 2021; Maulida, 2021).

The company's promotional mix, also known as the marketing communication mix, represents a specialized combination of various marketing tools businesses employ to engage consumers, persuasively communicate product value, and build customer relationships. This promotional mix comprises several elements: advertising, sales promotion, personal selling, public relations, and direct and digital marketing. Based on the aforementioned promotional mix, this research utilizes explicitly public relations and digital marketing components by the study's requirements.

A multifaceted marketing approach indicates that promotion can be defined as generating interest in an organized activity. Promotion strategies may encompass various marketing tools employed to convey diverse information depending on a given activity's product and specific needs. Event marketing promotion techniques might include advertising, public relations, cross-promotion (partnership marketing), street promotions, actions, and related events connected with various public services. Furthermore, within the creative industry, a value chain exists that begins with creation, proceeds through production and promotion, and culminates in distribution to reach target markets, thereby enabling creative practitioners to obtain social, cultural, and economic added value (Masunah *et al.*, 2021; Silalahi, 2022). This perspective aligns with the production process theory presented by David Inglis and John Hughson in "*The uses of sport*" (Chart 1).



Chart 1. Production Process by David Inglis
Source: David Inglis and John Hughson (2005)

David Inglis outlines an artistic production process involving three key elements: creation (cultural production), distribution, and appreciation (consumption). This study will focus on the distribution or marketing element of Tari *Ronggeng Ketuk* performances through digital media and collaborations at Sanggar Asem Gede Losarang. Digital marketing theory, cultural production, and distribution processes are interconnected to enhance the visibility and appeal of traditional arts in the digital era (Russo-Spena *et al.*, 2022). Effective digital marketing and strategic distribution foster greater interactivity between artists and audiences while promoting broader appreciation for traditional arts. This research contributes to academic literature on digital promotion and cultural preservation by integrating these theories. It provides practical guidance for sanggar (art studios) and other cultural organizations in adopting digital technologies to promote their cultural heritage.

METHODS

This study adopts a qualitative paradigm utilizing a multidisciplinary approach (encompassing digital marketing and non-formal education) implemented at Sanggar Asem Gede Losarang. The qualitative research method is grounded in postpositivist or interpretative philosophy and investigates the natural conditions of research objects in the field. The researcher is the primary instrument, and data collection techniques are inductive (Bustomi, 2020). The qualitative approach is utilized to obtain direct representations of phenomena occurring in the field. The case study method is implemented to provide detailed descriptions of the background, characteristics, and specific attributes of a particular case. The descriptive method is employed to present research findings clearly, thereby enabling conclusions that accurately reflect the collected facts. This methodological framework allows for a comprehensive examination of the research subject while maintaining fidelity to empirical observations.

A case study constitutes a comprehensive and in-depth scientific investigation of a specific program, event, or activity at the individual, group, institutional, or organizational level to gain a profound understanding of the phenomenon under examination. Typically, the selected case represents an ongoing, current event rather than a past occurrence. This study employs a case study approach, focusing on the *Tari Ronggeng Ketuk* at Sanggar Seni Asem Gede under the leadership of Kang Dede Jaelani (K.D.J), located at Jl. Muntur Gang Lingga Buana, RT 06/RW 01, Ranjeng, Muntur, Kec. Losarang, Kabupaten Indramayu, Jawa Barat. Data collection techniques in this research utilize a triangulation approach adapted to descriptive-analytical methodology and qualitative research design. The analysis follows a structured process comprising data reduction, presentation, and verification stages.

RESULTS AND DISCUSSION

Adaptation of *Tari Ronggeng Ketuk* Performance Form

The art of *Ronggeng* is not exclusive to West Java but is also found in other regions such as Central Java and East Java, albeit under different names. In Central Java, *Ronggeng* is referred to as *sinden* or *thaledek*. Additionally, various other terms exist for *Ronggeng*, including *runggeng* and *ringgit* (Mufidah, 2016). Each region features *Ronggeng* performances with distinct characteristics and roles. One example is *Tari Ronggeng Ketuk*, which originates from Indramayu Regency, West Java.

According to the *Kamus Besar Bahasa Indonesia*, "*Ronggeng*" refers to a traditional dance performed by a woman adorned with a scarf around her neck. The etymology of the word "*Ronggeng*" traces back to Sanskrit, specifically the term "*Renggana*," which means *pujaan* (beloved woman) (Mufidah, 2016; Waluya, 2022). Another perspective suggests that *Tari Ronggeng Ketuk* derives from combining "*Ronggeng*" and "*Ketuk*". "*Ronggeng*" denotes a dancer who also possesses singing abilities, while "*Ketuk*" refers to the accompanying musical instrument in the performance, namely the *Cemplon* or *Ketuk* (Angeline & Fajaria, 2023; Thresnawaty, 2016).



Figure 1. The “Naik Ketuk” Process
 Source: Youtube.com/Asem Gede Losarang

Although similar to the *Ketuk Tilu* art form found in other regions, *Tari Ronggeng Ketuk* possesses distinctive characteristics, notably the movement where one dancer mounts the ketuk instrument as shown in **Figure 1**. The performance incorporates traditional musical instruments, including rebab, kendhang sabet, tipung tilu ketuk, suling, gong, kecrek, and suling. According to sources, the musical pieces commonly performed include Kembang Suket, Bata Rubuh, Gentong Kali, and Empal Banteng. *Tari Ronggeng Ketuk* is frequently presented during village ceremonial events, such as the Ngarot ceremony, Bebersih Desa, Mapag Sri, etc. *Ronggeng Ketuk*'s performance is often seen as entertainment within traditional ceremonies, where the Ronggeng also serves as a spirit intermediary (Hidayat, 2014). This phenomenon of the Ronggeng (the beloved female dancer) as a spiritual intermediary can be observed in the *Seblang* ceremony in Banyuwangi, the *Ngunjung* ceremony in Cirebon, *Ronggeng Gunung* in Ciamis, *Ronggeng Ibing* in Batulawang, *Ronggeng Amen* in Pangandaran, and other similar traditions.

Tari Ronggeng Ketuk is typically performed by a group of female dancers, ranging from five to seven performers in each show. The costumes consist of long-sleeved kebaya in red or black, batik fabric with distinctive Indramayu motifs as the lower garment, and accessories such as golden necklaces, belts, and a shawl used as a dance prop. The makeup applied is of the corrective type, enhanced by a small-rounded bun (sanggul) adorned with a small crown and strands of jasmine ronce placed on the left side of the face.

Tari Ronggeng Ketuk performance unfolds in the following sequence: (1) *Tataluan*, (2) *Tari Bubuka*, and (3) *Tari bersama*. The presence of *Tari Ronggeng Ketuk* in the *Ngarot* ceremony significantly impacts the event's proceedings. The primary function of *Tari Ronggeng Ketuk* is as a ritual earth-offering ceremony. In contrast, its secondary function serves as a means of entertainment, social interaction, and communication among community members. Initially, the *Ronggeng Ketuk Bedhaya* was performed at the beginning of the *Ronggeng Ketuk* show, preceding the *Ronggeng Ketuk Tayuban*. However, *Ronggeng Ketuk* is no longer performed today due to changes in the performance structure implemented in 2000. In her study titled “Pertunjukan Ronggeng Ketuk Dalam Ritual Upacara Ngarot Di Kecamatan Lelea Kabupaten Indramayu,” Bonita outlines the structural differences in performances before and after these changes as follows.

Table 1. Struktur Pertunjukan *Tari Ronggeng Ketuk*

No	Before Structural Changes	After Structural Changes
1	<i>Tataluan atau gegalan</i>	<i>Tataluan atau gegalan</i>

No	Before Structural Changes	After Structural Changes
2	Tari <i>Bubuka</i> (Tari <i>Bedhaya</i>)	Tari <i>bubuka</i> (persiapan untuk menari bersama/introductory dance)
3	<i>Kidungan</i>	Penari masuk panggung/Dancer's Stage Entrance
4	<i>Kinjeng abangan</i>	Acara Pokok/Main Event (<i>tayuban</i>)
5	<i>Barlen</i>	

Source: [Bonita 2016](#)

Several key factors have influenced the evolution of Tari Ronggeng Ketuk at Sanggar Asem Gede. First, prior research conducted by university students has significantly contributed to its development. These studies have expanded understanding of specific aspects of the dance, enriching knowledge about its history, movements, and underlying meanings. Additionally, the strong commitment of K.D., the studio's owner, has played a central role in revitalizing Tari Ronggeng Ketuk to ensure its preservation. K.D.'s deep motivation to safeguard this dance tradition has driven innovation and further development. Previously, efforts were made to revive Tari *Ronggeng Ketuk* in the Mimi Tiweng style, though these remained limited to ritual arrangements and *nembang* (sung poetry). The performances had not yet achieved a complete artistic form. To prevent its disappearance, a dance must be continuously performed and renewed to introduce fresh interpretations. With the combined support of academic research, the studio owner's dedication, and innovations in performance formats, Tari *Ronggeng Ketuk* can continue to evolve and gain broader appreciation.

The advancement of digital technology has brought significant transformations to the presentation of Tari *Ronggeng Ketuk*. These adaptations include modifying performance durations to accommodate the requirements of social media platforms and online video hosting services for Tari *Ronggeng Ketuk*. Through live streaming or digital recordings, performances can now reach global audiences, substantially expanding their impact and accessibility. Digital technology also enables the archival and repeated viewing of performances, allowing audiences to revisit or share the experience with others. Furthermore, changes have occurred in the musical accompaniment of performances. Recorded music (MP3 format) has increasingly replaced live musical ensembles due to cost efficiency considerations. However, sanggar Asem Gede juga menghadapi tantangan dalam mengadaptasi diri dengan perkembangan teknologi. Tantangan faces several challenges in adapting to these technological developments. The primary obstacles include limited access to necessary digital infrastructure (hardware and software for digital content production and distribution) and difficulties keeping pace with rapidly evolving digital trends. Developing technical competencies for producing engaging, high-quality digital content also presents a significant challenge for Sanggar Asem Gede in navigating the digital era.

Digital-Based Promotion Strategy

One significant effort in promoting artistic works in the digital era involves leveraging internet technology. The internet has revolutionized business practices and efficiency, particularly in marketing performing arts ([Astuti et al., 2023](#); [Endarwati et al., 2022](#)). Internet technology has transformed communication tools into new platforms that enable greater interactivity between performers and audiences through features such as live comments, polls, and other engagement mechanisms.

Digital marketing theory becomes crucial for developing effective promotion strategies in navigating the digital era. Content strategy, social media marketing, and data analytics are employed to understand audiences and expand promotional reach. Effective digital marketing can enhance the visibility and appeal of Tari *Ronggeng Ketuk* to global art enthusiasts. A specialized social media strategy must be formulated to achieve promotional objectives in marketing activities. Online promotion through social media, websites, and streaming platforms allows dance performances to reach broader and more diverse audiences while providing comprehensive and detailed information about the performances (Berne-Manero & Marzo-Navarro, 2020; Meilinda et al., 2020; Silalahi, 2022). Information regarding performance schedules, related news, and other details can be disseminated quickly and efficiently online. Using social media and websites, dance performances can establish and reinforce the organizer's identity, including brand image, artistic vision, and values intended for public engagement.

The digital presentation of Tari *Ronggeng Ketuk* is implemented through three distinct stages. The first stage involves creating digital content for audiences through various social media accounts owned by the Sanggar. Content is shared via platforms such as Instagram, Facebook, and YouTube.

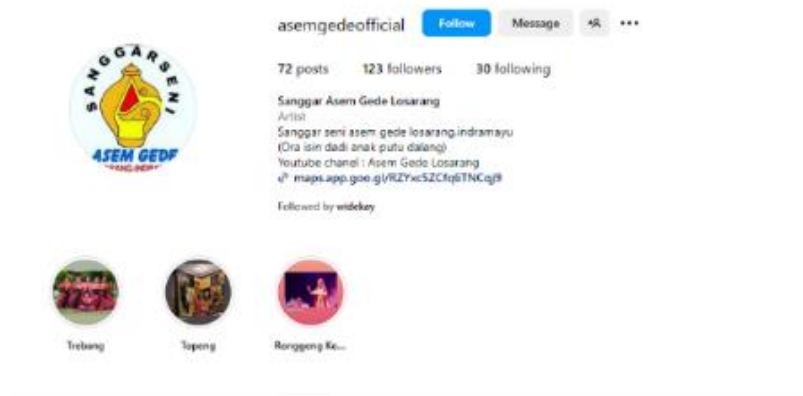


Figure 2. The Instagram account of the Sanggar Asem Gede Losarang
Source: Instagram.com/Asem Gede Losarang

On the sanggar's Instagram account (@asemgedeoofficial), documentation of the latest activities is regularly shared in various formats, including reels, feed posts, and live broadcasts. This account actively uploads content to showcase the sanggar's diverse activities, rehearsals, and performances, as illustrated in **Figure 2**. The presentation of varied content aims to enhance engagement with followers and expand the sanggar's promotional reach on social media.



Figure 3. Dede Jaelani's Facebook Account
Source: facebook.com/Dede Jaelani

Furthermore, as shown in **Figure 3**, Dede Jaelani's Facebook page has amassed 3.4 thousand followers. As the leader and primary instructor at Sanggar Asem Gede, Dede Jaelani's social media presence reflects his influence within the arts community. Meanwhile, the official Facebook page of Sanggar Asem Gede, depicted in **Figure 4**, remains relatively inactive, with only 58 followers.

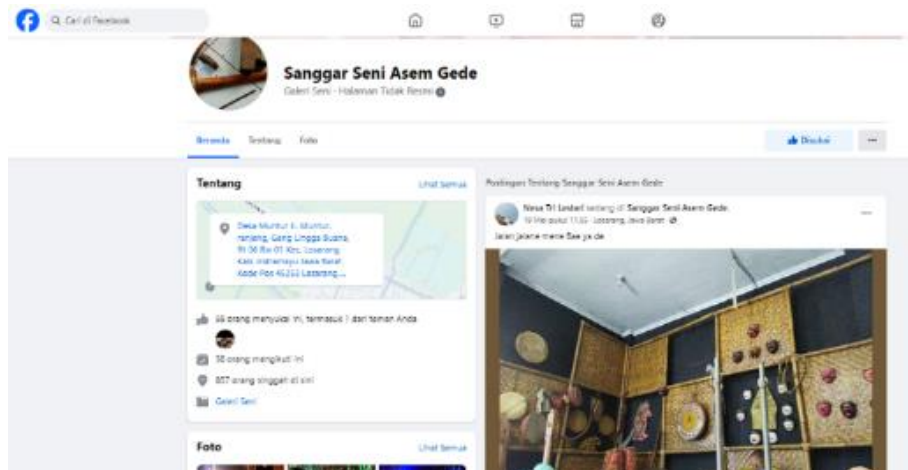


Figure 4. Facebook Account of Sanggar Asem Gede
Source: facebook.com/Sanggar Seni Asem Gede

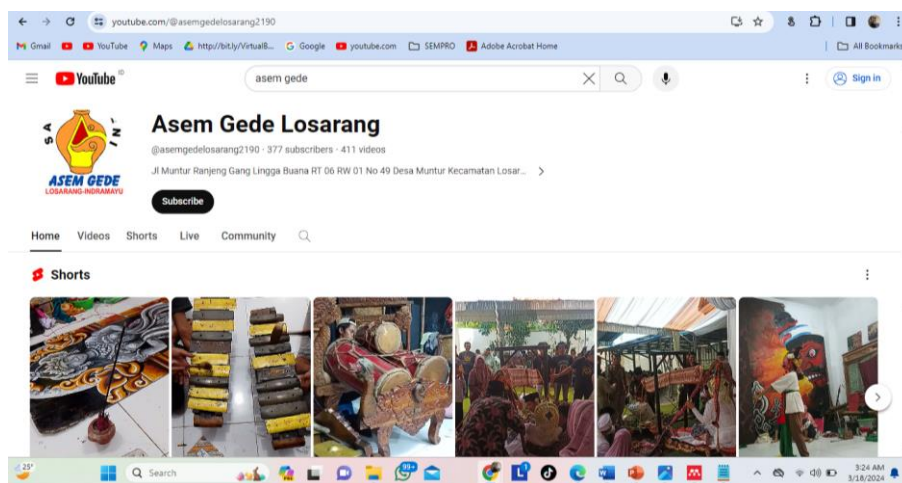


Figure 5. Youtube Account
Source: youtube.com/Asem Gede Losarang

The YouTube account under Sanggar Asem Gede Losarang was created in 2016 and has since garnered 377 subscribers. It shares videos of various activities at the saggar, including Tari *Ronggeng Ketuk* dance rehearsals, musical instrument practice, instructional videos, and other events such as *Ngarot*, *Sedekah Bumi*, and art workshops in schools. These videos also document the entire process of creating decorative props used as performance supports, as seen in **Figure 5**.



Figure 6. Blog of Sanggar Asem Gede
 Source: blogspot.com/Asem Gede Losarang

Additionally, **Figure 7** reveals that Sanggar Asem Gede Losarang also maintains a personal blog, though its promotional impact is less significant than other platforms. The blog is primarily utilized by students, such as those completing assignments, university researchers conducting studies, and other academic communities (Rusdewanti & Gafur, 2014).

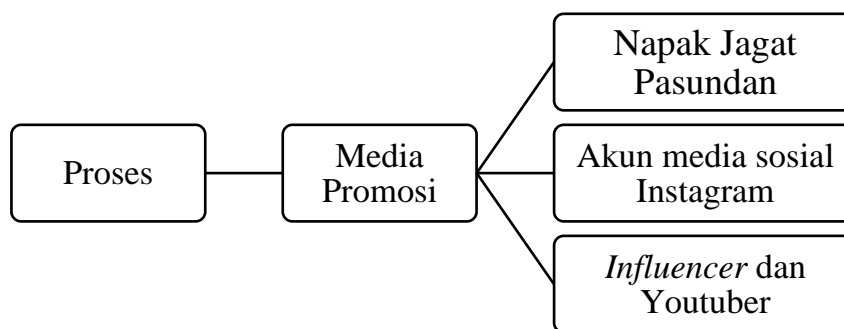


Chart 2. Digital-Based Tari *Ronggeng Ketuk* Promotion Media
 Source: Author Documentation 2024

The second stage pertains to performance preparation (**Chart 2**), specifically for Tari *Ronggeng Ketuk*. Dancers prepare costumes, accessories, and makeup, while musicians (nayaga) prepare their instruments. However, adaptations frequently occur in Tari Ronggeng Ketuk's digital-based presentations, depending on event duration and type. The production team determines which segments to include or exclude from the final presentation. The third stage involves performance documentation. The artistic work may be preserved in either video or audio format. Video documentation serves dual purposes: instructional material for dance training within the sanggar and educational content for school programs. As noted by Rusdewanti and Gafur, incorporating media in education facilitates more effective and efficient learning processes (Komalasari *et al.*, 2021). Meanwhile, the use of audio in MP3 format serves as accompaniment during performances. These performances are simplified productions adapted according to several factors: the number of available musicians, dancers, specific event requirements, and the organizer's

budget constraints. The MP3 audio contains pre-recorded musical accompaniment for *Tari Ronggeng Ketuk*, initially recorded by the sanggar's musicians.

Sanggar Asem Gede has partnered with tobacco sponsor *Djarum Coklat* for the Napak Jagat Pasundan promotional activities, adapting to changes in the digital era. The Napak Jagat Pasundan initiative aims to develop various art forms originating from West Java. It is an appreciation platform for traditional artists that invites local performers to showcase their works and conduct intercity tours. While the public might assume the tobacco sponsor provides substantial funding, the compensation remains standard or below average. Nevertheless, K.D., owner of Sanggar Asem Gede, recognizes additional benefits from this collaboration. Despite the modest remuneration, the Napak Jagat Pasundan committee covers all promotional expenses, including transportation, accommodation, and meals.

In its initial efforts to promote *Tari Ronggeng Ketuk* through traditional means, Sanggar Asem Gede conducted village-to-village performances, particularly during customary ceremonies like the *Ngarot* ceremony, specifically during the *melekan* or *pidangan* segments where the dance entertains guests. These performances created memorable experiences for audiences, especially during traditional sawer moments, demonstrating their appreciation for the dance's preservation. *Tari Ronggeng Ketuk* has actively participated in various events, including *Sedekah Bumi* ceremonies, community festivals (Pesta Rakyat), and has been incorporated into school arts curricula as practice material (Mufidah, 2016).



Figure 7. *Tari Ronggeng Ketuk*
Source: [Youtube.com/Asem Gede Losarang](https://www.youtube.com/AsemGedeLosarang)

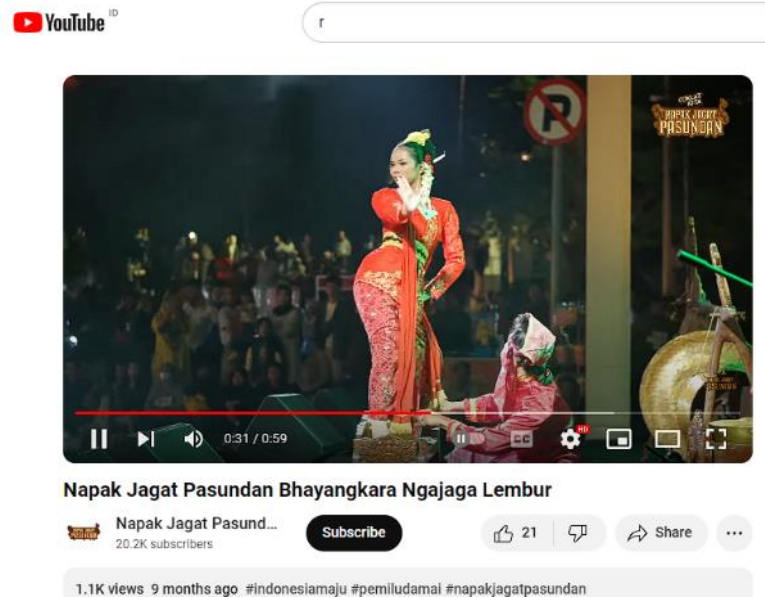


Figure 8. NJP Bhayangkara
 Source: Youtube.com/Napak Jagat Pasundan

The digital promotion strategy for Tari *Ronggeng Ketuk* at Sanggar Asem Gede Losarang has been significantly influenced by its collaboration with the Napak Jagat Pasundan community initiative, sponsored by *Djarum Coklat*. Strategic partnerships can expand reach and enhance promotional campaign effectiveness through stakeholder synergy (Mashadi, 2023). This strategy's efficacy is evident in viewer statistics, while performance videos uploaded to the sanggar's YouTube channel garnered only 74 views (**Figure 7**), the duplicate content featured on Napak Jagat Pasundan's Bhayangkara Ngajaga Lembur edition attracted 1,100 views (**Figure 8**).



Figure 9. Tari *Ronggeng Ketuk* NJP Subang
 Source: Youtube.com/Asem Gede Losarang



Figure 10. Tari *Ronggeng Ketuk* NJP Subang
Source: Youtube.com/Tribun Jabar Video

The popularity of the Tari *Ronggeng Ketuk* experienced significant amplification through its feature in the Napak Jagat Pasundan Subang edition four years ago. The performance video, uploaded on the Tribun Jabar Video YouTube channel with 704,000 subscribers, achieved 1,000 views. This stands in marked contrast to the duplicate content uploaded independently on Sanggar Asem Gede's YouTube channel, which garnered only 379 views, as evidenced by the comparative data presented in **Figures 9 and 10**.

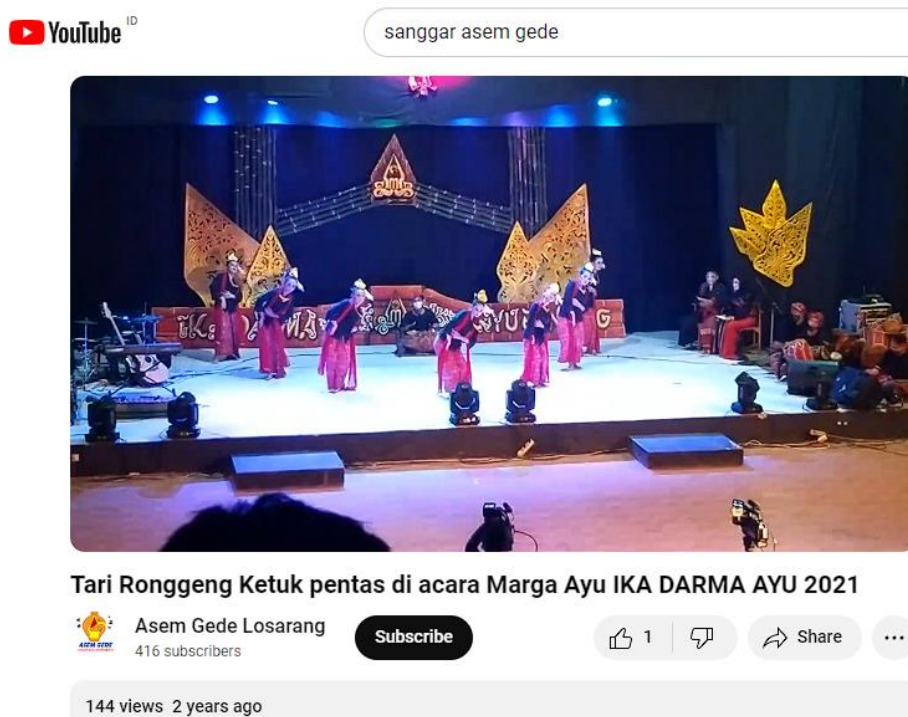


Figure 11. Tari *Ronggeng Ketuk* in Marga Ayu
Source: youtube.com/ Asem Gede Losarang



Figure 12. Tari Ronggeng Ketuk in Marga Ayu
 Source: [youtube.com/ Indra Studio Channel](https://youtube.com/IndraStudioChannel)

The digital promotion strategy also incorporates collaborations with Instagram influencers and YouTubers creating content at *Sanggar Asem Gede*, effectively expanding public reach. Influencer marketing enhances credibility and audience penetration through social media (Girsang, 2020). The use of influencers as a promotional medium demonstrates that macro-influencers are perceived as more impressive and credible due to their strong professional image. On the other hand, micro-influencers offer relatability, approachability, and authenticity—qualities that foster deeper connections with consumers (Berne-Manero & Marzo-Navarro, 2020). This distinction is evident in viewership data. As shown in **Figure 11**, the video of Tari *Ronggeng Ketuk* from the Marga Ayu 2021 event, uploaded to Sanggar Asem Gede’s YouTube channel, garnered only 144 views. In contrast, **Figure 12** illustrates that the same video, uploaded by the YouTuber Indra Studio Channel with over 1,310 subscribers, achieved up to 1,500 views.



Chart 3. Digital-Based Tari *Ronggeng Ketuk* Presentation
 Source: Author Documentation 2024

The strategic use of social media has enabled the sanggar to enhance the visibility and appeal of Tari *Ronggeng Ketuk* performances. As outlined in **Chart 3**, the sanggar employs multiple social media platforms, including Instagram, Facebook, and YouTube, to promote these dance performances. The sanggar's Instagram account regularly shares updates on upcoming events, video highlights, and engaging photographs related to Tari *Ronggeng Ketuk* performances. Facebook has proven to be the most effective platform for promoting Tari *Ronggeng Ketuk*, as it reaches diverse demographics, including lower-middle-class audiences who actively use the platform for entertainment and social interaction (Komalasari *et al.*, 2021). On YouTube, the sanggar channel uploads high-quality videos documenting their activities, including dance performances, rehearsals, and the creation of decorative props. These videos captivate viewers and expand the promotional reach of their artistic work.

Sanggar Asem Gede has collaborated with tobacco sponsor *Djarum Coklat* for the Napak Jagat Pasundan promotional activities, adapting to transformations in the digital era. The Napak Jagat Pasundan initiative is designed to cultivate diverse art forms originating from West Java. It serves as an appreciation platform for artists, particularly those in traditional arts, by inviting local performers to exhibit their works and conduct intercity tours.

While public perception often assumes that the primary sponsor (a tobacco product) provides substantial financial compensation, the actual remuneration remains standard or below average. Nevertheless, K.D., the owner of Sanggar Asem Gede, recognizes additional strategic benefits from this collaboration. Despite the modest funding, the Napak Jagat Pasundan organizing committee covers all promotional expenses, including transportation, accommodation, and meals, thereby reducing operational burdens for participating artists.

K.D. recognizes the relational value inherent in promoting Tari *Ronggeng Ketuk*. When Sanggar Asem Gede was invited to perform at Napak Jagat Pasundan editions in Subang and Gedung Sate Bandung, diverse attendees, including government officials, artists, and academics, provided significant added value for the sanggar. Furthermore, Sanggar Asem Gede has established collaborative partnerships with the Komunitas Fotografer Indramayu (KFI) and social media influencers to produce cultural content, particularly focusing on Tari *Ronggeng Ketuk*. Additionally, the sanggar collaborates with educational institutions, notably through short film productions created by SMK (Vocational High School) multimedia students, where Sanggar Asem Gede serves as both cultural consultants and instructors for traditional arts practice sessions. These strategic collaborations effectively extend the promotional reach of the traditional art form.

Sanggar Asem Gede evaluates performances not merely based on audience enthusiasm but on their broader societal impact. A key indicator of success is the emergence of regeneration among musicians and *Ronggeng Ketuk* dancers. For instance, when Tari *Ronggeng Ketuk* is performed first by Group A and subsequently by Group B with equally competent execution, this constitutes positive evaluation. The ultimate objective is frequent performances to ensure the art form's sustainability. As a concrete measure, K.D. has incorporated Tari *Ronggeng Ketuk* into school curricula through the P5 (Projek Penguatan Profil Pelajar Pancasila) program within the Kurikulum Merdeka framework. This involves developing RPP (Rencana Pelaksanaan Pembelajaran) for Tari *Ronggeng Ketuk*, tailored to different educational levels with adjusted complexity percentages. The art form has been successfully integrated as local content in schools throughout Indramayu.

CONCLUSION

This study examines the impact of the digital era on the promotion of Tari *Ronggeng Ketuk* at Sanggar Asem Gede Losarang. The promotional strategy in this research is implemented through three key approaches: (1) content adaptation for digital performances, including modifications to choreography, number of dancers, duration, and musical arrangements; (2) collaborations with influencers, artists, and cultural communities, particularly the Napak Jagat Pasundan arts collective, to strengthen support networks for traditional art preservation, evidenced by increased viewership of Tari *Ronggeng Ketuk* performances on YouTube across both the studio's channel and other YouTubers' platforms; and (3) utilization of social media platforms such as blogs, Facebook, Instagram, and YouTube to share performance clips, photographs, and event announcements. These strategies have significantly expanded the audience for Tari *Ronggeng Ketuk* performances, enhancing public awareness. The findings of this study create opportunities for further research focusing on concrete strategies to preserve Tari *Ronggeng Ketuk*, including the development of traditional arts education programs in schools. This approach will help identify optimal methods for transferring knowledge and skills to future generations, ensuring the sustainability of Tari *Ronggeng Ketuk* as a valuable cultural heritage.

AUTHOR'S NOTE

The authors hereby declare that there are no conflicts of interest associated with the publication of this article. The authors affirm that all data and content presented in this article are plagiarism-free and represent original work.

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