

CONSERVATION MANAGEMENT OF PERFORMING ART IN EAST JAVA: A CASE STUDY OF TRADITIONAL DANCES

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1. Introduction

Many countries in the world possess a wealth of performing arts as cultural heritage. These art forms are essential to differentiate national cultures and is especially so in multicultural countries such as Indonesia, which consist of a plethora of ethnic groups and races. Yet, these performing arts, both traditional and non-traditional, are ever-evolving, giving rise to new emergent genres. Such continuous development and evolution is critical in ensuring the sustainability and preservation of art forms [1].

As such, the seemingly “rigid” traditional art forms of the world are under threat of extinction, as traditional performances garner audiences consisting of older generations while young people consider the art ancient and inconvenient, and avoid them, perhaps owing to a perceived dichotomy between tradition and agency, where adhering to tradition is perceived as an impediment to their individual right to make free choices [2].

Conservation efforts, then, are especially important in the context of traditional arts, which are fast approaching extinction. It is feared that someday there will be a generation who knows nothing about their cultural roots, resulting in a culturally “foreign” nation. According to Tavkheldize [3]:

“...as happened in Georgia many art projects, art events did not attract much public interest. This has many causes: bad economic situation, people addicted to the internet, competitive environment, etc. Nowadays, the art manager has to complete a difficult mission; they have to bring art and audience together. Effective managers need to have as much information as possible about the external environment, gather information, be aware of how to use it properly”.

The same aspect was also found in Kim’s study, as follows [4]:

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“Like the behavior of people in Australia who find it difficult to attend shows until now, there are projects that help the performing arts sector, especially the theater sector, to encourage people to attend theater performances by providing vehicle facilities so that people change their behavior to attend shows” [4].

Such is the condition of traditional art forms in Indonesia. For example, traditional arts such as *ludruk* (traditional east Javanese theatre consisting of musical and costuming elements, depicting stories of heroism and of daily life), *kethoprak* (central Javanese traditional theatre consisting of dance, music, costuming, and literary elements, depicting stories from legends, history and fiction), and *wayang orang* (central Javanese traditional theatre consisting of musical and costuming elements, depicting stories from the Mahabharata and Ramayana), are rarely found in Indonesia, particularly in East Java. Globalisation too, presents a threat to the preservation of traditional arts in Indonesia because the younger generation has a tendency to lose interest in participating in traditional arts due to the influence of globalization, where foreign art forms are preferred.

East Java is a province in the eastern part of Java Island, Indonesia. Its capital is located in Surabaya with an area covering 47,922 km², and a population of 42,030,633 people [5]. This region has a wealth of heterogeneous performing arts. There are 5 major cultural areas, namely Banyuwangen, Mandalungan, Madura, Arek / Malangan, and Mataraman [6]. Folk culture is very popular and gives a special identity to the cultural typology developed by its people. Diversity and culture is characterized by art products that differ from one region to another as a result of East Java's pluralism. The different forms of folk dance are derived from popular characters. Art pockets in the East Java area continue to grow and develop through the performing arts studio. As sites where knowledge about culture and art forms are transmitted and transformed [7-8], an analysis of practices carried out in studios could reveal insights into the preservation of traditional art forms.

Such traditional performing arts possess great cultural weight. Art is full of cultural values and can even become a form of expression that stands out from cultural values. Performing arts are not privatized, and are shared among all members of a community, hence, they can create a sense of mutual pride, and increase cultural resistance, contribute to building national identity, and generate revenue for a country's economy as a potential tourist attraction. For example, during the independence movement of Indonesia, performing arts played a role in presenting Indonesian identity in world cultural missions [9]. These reasons further essentialise the preservation of performing arts. Therefore, art actors must adopt an approach to preserve and raise awareness of performing arts by inviting younger generations to construct culture and arts as a whole in accordance with the current era. This coincides with previous research which has shown that the preservation of traditional dances requires garnering new audiences who can relate to the art form, thus, necessitating traditional dances to evolve to continue to be relevant for contemporary society, especially in these times of globalization and urbanization [10].

The implementation of academic tasks should be encouraged as follows:

- (1) Identifying certain dominant and viable arts in art studios that have the opportunity to be developed and enriched, which can attract the emergence of community appreciation.
- (2) Selecting arts that are articulated in accordance with the demands of social development, so that they are easy to adapt and are able to encourage general sensitivity toward the values of artistic elegance.

- (3) Achieving these main goals encourages the dynamics of art to promote creation and enlightenment for the completeness of life, thus transforming such art into a way of life, in addition to developing regional tourism.

In the context of Indonesia, several studies on *sanggar*s (a studio-like place to train, create, perform and preserve various arts such as dance, drama, and music) conclude that the *sanggar* is a place for several cultural arts, a medium for education and training, a medium for entertaining the surrounding community and art enthusiasts, a place to gather and consolidate knowledge in the arts, and a place to gather and discuss different themes [11-14]. In addition, they embody creative processes in the form of cultivation, creation and revitalization, as well as teaching-learning processes and cultural transformation, thus, serving as extremely effective cultural centers. Although the role of the *sanggar* is very varied in society, their priority is the preservation of art. Preservation of art, in this context, is carried out to maintain the noble values of tradition in the community as a form of cultural resilience. Consequently, the management pattern of each studio in preserving the very varied performing arts is an emerging focal area for study. The artists, as managers of the studio, have varying management patterns in preserving traditional arts, this could thus become a reference for other studios in Indonesia and abroad.

As such, the present study aims to add to the current literature by examining the cultural preservation of three cultural areas, namely the Arek / Malangan, Mataram and Madura cultures, and their management by dance studios in East Java. The findings of this study are useful in introducing the very diverse Indonesian East Java performing arts to the global community. The different cultures across the regions can, moreover, give rise to mutual regard and respect for cultures, thereby strengthening national harmony.

The first study at the Mangun Dharma Center, which preserves the Arek Malangan Culture in the form of *wayang* masks through its *sanggar* (studio), is an important site of study. The Mangun Dharma Art Studio is a dance-supporting property, namely the Malangan Mask, where traditional theater, *Wayang Topeng Malangan* with the Panji story is taught. Previous research has shown the Sanggar Mangun Dharma to follow a traditional learning system that is adjusted to the customs and beliefs of the surrounding community. The leader of the studio, M. Soleh Adi Pramono, regularly creates various social relationships between individuals, forming a fixed and stable social structure. As such, the Sanggar Seni Mangun Dharma is a social fact that has the concept of empirical reality, thus, making it an optimal site of study representing the Arek Malangan Culture [15].

The second study site is the Tarara Bangkalan Studio led by Sudarsono, which has developed the culture of Madura. Bangkalan is one of the districts in East Java and has various kinds of performing arts products, including *Patenteng* (a type of *wayang* mask used in traditional ceremonies), *Sandhur* (a traditional dance-drama theatre from the districts of Bojonegoro and Tuban), *Kerapan Sapi* (cattle racing), and *Sarone* music, which contains elements of drama, dance and music. Meanwhile, there are also ritual performances that present dance, drama, and music, for example *Rokat Somor Brumbu*, *Mokka Blebe*, and *Pelet Bhetten* [16-17].

The third site of study is the Bikam and the Aglar Company Dance Studio, which has led the preservation of the Mataram Culture of the Reog (or Reyog) group. The Mataram culture covers 7 districts. This culture was strongly influenced by the Mataram Kingdoms of Yogyakarta and Surakarta. Mataraman culture in this discussion is represented by Reog Ponorogo art which has been patented worldwide since 2001. Reog is now an icon of East Java art. The Reog performance is accompanied by a horse braid dance

(locally known as *lumping*), in which the dancers simulate 'riding' a horse using specially crafted props (horses), and the dance is characterized by culture-specific supernatural implications.

2. Research methods

Often, researchers are positioned as studying objects without affecting them and without being influenced by them in the way they conduct research and draw conclusions [18]. In reality, the study of the preservation of traditional dances by the community is influenced by a myriad of processes such as enculturation, socialization, reconstruction, and revitalization [19]. As such, the present study adopts a qualitative approach in order to understand the ways in which ethnic groups preserve their traditional dances and traditional artistic values by building art studio institutions. This is the ideal approach to explain cultural symptoms and values, concept art, creative processes, conservation management, art presentation, the lives of artists and audiences, and the environments that sustain art [20-21].

The formal object of this research is the management of performing arts preservation, while the material object is dance studios in three areas of East Java, involving the Arek culture, the Malangan culture and the Mataram culture. Data collection techniques, such as observation and interviews, were carried out to obtain data about the activities of the people in the studio and the resulting dance work, as well as public interest in the existence of the studio.

Observational methodologies were used to reveal a systematic picture of the events of educational art behavior appreciation and creation, and artistic instruments, such as medium and technique, at the research sites which, in this case, are the art studios [21]. Behavioral observation, in particular, was used to understand intentions arising from deeper cultural values, beliefs and knowledge [21].

Additionally, ethnographic interviews were also conducted. Following Spardley's model, the interviews covered explicit objectives and the acquisition of cultural information and cultural data [21-22]. The interviews were conducted with influential, prominent figures who possessed expertise on the organization of the art studio and the *sanggar* dance and its preservation. Although the students and the surrounding community could influence the practices of the studio, this group of influential, prominent figures was chosen as it enabled a deeper understanding of the expectations and the culture set by the studio, given constraints in resources [23].

Analysis in art is imaginative, flexible, creative and reflective, thus showing high proficiency and intellectual abilities [24]. Art analysis is carried out by looking for the meaning of the work, and noting the regularities, patterns, explanations and configurations of causal relationships and the propositions that emerge [25].

Art analysis in the present study followed the analytical approach used by Miles and Huberman, which emphasizes the understanding of interpretivism, where human activities are seen as text collections of symbols that reveal meaning. In order to interpret the meaning, deep understanding is needed [26]. To this end, data reduction was conducted regularly throughout the research process by selecting, sorting, simplifying, abstracting and transforming rough data collected through observational strategies and ethnographic interviews [27]. Data presentation was then also carried out regularly using the reduced data, by creating a narrative, combining information and arranging it into an integrated and easy-to-understand form [28]. Subsequently, conclusions were drawn iteratively [26].

3. Results and discussion

3.1. Preservation of Arek / Malangan culture, at Sanggar Mangun Dharma Malang

In the 4th-9th centuries AD, Arek and Malangan cultures emerged with archipelagic cultural patterns influenced by Javanese Hinduism. As such, Arek culture is identical to 4th-9th century AD Javanese Hindu culture in religion and belief, because all life systems refer to Javanese Hinduism. The beliefs of the Javanese Hindu era are still attached to some of its people, including the arts community, and especially the dance community. Thus, all the show's management patterns and production attitude carry Javanese Hindu elements [28].

Arek / Malangan culture was born out of the complexity of the large historical kingdoms in the archipelago and had a very broad impact on the birth of arts, which emerged in its historical narratives and high aesthetic meaning. However, Arek culture began to change significantly in the 13th century AD. After the small islands separated from each other, human characters in Arek Culture became more layered. On the one hand, the ancient elements were resistant to change due to natural influences, while on the other, the mystical and religious elements fluctuated in accordance with the beliefs of the community at any particular time, such as with the entry of Islam and Christianity in the 14th century.

Indonesian society is an agrarian society. This encourages the existence of a ceremonial environment in the tribes of Indonesia and in the performing arts, such as theater, dance, and music. According to Munardi, there exist several management strategies in Indonesian performing arts, such as community management, incidental management, commercial management, and management through formal schools and television programs [29]. From generations 1 to 3, the management strategy of the Mangun Dharma studio evolved in accordance to the function of the *Wayang Topeng* (mask puppet art) where puppets are attired in masks and made to dance in the community in the context of a ceremony to honour its ancestors [30]. The masks that are made and used for dancing must be made of selected wood materials. As the basic material in the art of mask carving, the chosen wood will produce a beautiful mask. Mask performances are considered sacred by their supporters, starting from the preparation of the performance with rituals, the actual show is carried out in earnest. It is packaged, not according to the audience's will, but is performed with a purpose relating to the belief system. Managing this kind of show requires togetherness, and mutual cooperation in organizing performances, relying solely on the spirit of the community for support [31].

Sholeh Adi Pramono, a graduate of the Indonesian Art Institute in Yogyakarta, is the leader of the Mangun Dharma group. Activities in the dance studio include, learning dance and revitalizing the traditional theater of *Wayang Topeng* style Malangan, *Pedhalangan* Malangan, *Karawitan*, *Mocopat (tembang)*, mask carving crafts and shadow puppets. In addition, it is also a place for *Wayang* Mask players, who are members of the studio, to practice.

History and heritage are given importance in this culture, with performers reporting that the material that is worked upon is a tradition from their ancestors. This coincides with findings by Berg, where he says "The mask puppet show with the Panji play is thought to have existed since the Singasari era in 1268-1298 AD and the heyday of the Majapahit kingdom" [32]. Interestingly, recent research has suggested that mask art originating from Malang is losing its authenticity and consequently, its sustainability, due to

the lack of history resulting from the modernization of its community [33]. The emphasis on history in this studio highlights the potential of its management strategy to aid in preservation, where reinforcement of cultural identity is essential to preserving art and damping the encroachment of foreignism into the traditional arts [34-35].



Figure 1. Main Pavilion of the Mangun Dharma Art Studio; (source: Doc. Dani, 2018).

In the 1990s, this studio became a typical Malangan cultural resource study institution with the name Mangun Dharma Art Center (Figure 1), where both domestic and foreign students study *Wayang Topeng* and Malangan arts.

The flagship production of the Padepokan Manungun Dharma dance studio is Mask, which is associated with puppetry and dance, and it also produces masks. This studio performs rituals to build personal strength during the pre-production of a show, in the form of bathing in a particular river, or fasting and praying. It is believed that the rituals carried out can give strength for the production process [36].

The cultural characteristics of Arek Malang in this studio lie in the form of the performances and the narrative of the Panji stories, as well as the stories of Ramayana and Mahabarata. The cultural character of the Arek is shown in their egalitarian and democratic attitude when producing *wayang* masks. All members are considered important, so that the role in *wayang* mask activities is carried out seriously; all members of the studio, moreover, can express their thoughts to improve the functioning and pedagogy of the studio. Spectators from the audience and players performing on the stage can interact with each other, exhibiting a high level of kinship. The prevalence of such practices and attitudes is in congruence with the culture of Arek Surboyo in general, where egalitarianism has been embedded as a cultural value since ancient times in the region of Malang, which identified as a culture free of caste and appreciated the dignity and position of hu-

mans as being equal to each other [37]. This egalitarian value of Arek Suroboyo has also been shown to strengthen the local culture in Indonesia, suggesting the potential value of this art form to promote egalitarian values and reinforce local culture as well [38].

Topeng Malangan is an important part of Arek Malangan culture because it is able to present the identity of its people, historically, philosophically, as well as in terms of religion, anthropology, and sociology. Malangan culture is very different from Balinese culture, which still focuses on promoting religion and has not produced cross-cultural performing arts, so people see Balinese dance as if they are looking at static reliefs in temples [39].

The leadership of the studio gains support through performances. Performances that are not routine require the studio to find ways to obtain financial input, by making masks, and renting and making dance clothes (Sholeh Adi Pramono, interview, September 11, 2018).

“Sanggar Mangun Dharma” means continuing to build and pass down art in the form of a learning process [40]. The activities of the studio in the initial phase were designed as a means for artists to gather together. Students of the studio were members of the family and relatives of the studio owner, as well as members of the community. The learning process follows the prevailing traditional customs based on traditional values so that students can understand that tradition is an important part of art that cannot be separated and must be passed on. The learning methods are *Niteni*, *Nyonto*, and *Nglakoni* (paying attention, imitating and applying).

As shown in Figure 2, Wayang Topeng Malangan as traditional theatre, consists of elements including script and plot, plays, *gending* (musical composition) consisting of percussion instruments and singing by *Sinden* (a traditional Karawitan singer), and musicals, as well as *janturan* and *jaranan* (a traditional dance with hobby horses).



Figure 2. Photographs of scenes from Malangan Topeng Puppet Show. (Source: Padepokan Seni Mangun Dharma, 2017)

3.2. Preservation of Madurese culture in the Tarara Bangkalan Madura studio

Madura is a small island located in East Java. The Madura tribe is one of the few large Indonesian ethnic groups which has spread across to other parts of Indonesia. As shown in Figure 3 and 4, the Madurese tribe is known for its traditional clothes with horizontal red and white stripes, clurit-type weapons, trumpets (*Saronen* music and musical instruments), cattle running competitions (*kerapan sapi*), fighting culture (*Carok*), *Rondhing* traditional dances, *Gethak* masks to cover the face, and *Sholawat Jidor* (an Islamic art that consists of singing praises to God and the Prophet Muhammad accompanied by *Jidor* rhythmic instruments).



Figure 3. Madurese men's clothing.



Figure 4. Cow kerapan (cow sprint race).

The Madurese tribe inhabits four districts, namely, Bangkalan, Sampang, Pamekasan, and Sumenep – which was believed to be the center of the ancient Madura kingdom.

Despite some cultural practices including Hindu rituals and mysticism, the Madura region was influenced more by Islamism than Javanese Hinduism, due to the Madurese rulers' dependence on Islamic kingdoms, on the north coast of Java, from 1500 to

1624. In 1624, Madura was conquered by the Islamic Mataram kingdom, further integrating Islamic and Mataram cultural elements into Madurese culture, such as in speech and in the transmission of mantras for ritual activities and arts, and in art management strategies, such as building interactions with community members or other dance studios, which is also a central ontological transcendental norm in Madurese culture [41].

Sudarsono, the head of the Tarara Studio, comes from a family of artists and is a music and dance artist. He set up the studio in the Bangkalan region to bring together, especially children and school dropouts, to educate them in the arts, so as to preserve and develop the Madurese art form. He is renowned in Madura and other areas due to his productivity in producing dance works, such as the *Pasemoan Kerraben Sape*, *Kamantakah* dance, and the *Patenten* Mask, all of which elevates Bangkalan Madurese culture [16].

As an art organization, the Tarara dance studio is semi-professional, with performers ranging in expertise. Amateur artists are rarely paid, semi-professionals work part-time in art activities, while professionals are paid artists [42]. The studio gains income (*Ngamen*) through performances, making it possible to equip the studio with all the necessary trimmings, such as costumes, accessories and musical instruments. This equipment is also rented out to the community to gain further income.

As such, Sudarsono believes in grasping opportunities in the community to sustain the studio. The Tarara studio has become the go-to spot for cultural regalia and performances for events, such as weddings, and for art events by the Bangkalan government, where members of the Madurese community can present their cultural identity. Consequently, the studio prioritizes its ability to attract attention from outside the traditional arts community which will subsequently translate into more economic capital, an aspect which may require deviating from the traditional values of catering to the needs of the community. The government, in particular, has lent out building facilities for training purposes in exchange for services rendered. Apart from financial remuneration, these practices help to boost the popularity of the dance studio in the community, a factor that is essential to the maintenance of educational institutions in society. This “commercialization” of Madura art could be attributed to Madura island’s “exotic” reputation internationally [43], thus, commodifying Madura culture as a product to be “sold” - a fate that has befallen other cultures “exoticised” by the West [44].

Sudarsono and his trainer have choreographed 36 dance works for children, and 28 dances for adults, all of which are taught in the studio. Proficient students are selected as peer tutors to help train other students. Besides being able to study at the *Sanggar*, students from the Tarara studio have also been sent as trainers to 25 elementary schools, 5 junior high schools and high schools (Sudarsono interview, September 10, 2018).

Sudarsono seeks to preserve Bangkalan Madura art through knowledge transmission, carrying out dance activities together, creating art and exchanging ideas about art in studios and schools, and through the performances about Hajadan people, as well as through participation in arts festivals. This characterization coincides with past research which has shown that the dance studio is a site for group activities which are conducted as preparation for staged professional activities [45].

3.3. Preservation of Mataram culture at the Ponorogo Aglar Company dance studio

Mataraman culture in East Java is prevalent in 6 districts and is a mix of Javanese philosophy, which is influenced by Hinduism, Buddhism and Indian Philosophy, and

Islamic mysticism, and is characterized by romanticism, mysticism and philosophy. The basis of Javanese society is mutual cooperation, kinship and divinity. Javanese philosophy endeavours to:

- (1) open the way to reality;
- (2) think deeply about every symptom in question until it reaches a universal conclusion;
- (3) look for a clear relationship between cause and effect;
- (4) use a system and methods;
- (5) solve problems and look for goals.

Furthermore, Mataraman lifestyle and language is influenced by the Mataram Kingdoms, namely Kraton Surakarta and Yogyakarta, as well as pastoral life [46].

Ancient Mataram culture had ritual and mystical powers prior to the entry of Islamic Mataram. In the 8th century, there existed two dynasties simultaneously influencing belief systems, namely the Syailendra Dynasty (Buddha) and the Sanjaya Dynasty (Hindu), which in turn affected the cultural life depicted in traditional and folk arts. Some people, even today, still believe in supernatural powers found in sacred objects [47].

After the entry of Islam and the arrival of the Dutch colonialists in particular, based on the Giyanti Agreement, Mataram was divided into two parts, namely Mataram Surakarta and Mataram Yogyakarta. The Mataram culture that entered the Ponorogo area was Mataram Surakarta culture, because Surakarta was more progressive than Mataram Yogyakarta. Mataram Surakarta was even known to have the largest number of war troops in its era. According to Abdillah, "Mataram in the early 17th century AD was a kingdom that believed in being able to control Java" [47]. Mataram was one of the great kingdoms after the collapse of the Majapahit kingdom. Mataram is also known to have dance works created by its kings, as mentioned by Dwiyanto, namely Beksa Lawung, Beksa Sekar Madura, Beksa Wayang, Beksa Tameng and Wayang Wong which were the works of Sultan Hamengkubuwono I from the Kingdom of Kraton Mataram Yogyakarta [48].

Ponorogo is an area known for its Reog arts (traditional dance). This art is synonymous with *Barongan* or *Merak* (figures) and consist of *Bujangganong*, *Klono sewandono* the *Warok*, and *Jathilannya* (types of characteristic music and dance) performed in a neat and energetic colossal ballet (a theatrical performance consisting of dialogues through dance movements). Figure 5 shows one of the Reog groups from the Aglar Dance Company.

Ponorogo Regency geographically follows East Java but is culturally inclined towards the Central Java region [49]. The people's love for Reog art is evidenced by the number of Reog groups that existed in Ponorogo before its independence, when 300 villages had a total of 385 Reog groups meaning that each village had one Reog group or more [50]. This is also reinforced by Simatupang (2013), who states that Reog was so widespread that by 1999, there was not a single sub-district that did not have a Reog group [51]. Reog has become the identity of the people of Ponorogo, there is even a Reog performance festival which is held every year and is attended by participants from all over Indonesia, thus making Reog a dominant characteristic in the identity of the Indonesian nation. For the people of Ponorogo, the love for Reog is like an instinct. This is reinforced by Simatupang's statement that instinct refers to a tradition that is deeply rooted in past habits. Reog then, has become a "social reflex" due to its long history of being subjected to efforts to study, expand and maintain it [51].



Figure 5. Shodiq (center), the founder of the Sanggar Aglar Dance Company with other members of the Company.

The characteristics of the Reog show do not involve the practice of trance. Reog music combines *pelog* and *slendro* musical scales, and several roles are acted out [51]. For example, *Jathilan* male dancers ride horses masquerading as females and *Warog* dancers are considered the leaders in the art of Reog [52].

The arts organizations in Ponorogo can be divided into two Reog groups: the Reog group owned by the village and the Reog group owned by the studio. The village-owned Reog organization only performs Reog arts at festivals and during the celebrations of the country's festivities. This is considered the original Reog art form, for which no special training is provided, and all facilities belong to the village. Reog in this group is still orthodox and adheres to the existing guidelines, whereas the studio organization is more open and develops Reog art in different ways.

Shodiq Pristiwanto is an artist who graduated from the Indonesian Art Institute in Surakarta and later founded the Sanggar Aglar Dance Company in 2004. He has a strong passion and desire to produce new works according to the times. Several new dance works have been produced: *Lebur Seketi* Dance, *Kang Potro* Dance, *Si Potro*, *Devide Et Impera*, *Mahaputra Sang Utra Wengker* and so on. Here, dance functions as a representation of the figures and local cultural values of Ponorogo, East Java. The Aglar Dance Company also teaches various other traditional dances such as the *Merak*, *Girang-Girang*, *Gambyong*, and *Rampak* dances, as well as Reog for children aged 8 to 15 [53].

The Aglar Company Dance Studio is an art organization that provides opportunities for people to study arts (dance, music, theater) and acts as a laboratory for its mem-

bers to carry out various explorations in finding new ideas, such as discovering the dancer's body experience in playing scenes in a story for a Reog show. The studio is professionally managed to hold training sessions. The development of Reog in this group is similar to that carried out in two religious groups in Central Kalimantan, as well as in East Kalimantan and can be mutually affiliated with politics and social change, and can, eventually, give rise to new genres [54-55].

From the discussion above, it can be concluded that the management system of dance studios in East Java consists of the organization of a teaching / training component which includes master artists as trainers or teachers, trainees as students, and artistic procedures as teaching materials [56]. This process of transferring culture or art implies the knowledge is passed on to a limited target group; it should additionally include the study of how to support communities, the function of a culture in society, and examine the community values that are expressed in art. In this way, the target of cultural preservation is wider.

In carrying out their duties, the owner of the studio manages various forms of art, students, infrastructures, financing, community relations and teachers [57]. Each studio has a different mission. The knowledge and material that is learned and performed in the studio is a legacy from its predecessors. It can also be sourced from the academic world, or from the creations of other artists. The heritage, consisting of artistic genres such as *Wayang Topeng* and Reog, complete with supporting elements in the form of accompaniments and mask-making with their particular characteristics, are also studied. Studio students are people who have a love for the arts, a sense of belonging to the studio, and are afraid of losing their arts and culture. The facilities and infrastructures are obtained from self-financing and the hard work of the artists. Community relations are built through the performance of dance works and collaboration with different studio communities.

Dance studios conduct ongoing efforts to maintain and preserve their culture. The ideal and activities of dancing are to uphold the culture inherent in the community. Thus, the management of the dance studio is attached to its view of cultural life. The managerial pattern begins with the understanding that a dance studio is not a commercial institution or a mere moneymaker, but a place where community members come together to preserve and maintain the cultural values they adhere to. Their main activity is understanding the culture to be developed and transmitted in the dance studio. This cultural pattern is applied in everyday life and is in accordance with Lipsey, Sjolholm and Sun's view of the *sanggar* as a center for individual creative activities, scientific products, and experiments in practicing skills [58]. The *sanggar* is also a place to present old and new works, with revisions based on the artist's development and evaluation of their artwork.

In addition, art galleries must remain responsive and be able to seize opportunities and cultural phenomena in society in the post-reform era where cultural politics and the revival of public traditions are popularized as a reflection of the current dynamics between Islamization, policy making, and culture which are open to various negotiations and individual interpretations. For example, in the city of Gede Yogyakarta, modifications to local religious rituals are used in tourist events for economic reasons and for acceptance in an increasingly Islamicized environment [59].

The commitment to financing dance studio activities is loose or flexible, but with the aim that all community members are involved in preserving and maintaining their culture. The community also feels comfortable and believes in the way dance studios are run, so that dance studios carry out their managerial processes simply and are tailored to existing needs. However, some dance studios get assistance from local authorities as well as the central government in Jakarta. Assistance can be in the form of support by providing

“jobs” to prepare dance performances, to procuring equipment and renovating dance studios. For dance studio managers, support from the government is accepted without any ties, although at various levels there is assistance with the tendency to support political interests, a situation which often makes it difficult for dance studio managers.

Members of the Padepokan Mangun Dharma dance studio in Malang are more “closed” to new membership than the Tarara dance studio in Bangkalan and the Singo Aglar Nuswantoro studio in Ponorogo. This is known as ‘membership closure’ – where new millennial youths and students are not included in the studio productions as they are less able to conform to the managerial expectations and regulations of the studio that are unique to Malangan or Arek culture.

The Tarara Dance Studio in Bangkalan and the Singo Aglar Nuswantoro Studio in Ponorogo do not have a management pattern that requires its members to perform certain ritual activities. The two studios prepare directly for the production of performances and conduct dance lessons to master the dance skills. Members of the two studios are people who wish to cultivate their personalities through dance work based on local culture.

The Tarara dance studios in Bangkalan and the Singo Aglar Nuswantoro Studio in Ponorogo also have a more open membership. Even their production is tailored to the needs of members, such as including modern and contemporary dance. Nevertheless, these dances still have ties to their respective cultures. These two dance studios often produce work referred to as “reinterpretation of traditions” or “creations / *garapan* dance” with modern and contemporary genres [59].

The establishment of the three dance studios, the Mangun Dharma Malangan studio, the Tarara Madura studio and the Aglar Company Dance and Reog Ponorogo studio, is in accordance with the research results of Barry and Meisiek, who look at the “how’s” of studios and:

“... some of the ways in which studios have been established and run. We attempt to landscape the world of business studios using four lenses: materiality, space and place, process, and theme. Each lens espouses different core assumptions and accordingly results in different forms of inquiry” [60].

The colors of the 3 studios are different because each has different materiality, space and place, process, and theme. In Sanggar Mangun Dharma Malangan, the material for the establishment of the studio is *Wayang Topeng*, the place or location is the Malang area, the process is related to the elements of the *wayang* Mask, namely *gamelan* masks, property masks (another type of mask), and song. In contrast, in the Tarara Madura studio, the material is traditional Madurese art in the form of cow competitions, *angklung* music, dance and *tembang*, which are traditional songs (with lyrics that rhyme). The process and the themes meet the needs of the people who want the performance. The material of the Reog Ponorogo is very popular and is, effectively, the pride of the people of Ponorogo. Meanwhile, the Aglar Company Dance Studio, which practices Reog, has contributed to the development of various aspects of Reog Ponorogo, such as the creation of scenes and choreography.

In Indonesia, studio leaders do not usually teach diversity or multi-cultural issues due to a number of barriers, such as competence of the trainer in the subject matter and the sociopolitical context of the studio, as shown in the results of research by Cuyler:

“... approximately fourteen percent of respondents reported that they do not teach about diversity issues in their courses. Respondents gave a variety of reasons for not engaging in this practice, including not having enough time in the curriculum and not finding diversity issues relevant to the course topic” [61].

All strategic decisions on where to go from the 3 studios depend on the studio managers, namely Sholeh Adi Pramana, Sudarsono, Bikam and Sodik. The group leader makes strategic decisions for the small groups in the studio. The aim of the studio manager is to inherit the knowledge and know-how on Panji Mask puppet, Madurese Art and Reog Art. This is in accordance with the results of research conducted by Cray and Inglis [62].

The data also implies that strategic decisions in arts organizations are made by a restricted group of people, although the effects regarding this tendency is not yet clear. However, smaller groups of decision makers are more apt to rely on personal contact over more structured, bureaucratic processes.

4. Implications of the findings

Art studios play an important role in the preservation of performing arts in East Java. The *sanggar* non-formal education continues to exist due to its pattern of management. The role of the studio in preserving the performing arts is crucial in the community. Preservation of the art is practiced, in essence, to maintain the noble values of tradition upheld by the community as a form of its cultural resilience. Past research suggests a failure to do so could result in loss of culture, funding and support, thus, making the studio a profit-based organization that “sells” art for tourism, leading to further cultural degradation [63].

Performing arts such as dance, music, and drama are studied by future generations at the Mangun Dharma studio, Tarara studio and Aglar Company Dance, based on traditional arts, community needs, and innovation in traditional arts to keep up with the times.

The artist as the head of the studio performs complex activities, including art material production, creating new art, staging works of art, and completing infrastructures for the art. Hence, artists really determine the life or death of the studio. In addition, there are creative processes in the form of cultivation, creation, and revitalization that are also carried out by the community in the studio.

Finding strategies to preserve traditional arts in the form of revitalization, reconstruction, commodification, restructuring and other cross-cultural development is essential.

5. Conclusion

The management of dance studios in East Java is influenced by factors unique to the region due to contestation about the heirs to the studio, as well as the style of art form used in the studio and the ways in which it is developed by the studio. The development of traditional forms, through innovation and experimentation, is the basis for the discovery of new, broader art forms. This strengthens and maintains the preservation of the arts. The management of the studio continues to bring together the arts and the community, thus strengthening the bond between the two. Dance studios in East Java have several types of activities, namely training, giving dance performances ranging from rituals to custom art, making dance equipment and accessories and renting them (real estate property where the studio is located, masks, dance clothes), and creating. In this millennial era, the sustainability of the studio needs the support of all parties to preserve the arts and strengthen national identity.

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Summary

This research analyses the management of sanggar dance studios in East Java, and their role in preserving the three cultural areas where sanggar dance is performed: Arek Malangan, Mataram and Madura. Data was gathered through interviews conducted in Padepokan Mangun Darmo (for Arek culture), Tarara Dance Studio (for Madura culture), Sanggar Singo and Aglar Nuswantoro (for Mataram culture), as well as through direct observation, library studies and archival data, such as documents, photos and videos. Data analysis, data reduction and data presentation were subsequently conducted and conclusions were drawn, revealing a preservation management model. The results indicate that adherence to the cultural ways of thinking adopted by the community enables the management of dance studios to be effective in strengthening cultural resilience. Subsequently, the capabilities of East Java dance studios are realized through management practices, creative work processes, and the inheritance of noble values through education. The three dance studios displayed a long-standing existence and consistency despite the changing conditions brought by globalisation, thus, suggesting that evolving culture continues to be a life guide for the people. This implies that artists and governments need to carry out conservation management efforts focusing on protecting the community's livelihood and educating the public so as to strengthen the cultural identity and resilience of the nation.

Riassunto

Questa ricerca analizza gli studi relativi alla danza sanggar, a East Java, e il loro ruolo nel preservare le tre aree culturali in cui viene eseguita: Arek Malangan, Mataram e Madura. I dati sono stati raccolti attraverso interviste condotte a Padepokan Mangun Darmo (per la cultura Arek), Tarara Dance Studio (per la cultura Madura), Sanggar Singo e Aglar Nuswantoro (per la cultura Mataram), nonché attraverso l'osservazione diretta, studi bibliografici, documenti d'archivio, foto e video. Successivamente sono state condotte analisi dei dati e sono state tratte conclusioni, rivelando un modello di gestione per la conservazione. I risultati indicano che la gestione degli studi sulla danza consente, mediante l'adesione ai modi di pensare culturali adottati dalla comunità, di rafforzare la resilienza culturale. Inoltre, attraverso l'istruzione della danza, si realizzano pratiche di gestione, processi di lavoro creativi ed eredità di nobili valori. I tre studi sulla danza hanno mostrato un'esistenza e una coerenza storica, nonostante le mutevoli condizioni portate dalla globalizzazione, suggerendo così che la cultura tradizionale continua a essere una guida per la vita delle persone. Ciò implica che artisti e governi devono sforzarsi per la sua conservazione concentrandosi sulla tutela dei mezzi di sussistenza della comunità e sull'educazione del pubblico, in modo da rafforzare l'identità culturale e la resilienza della nazione.