

The Role of Teachers in Implementing the Tolaki Dance Arts at SDN 02 Konda, South Konawe Regency

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ABSTRACT : This research aims to describe the role of teachers in implementing the Tolaki dance and identify supporting and inhibiting factors in its implementation at SDN 02 Konda, South Konawe Regency. This research used a qualitative approach with a descriptive research type and case study design. The research informants numbered 11 informants consisting of the principal, teachers, and students. Data was collected through interviews and documentation. Data analysis used the Miles and Huberman model, which included data reduction, data presentation, and drawing conclusions. The research results indicated that the teachers served as demonstrators, facilitators, mediators, and class managers in implementing the Tolaki dance. These roles were realized through providing examples of dance movements, utilizing media and learning facilities, introducing Tolaki culture to students, and providing direction during the learning process. The implementation of Tolaki dance has not been carried out evenly in all classes because some classes still focus on fine arts materials and have not integrated Tolaki dance in learning. Supporting factors included student enthusiasm, school support, availability of supporting facilities, and collaboration with external parties through Tolaki dance training activities. Meanwhile, inhibiting factors included the limited number of teachers capable of teaching Tolaki dance, limited supporting facilities, and uneven implementation of Tolaki dance across classes. This research concludes that teachers play a crucial role in the implementation of Tolaki dance at SDN 02 Konda, although its implementation still faces several obstacles that require support from various parties.

Keywords: Role Of Teachers, Tolaki Dance, Local Culture, Elementary School.

INTRODUCTION

Education is a fundamental right of every citizen, guaranteed by Article 31 of the 1945 Constitution of the Republic of Indonesia. Education not only serves to develop students' potential but also to shape character and instill cultural values as part of efforts to strengthen national identity. This is in line with Law Number 5 of 2017 concerning the Advancement of Culture, which emphasizes that culture must be protected, developed, utilized, and fostered through various aspects of life, including education.

Teachers are a crucial component in the delivery of education and in determining the success of the learning process. Teachers serve not only as instructors but also as facilitators, motivators, and mentors who help students develop their knowledge, skills, and character (Rusman, 2021). This role becomes increasingly crucial

in Arts, Culture, and Crafts (SBdP) learning, particularly in dance, which aims not only to develop students' artistic abilities but also to instill cultural values. According to Jazuli (2021), dance is an art form that uses bodily movement as its primary medium to express ideas, feelings, and aesthetic values. Research by Arifatul Ilmi and M. Fadlillah (2024) showed that teachers served as planners, implementers, facilitators, and evaluators in arts and culture learning, thereby fostering creativity and encouraging students to actively express themselves through artistic activities.

In the era of globalization, the preservation of regional culture faces various challenges due to technological developments and the dominance of popular culture, which has led younger generations to become less familiar with their own regional cultures. Therefore, local culture-based learning is a crucial effort to maintain the nation's cultural identity. The Independent Curriculum provides educational units with the opportunity to develop learning appropriate to students' characteristics and the environment, including by integrating local culture into learning activities (Kemendikbudristek, 2022). Lamala's (2025) research showed that teachers served as facilitators, value mediators, and guides in integrating local culture so that students were able to understand and appreciate their regional culture. These findings indicate that the success of cultural preservation in schools is greatly influenced by teachers' ability to integrate local culture into the learning process.

One local culture that needs to be preserved through education is the traditional Tolaki dance of Southeast Sulawesi. The Lulo and Mondotambe dances are part of the Tolaki people's cultural heritage, embodying the values of togetherness, mutual cooperation, respect, and social solidarity. Through traditional dance learning, students not only learn dance movements but also understand the cultural values contained within them. Research by Ummah and Nadlir (2024) shows that dance learning in the Independent Curriculum is carried out by teachers through the planning, implementation, and evaluation stages, resulting in a successful learning process. Similarly, research by Indriastuty Sumarsih, Dwi Anggraini, and Ike Kurniawati (2024) shows that teachers act as motivators by providing encouragement, appreciation, and a pleasant learning atmosphere, thereby increasing students' interest in dance activities.

Based on initial observations conducted by researchers through their involvement in the 2025 Student Organization Capacity Building Program (PPK Ormawa) at Southeast Sulawesi University in SDN 02 Konda, students showed high enthusiasm for participating in Tolaki dance training. However, the Tolaki dance has not been implemented consistently across all classes. In addition, there are still a limited number of teachers who can teach Tolaki dance practices, and also limited learning support

facilities. These conditions indicate that the implementation of the Tolaki dance in elementary schools still faces various challenges that require attention.

Various previous studies have examined the role of teachers in arts and culture learning, dance activities, the implementation of dance learning, and local culture-based education. Ahmad Al Fajar and Poppy Indriyanti (2023) found that teachers have an important role in guiding students during dance training and in facing various supporting and inhibiting factors in its implementation. However, these studies still focus on arts and culture learning in general, on extracurricular dance activities, on the implementation of dance learning, or on integrating local culture into learning. There has been no research that specifically examines the role of teachers in implementing Tolaki dance as part of local culture in learning in elementary schools, while identifying the supporting and inhibiting factors in its implementation, especially at SDN 02 Konda, South Konawe Regency. Thus, this study has a novel focus on the role of teachers in implementing the Tolaki dance as a part of local culture and the factors that influence its implementation in the elementary school context.

Based on this description, this study aims to describe the role of teachers in implementing the Tolaki dance and to identify the supporting and inhibiting factors in its implementation at SDN 02 Konda, South Konawe Regency. The results are expected to contribute to the development of arts and culture learning grounded in local wisdom and to be one of the efforts to preserve regional culture through formal education in elementary schools.

METHODS

This research used a qualitative approach with a descriptive and case study design to gain a deep understanding of teachers' role in implementing the Tolaki dance art, as well as the supporting and inhibiting factors in its implementation at SDN 02 Konda, South Konawe Regency. A qualitative approach was used to understand informants' experiences, views, and perspectives on the phenomenon under study through direct interactions in the field (Creswell, 2020). Descriptive research aimed to describe phenomena systematically according to the conditions that occur in the field (Sugiyono, 2019), while the case study design was chosen because the research focuses on a particular case in a real-life context (Yin, 2018). The research was conducted at SDN 02 Konda, Konda District, South Konawe Regency, Southeast Sulawesi Province in April–May 2026, the semester of 2025/2026 Academic Year.

The research subjects were selected using the purposive sampling, namely by selecting informants who are considered to understand the research focus and are able to provide information in accordance with it. The informants numbered 11 people, consisting of 2 fifth-grade teachers, 1 principal, and 8 fifth-grade students. The research

data included primary data and secondary data. Primary data were obtained through interviews with the principal, teachers, and students, while secondary data were obtained from school profiles, teaching modules, learning tools, activity photos, school archives, and other documents related to the implementation of Tolaki dance art.

Data collection was carried out through in-depth interviews (in-depth interview) and documentation. Interviews were used to obtain information on teachers' role, the implementation of the Tolaki dance, and the factors that support and inhibit it. Documentation complemented and strengthened the interview data through various documents relevant to the research. Observation was not used as a data collection technique, but only as an initial observation (pre-research) conducted by the researcher through involvement in the 2025 Student Organization Capacity Strengthening Program (PPK Ormawa) activities of the University of Southeast Sulawesi to obtain a general overview of the school's condition and the implementation of the Tolaki dance. The researcher acted as the main instrument (human instrument) supported by interview guidelines, documentation sheets, sound recorders, and cameras.

Data analysis used an interactive analysis model that included data reduction, data presentation, and conclusion drawing. The analysis was conducted continuously from data collection through to the completion of the research. Data validity was tested through source triangulation and technical triangulation. Source triangulation was conducted by comparing information from teachers, principals, and students, while technical triangulation was conducted by matching interview results with documentation to obtain credible data.

RESULT AND DISCUSSION

RESULT

A. The Role of Teachers in Implementing the Tolaki Dance Arts at SDN 02 Konda

The role of teachers in implementing the Tolaki dance at SDN 02 Konda was analyzed using interview results with the principal, fifth-grade teachers, and students. It was also supported by the documentation's results and initial observations conducted by researchers during the Student Organization Capacity Building Program (PPK Ormawa) activities at the University of Southeast Sulawesi. The analysis focused on four indicators of teacher roles, namely demonstrator, facilitator, mediator, and class manager. The triangulation results showed that teachers had carried out these four roles, although the Tolaki dance had not been implemented consistently across all classes.

1. Teacher as Demonstrator

The research results showed that the teacher fulfilled her role as a demonstrator by explaining the Tolaki dance before the practical activities. The teacher first presented the theory, then demonstrated the dance movements step by step to facilitate students' understanding of each stage. A summary of the teacher's findings as a demonstrator is presented in Table 1.

Table 1. Summary of Teacher Findings as Demonstrator

Informant	Code	Summary of the Statement
Class Teacher VB	GK02	The teacher introduced the art of Tolaki dance by first providing theory, then continuing with gradual dance movement practice.
Class VA Teacher	GK01	Tolaki dance art has not been applied in learning in class VA because learning is still focused on fine arts material.
VB Students	SW05	The teacher explained the material then taught dance movements to the students.
VB Students	SW06	The teacher gave examples of dance movements one by one so that students can follow each stage of the movement.

Interviews with the VB class teacher revealed that Tolaki dance instruction begins with a theoretical explanation before the practical sessions. The teacher stated that *"Yes. Students are given theory first, then followed by dance movement practice (GK-02)"*. The teacher also explained that the learning process is carried out in stages, as stated, *"Dance movements are introduced gradually and students are also introduced to the traditional clothing worn"* (GK-02).

This statement was supported by student interviews. SW-05 said that the teacher first explained the material and then taught the dance movements by saying, *"The teacher explains and then teaches the dance movements"* (SW-05). In addition, SW-06 revealed that the teacher gave examples of movements one by one so that students could more easily follow each stage of the movement, namely *"The teacher gives examples of the movements one by one"* (SW-06).

In contrast to class VB, the class VA teacher stated that the Tolaki dance had not yet been implemented in the lesson because the Arts and Culture (SBdP) material still focused on fine arts. This was stated in the statement, *"Not yet implemented in learning in class VA"* (GK-01). Documentation, including the Arts and Culture textbook used by the teacher, also showed that the learning material remains oriented towards fine arts, thus supporting the interview results. Based on these findings, it can be seen that the

teacher has fulfilled his role as a demonstrator, but the Tolaki dance has not been implemented in all classes.

2. Teacher as Facilitator

The research results showed that teachers acted as facilitators through lesson planning, the use of instructional media, and the utilization of available school facilities. Furthermore, the school supported this by providing facilities to facilitate the implementation of Tolaki dance learning. A summary of the findings regarding teachers' role as facilitators is presented in Table 2.

Table 2. Summary of Findings of Teachers as Facilitators

Informant	Code	Summary of the Statement
Class Teacher VB	GK-02	The teacher prepared materials, learning media, and dance practice activities.
Class VA Teacher	GK-01	School facilities and student enthusiasm were supporting factors in implementing the Tolaki dance art.
Headmaster	KS-01	The school provided drums, external trainers, and dance costume rentals as a form of support for learning the Tolaki dance.

Interviews with the VB class teacher revealed that prior to the lesson, the teacher had planned the learning activities by preparing materials, using learning media, and conducting dance practice. The teacher stated that *"Learning is planned through the preparation of materials, the use of learning media, and dance practice"* (GK-02).

The class VA teacher also explained that the availability of school facilities and the high level of student enthusiasm were factors that supported the implementation of Tolaki dance learning. This was stated in the statement: *"The existence of school facilities such as drums and school support as well as student enthusiasm for dance arts activities"* (GK-01). This statement was reinforced by the principal, who said that the school provided support in the form of *"drum facilities, outside coaches, and dance costume rental when needed"* (KS-01).

Documentation of school facilities and infrastructure indicated the availability of facilities to support arts and culture learning, such as drums and art-activity equipment. This documentation corroborates the interview findings regarding teachers' role as facilitators. These findings indicated that teachers have fulfilled their role as facilitators by planning lessons and utilizing the school's available facilities.

3. Teacher as Mediator

The research results showed that teachers fulfill their role as mediators by introducing the Tolaki dance to students as part of local culture. This introduction

occurred through dance lessons and other activities that support the preservation of regional culture. A summary of the findings from teachers' role as mediators is presented in Table 3.

Table 3. Summary of Findings of Teachers as Mediators

Informant	Code	Summary of the Statement
Class Teacher VB	GK-02	The teacher introduced the art of dance through theory, practice, and an introduction to traditional clothing.
Headmaster	KS-01	It was important to introduce local culture from an early age through education at school.
VA Students	SW-03	Get to know the art of Tolaki dance through PPK Ormawa activities and learning videos.
VB Students	SW-05	Get to know the art of Tolaki dance through teachers during dance lessons and practice.

Interview results showed that the teacher not only introduced the dance movements but also the traditional clothing used in the Tolaki dance. The teacher stated that *"Dance movements are introduced gradually, and students are also introduced to the traditional clothing worn"* (GK-02).

The principal also emphasized the importance of preserving local culture through education. This was stated: *"It is important to introduce local culture to students from an early age. One way is through local content in the Tolaki regional language"* (KS-01). This statement shows that the school supports the introduction of local culture through various learning activities.

These findings are supported by student interviews. SW-03 stated that she learned about the Tolaki dance through PPK Ormawa activities and learning videos, while SW-05 stated that she learned about Tolaki dance from her teacher during the learning process. Documentation in the form of photos of the interview activities also showed discussions regarding the implementation of the Tolaki dance at SDN 02 Konda. Based on these research results, it can be seen that teachers have carried out their role as mediators in introducing Tolaki culture to students.

4. Teacher as Class Manager

The results of the research indicated that teachers fulfill their role as classroom managers by providing attention, direction, and guidance to students during the Tolaki dance learning process. Assistance is primarily provided to students who have difficulty participating in dance practices. A summary of the teachers' findings as classroom managers is presented in Table 4.

Table 4. Summary of Findings of Teachers as Class Managers

Informant	Code	Summary of the Statement
Class Teacher VB	GK-02	The teacher provided attention and guidance to students who lack focus or experience difficulties during dance practice.
Class VA Teacher	GK-01	Teachers provided direction and guidance to students who experience learning difficulties as needed.
VA Students	SW-01	Having difficulty remembering the sequence of dance moves.
VB Students	SW-07	Having trouble memorizing some of the dance moves.

Interviews with the VB class teacher showed that the teacher paid special attention to students who experienced difficulties during learning. The teacher stated that *"Students who lack focus or experience difficulties are given special guidance and attention"* (GK-02). In line with this, the class VA teacher also said: *"If there are students who experience learning difficulties, the teacher provides direction and guidance according to the student's needs"* (GK-01).

The results of student interviews showed that some students still experienced difficulties during the Tolaki dance practice. SW-01 reported difficulty remembering the sequence of dance moves: *"It's hard to remember the sequence of dance moves"* (SW-01), while SW-07 reported difficulty memorizing several dance movements.

Photographic documentation of the interviews demonstrated the data collection process regarding the implementation of Tolaki dance instruction at the school. The interviews revealed that the teachers have endeavored to fulfill their role as classroom managers by providing appropriate attention and guidance to students, thereby helping them overcome learning difficulties during the lesson.

B. Supporting Factors for the Implementation of the Tolaki Dance Arts at SDN 02 Konda

The results of the research indicated that the implementation of the Tolaki dance at SDN 02 Konda is supported by several factors, namely student enthusiasm, school support, the availability of learning facilities, and collaboration with external parties. These factors contribute to the implementation of the Tolaki dance learning and activities at the school. A summary of the findings regarding supporting factors is presented in Table 5.

Table 5. Summary of Supporting Factor Findings

Informant	Code	Summary of the Statement
Headmaster	KS-01	The school provided support by providing drum facilities, coaches from outside the school, renting dance costumes, and collaborating with the PPK Ormawa team of Southeast Sulawesi University.
Class VA Teacher	GK-01	Supporting factors included school facilities, school support, and student enthusiasm for dance arts activities.
Class Teacher VB	GK-02	High student enthusiasm, school support, and the provision of facilities in the form of dance costumes supported the implementation of Tolaki dance art.

Interview results showed that teachers viewed student enthusiasm and school support as key factors in implementing Tolaki dance learning. A class VA teacher stated that *"The existence of school facilities such as drums and school support as well as student enthusiasm for dance arts activities"* (GK-01). Meanwhile, the VB class teacher also explained that *"High student enthusiasm, school support, and provision of facilities such as dance costumes"* were factors that supported the process of learning the Tolaki dance (GK-02).

These findings were reinforced by interviews with the school principal. The principal stated that the school supports the implementation of the Tolaki dance by providing various learning facilities. It was stated that *"The school provides support in the form of drum facilities, external coaches, and dance costume rental when needed"* (KS-01). In addition, the principal explained that *"the school has collaborated with the PPK Ormawa team of Southeast Sulawesi University in the Tolaki dance training activities"* (KS-01).

The documentation also supported these findings. Documentation on school facilities and infrastructure indicates the availability of supporting facilities for arts and culture learning, while school profile documentation and photos of interview activities demonstrate the school's support for the implementation of research on the application of the Tolaki dance. This documentation supported the interview results that the school has provided facilities and established collaborations with external parties to support the implementation of the Tolaki dance at SDN 02 Konda.

Based on interviews and documentation, it was clear that supporting factors for implementation of the Tolaki dance at SDN 02 Konda included student enthusiasm, school support, the availability of learning facilities, and collaboration with external parties. These factors were crucial for supporting the implementation of Tolaki dance learning as part of preserving local culture within the school environment.

C. Factors Inhibiting the Implementation of the Tolaki Dance Arts at SDN 02 Konda

The results of the research indicated that in addition to supporting factors, the implementation of the Tolaki dance at SDN 02 Konda also faced several obstacles. The inhibiting factors identified include limited teacher competency in teaching Tolaki dance practices, limited supporting facilities, the lack of use of Tolaki dance teaching modules, and uneven implementation of dance learning across classes. A summary of the findings regarding inhibiting factors is presented in Table 6.

Table 6. Summary of Inhibiting Factor Findings

Informant	Code	Summary of the Statement
Headmaster	KS-01	Schools still faced a shortage of teachers who have the ability to teach Tolaki dance practices.
Class VA Teacher	GK-01	The teacher has never participated in Tolaki dance training so he has not yet applied Tolaki dance in learning in class VA.
Class Teacher VB	GK-02	Limited supporting facilities, especially musical instruments, are still an obstacle in implementing Tolaki dance learning.

Interview results indicate that limited teacher competency remains a barrier to implementing the Tolaki dance in schools. A class VA teacher stated that *"There is no specific planning because learning is still focused on fine arts and the Tolaki dance teaching module has not been used"* (GK-01). The teacher also explained that the obstacles faced were *"Limited number of teachers who have the ability to teach Tolaki dance practices"* (GK-01).

In addition to limited teacher competence, the VB class teacher also stated that the implementation of Tolaki dance learning is still hampered by a lack of supporting facilities. The teacher stated that *"Limited supporting facilities, especially musical instruments for dance arts activities"* (GK-02) is one of the obstacles in the learning process. These findings indicated that although the school has provided several facilities, the need for dance learning resources remained unmet.

This statement is reinforced by the results of an interview with the principal, who said that one of the obstacles faced by the school was *"Limited number of teachers who have the ability to teach Tolaki dance practices"* (KS-01). The documentation also showed that the Arts and Culture (SBdP) learning still used textbooks that focus on school-based material and are not yet supported by a specific Tolaki dance teaching module. This documentation supported the interview results regarding the suboptimal implementation of the Tolaki dance learning.

Based on interview results and documentation, the inhibiting factors in implementing the Tolaki dance at SDN 02 Konda included limited teacher competence, limited supporting facilities, a lack of use of Tolaki dance teaching modules, and uneven implementation of dance learning across classes. These factors are challenges that need attention to ensure the Tolaki dance is implemented more optimally and evenly across all classes.

DISCUSSION

The results of the research indicated that teachers have fulfilled their roles in implementing the Tolaki dance at SDN 02 Konda as demonstrators, facilitators, mediators, and class managers. These four roles are evident through activities such as providing material explanations, demonstrating dance movements, utilizing media and learning facilities, introducing local culture to students, and providing direction and guidance during the learning process. These findings indicate that teachers not only act as material deliverers but also as educators who facilitate, guide, and manage the learning process as a whole. This is in line with the opinion of Situmorang and Herti (2025), who stated that teachers have various roles in the learning process to help students achieve learning objectives. However, the Tolaki dance has not been implemented consistently because the Arts, Culture and Crafts learning in class VA still focuses on fine arts material. So, the Tolaki dance has not been taught directly. These findings indicate that teachers have made efforts to integrate the Tolaki dance into learning and to use it as a medium for preserving local culture in schools.

Then, the research findings indicate that the teacher's role as a demonstrator is realized by providing theory before practical activities, then gradually demonstrating dance movements so that students can more easily understand each stage of the movement. This strategy provides an opportunity for students to gain a concrete picture of the material being studied, so that the learning process proceeds more systematically. This finding is consistent with the views of Kartini and Hidayah (2024), who stated that the teacher, as a demonstrator, plays a role in presenting learning materials to help students more easily understand the concepts and skills being learned. However, the research's results also show that the Tolaki dance has not been implemented across all classes, as learning in class VA still focuses on fine arts material. This condition indicates that the implementation of the teacher's role as a demonstrator in learning the Tolaki dance still needs strengthening to be applied more consistently.

In addition to acting as demonstrators, teachers also function as facilitators through lesson planning, the use of instructional media, and the utilization of available school facilities. School support is demonstrated through the provision of drums, dance costumes, and external trainers who support the implementation of Tolaki dance learning. The availability of these facilities provides teachers with the opportunity to

implement more effective learning while simultaneously facilitating students' participation in dance practice activities. This finding aligns with the opinion of Kartini and Hidayah (2024), who explain that teachers as facilitators are tasked with providing a learning environment, media, and facilities that can help students achieve learning objectives. Thus, the availability of school facilities and support is an important factor in implementing the Tolaki dance learning.

The results of the study also show that teachers serve as mediators by introducing the Tolaki culture through dance lessons. Teachers not only teach dance movements but also introduce the traditional clothing worn, helping students understand the cultural elements of the Tolaki dance. In addition to teachers, students also learn about the Tolaki dance through PPK Ormawa activities and learning media such as videos. These findings indicate that teachers act as a liaison between students and local cultural values through the learning process. This is in line with the opinion of Kartini and Hidayah (2024), who stated that teachers as mediators' function to bridge students' understanding of learning materials through various relevant learning resources. Therefore, learning the Tolaki dance is not only oriented towards mastering dance skills but also serves to introduce and preserve regional culture for elementary school students.

In their role as classroom managers, teachers provide attention, direction, and guidance to students who have difficulty learning the Tolaki dance. Assistance is provided primarily to students who lack focus or have difficulty remembering the sequence of dance movements. This condition indicates that teachers strive to create a conducive learning atmosphere so that students can learn according to their individual needs and abilities. This finding supports the opinion of Kartini and Hidayah (2024), who stated that teachers, as classroom managers, are responsible for creating orderly, comfortable learning conditions and are able to facilitate students' learning needs. Thus, the teacher's role as classroom manager helps students overcome difficulties that arise during the Tolaki dance learning process.

The success of implementing the Tolaki dance in this study is supported by several factors, namely student enthusiasm, school support, the availability of learning facilities, and collaboration with external parties through the PPK Ormawa activities at the University of Southeast Sulawesi. Student enthusiasm reflects high motivation to participate in dance activities, while school support is evident in the provision of facilities and opportunities for training. In addition, collaboration with external parties also provides learning experiences that support the introduction of Tolaki dance to students. This finding is consistent with Aresty's (2023) view that student interest and motivation are internal factors influencing the success of dance learning. The results of this study are also supported by Sumarsih, Anggraini, and Kurniawati (2024), who

explained that teachers serve as motivators in increasing students' interest in participating in dance activities, thereby encouraging their involvement in the learning process. In addition, research by Liana, Gusnarib, and Rahmah (2025) explained that school environmental support, learning media, and the availability of facilities are important factors in supporting the success of art learning. Thus, internal and external factors complement each other in supporting the implementation of the Tolaki dance art at SDN 02 Konda.

This study also found several factors that hinder the implementation of Tolaki dance at SDN 02 Konda, namely limited teacher competency in teaching Tolaki dance practices, limited supporting facilities, especially accompanying musical instruments, the lack of use of Tolaki dance teaching modules, and the uneven implementation of dance learning in each class. These conditions prevent the Tolaki dance learning from taking place optimally across all classes. This finding is in line with the research by Liana, Gusnarib, and Rahmah (2025), which states that teacher competency and the availability of learning facilities are key determinants of the success of art learning. In addition, Aresty (2023) explains that external factors, such as the learning environment, teacher readiness, and learning planning, also influence the success of dance learning in elementary schools. Therefore, strengthening teacher competence, providing supporting facilities, and developing learning tools are aspects that require attention to ensure more effective implementation of the Tolaki dance.

Overall, the research results indicate that teachers play a crucial role in implementing the Tolaki dance as part of the learning process and in preserving local culture at SDN 02 Konda. This role is realized through demonstration activities, learning facilitation, cultural mediation, and classroom management, all of which support student involvement in the learning process. These findings indicate that teachers are not only tasked with delivering learning materials but also with serving as educators, guides, facilitators, and managers of the learning process. This is in line with Sopian's (2016) opinion that states that teachers have interrelated duties, roles, and functions in realizing educational goals. Although there are still several obstacles, such as limited teacher competency, limited supporting facilities, the lack of use of Tolaki dance teaching modules, and the uneven implementation of learning in each class, school support, student enthusiasm, and collaboration with external parties are important factors that support the sustainability of the Tolaki dance learning. Therefore, improving teacher competency, providing learning facilities, and preparing teaching materials that include Tolaki dance content need to be continuously developed so that learning implementation can take place more optimally, sustainably, and evenly in each class.

CONCLUSION

The results of the research indicate that teachers have fulfilled their roles in implementing the Tolaki dance at SDN 02 Konda as demonstrators, facilitators, mediators, and class managers. These roles are realized through providing material explanations and demonstrations of dance movements, utilizing media and learning facilities, introducing local culture to students, and providing direction and guidance during the learning process. The implementation of Tolaki dance is also supported by student enthusiasm, school support, the availability of learning facilities, and collaboration with external parties through the PPK Ormawa activities of the University of Southeast Sulawesi. This implementation shows that learning the Tolaki dance plays a role not only in developing student skills but also in preserving local culture in the elementary school environment.

However, this study still found several obstacles, namely the limited competence in teaching the Tolaki dance practices, limited supporting facilities, limited use of Tolaki dance teaching modules, and uneven implementation of dance learning across classes. Therefore, continuous efforts are needed through improving teacher competence, providing adequate learning facilities, developing Tolaki dance teaching tools, and school support and collaboration with various parties. By doing so, the implementation of the Tolaki dance can take place more optimally, sustainably, and equitably as part of preserving local culture in elementary schools.

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