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## MANAGEMENT OF PRADAPA LOKA BHAKTI ART STUDIO IN MAINTAINING THE EXISTENCE OF ART LIFE IN PACITAN REGENCY

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### Abstract:

This study aims to describe the management of Pradapa Loka Bhakti Art Studio in successfully maintaining its existence despite having been established since 1980. The research employs management theory as its analytical framework. A descriptive qualitative method was used, with primary data obtained through observation and interviews, while secondary data were sourced from previous research articles. Data collection techniques included observation, interviews, literature review, and documentation study. Data analysis was conducted through data reduction, data presentation, and conclusion drawing. Data validity was ensured through source triangulation.

The results show that Pradapa Loka Bhakti Art Studio has been able to maintain its existence for more than 40 years due to well-structured and effectively implemented management. The studio is managed by individuals who possess strong expertise in dance, supported by structured programs including weekly, monthly, and annual programs. In addition, Pradapa Loka Bhakti Art Studio frequently participates in national and international events such as the International Arts Event “Bedog Arts Festival,” workshops and performances at Moonah Art Center in Hobart, and Annexe Art Center at the University of Tasmania in Launceston, as well as “Opera Diponegoro” by Sardono W. Kusumo (2008 and 2012). These activities contribute to the studio’s sustained existence to the present day.

**Keywords:** Art Studio Management, Pradapa Loka Bhakti, Artistic Existence, Pacitan Regency

## 1. INTRODUCTION

Performing arts grow and develop in harmony with the dynamic nature of human life. Art is flexible in responding to globalization so that it is not eroded by the progress of time, particularly dance, which has never been left behind in the process of renewal in the era of globalization. As a result, various new dance genres have emerged. The emergence of these new genres is a form of adaptation to technological advancement, economic development of human resources, and changes in public taste. This phenomenon is driven by the development of the times. Nevertheless, many Indonesian communities continue to preserve traditional arts to prevent them from becoming extinct due to globalization.

One of the traditional arts that remains well preserved is found in Pacitan Regency, East Java. The preservation of traditional arts in this region is largely supported by the involvement of traditional art studios. There are eleven dance studios established in Pacitan Regency. One studio that has made a significant contribution to the life and development of the arts in Pacitan is Sanggar Pradapa Loka Bhakti. Sanggar Pradapa Loka Bhakti is a traditional art studio located in Pelem Village, Pringku District, Pacitan Regency. This studio teaches traditional dance as well as newly created dance works to its students.

Sanggar Pradapa Loka Bhakti was founded by Mr. Sukarman in 1980. The establishment of this studio originated in 1975 when he pursued art education in Surabaya and created a dance work entitled *Ekle k* during his studies. Over time, Mr. Sukarman invited local youth from Pelem Village to learn traditional dances. Sanggar



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Pradapa Loka Bhakti has since become one of the art studios with a strong and sustained existence in Pacitan Regency.

Sanggar Pradapa Loka Bhakti frequently participates in national and international events. International events attended by the studio include the Bedog International Arts Festival; workshops and performances at Moonah Art Center in Hobart and Annexe Art Center at the University of Tasmania in Launceston; *Opera Diponegoro* by Sardono W. Kusumo in 2008 and 2012; *Kembang Ati*, a duet dance with Agung Gunawan at the Melaka Art and Performance Festival, Malaysia, in 2012, and at the Tong Tong Festival in the Netherlands in 2013; *Pangkur*, a duet dance with Agung Gunawan at the Melaka Art and Performance Festival, Malaysia, in 2013; and *Mimpi*, a duet dance with Agung Gunawan at the Tong Tong Festival in the Netherlands in 2013. One of the most recent national events participated in by Sanggar Pradapa Loka Bhakti was *Garudhea Ronthek*, a collaboration with Eko Dance Company Solo at the launch of the Song Terus Museum by the Minister of Education, Culture, Research, and Technology. In addition, Sanggar Pradapa Loka Bhakti consistently creates new dance works every year, contributing to the development of highly skilled artists, particularly in the field of dance.

The efforts undertaken by Sanggar Pradapa Loka Bhakti to maintain its existence are intriguing and worthy of further study. Therefore, this research focuses on the management of Sanggar Pradapa Loka Bhakti in sustaining the existence of traditional arts. Based on the above explanation, the research formulates four research questions: (1) how is planning carried out at Sanggar Pradapa Loka Bhakti; (2) how is organizing implemented at Sanggar Pradapa Loka Bhakti; (3) how is directing conducted at Sanggar Pradapa Loka Bhakti; and (4) how is supervision carried out at Sanggar Pradapa Loka Bhakti.

## 2. METHOD

This study employs a qualitative research approach. In this research, the data are presented in the form of sentences obtained from informants, previous studies, and documentation in the form of photographs. Qualitative research is an approach that produces descriptive data in the form of words, both written and spoken, derived from observed individuals or actors, with an emphasis on a comprehensive understanding of context and background (Moleong, 1998: 1).

Through this descriptive qualitative research, the researcher seeks to describe the organizational management of Sanggar Pradapa Loka Bhakti. The formal object of this study is arts management, while the material object is Sanggar Pradapa Loka Bhakti, located in Pelem Village, Pringku District, Pacitan Regency, East Java.

The research subjects or informants consist of Johan Adiyatma Bakhtiar as the head of the studio, Deasylina Da Ary as an advisor, Anang Setiawan as an instructor or trainer at Sanggar Pradapa Loka Bhakti, and Yuliani Tri Kusuma Ningsih as the head of the student affairs division.

The data sources are divided into primary and secondary sources. Primary data were obtained through interviews and observations, while secondary data were collected from previous scholarly articles. To obtain data relevant to the research objectives, four data collection techniques were employed: observation, interviews, review of previous studies, and documentation. Observations were conducted at Sanggar Pradapa Loka Bhakti, located in Pelem Village, Pringku District, Pacitan Regency.

In the interview process, this study utilized two types of interviews: structured and unstructured interviews. Structured interviews were conducted using a predetermined list of questions prepared in advance for the informants. Unstructured interviews, on the other hand, did not rely on a predefined list of questions; instead, the question-and-answer process was natural and flexible. Written sources consisted of data obtained from previous studies, including books, scientific articles, and other references relevant to the formal and material objects of this research. Documentation

served as concrete evidence and archival records of past activities and events, and it provided accurate support for the research findings.

Data analysis techniques included data reduction, data presentation, and conclusion drawing. Data reduction was used to sort, summarize, and select data obtained from informants through interviews, observations, and literature review. Interview and observation results related to planning, organizing, implementation, and supervision were presented in the discussion section. The next stage involved data presentation, which provided a comprehensive description of the research findings. Finally, conclusions were drawn by focusing on data relevant to the predetermined discussion framework. The reduced and described data were then synthesized and presented in the form of descriptive text.

Data validity in this study was ensured through source triangulation, which involved comparing and cross-checking the credibility of information obtained from multiple sources. In this research, triangulation was conducted by interviewing more than one informant, namely Deasylina Da Ary as an advisor, Yuliani Tri Kusuma Ningsih as the head of the student affairs division, and Anang Setiawan as an instructor.

### 3. RESULTS AND DISCUSSION

#### Management of LKP Pradapa Loka Bhakti Dance Studio

##### a) Planning

Planning is the initial stage in establishing an organization and constitutes the most crucial aspect of management, as it serves as the foundation for all organizational activities. Sanggar Seni Pradapa Loka Bhakti formulates its programs with the objective of becoming a studio that contributes to the development of Indonesian arts while educating and nurturing future generations with a strong artistic spirit. To support these objectives, Sanggar Pradapa Loka Bhakti designs structured work programs consisting of weekly, monthly, and annual programs.

##### b) Organizing

Organizing can be defined as a group of individuals who operate within a system to achieve shared goals. At Sanggar Pradapa Loka Bhakti, an organizational structure has been established to carry out various duties within the studio, including studio management, training and performance scheduling, financial management, new member recruitment, equipment arrangement, and other responsibilities according to each member's assigned roles and functions.

The organizational structure of Sanggar Pradapa Loka Bhakti consists of Johan Adiyatma Bakhtiar, M.Sn. as the head of the studio; Umi Royani as the secretary; Anik Puji Rahayu, S.Pd. as the treasurer; Ariesta Maharani, S.Pd. as head of the education division; Yuliani Tri Kusuma Ningsih as head of the student affairs and public relations division; Fitria Dania Julianti in charge of program and development; Adif Jamil Pradana in charge of facilities and infrastructure; and Anang Setiawan, S.Sn., Yasinta Wenda Mulasari, S.Pi., Bayu Permata Sari, Intan Permata Sari, Anes Ayu Pratiwik, and Dian Setyonugroho, S.Pd. as instructors. With a well-organized structure, the studio is able to implement effective programs that have contributed to the sustained existence of Sanggar Pradapa Loka Bhakti to the present day.

##### c) Implementation

In its implementation system, Sanggar Pradapa Loka Bhakti operates structured programs that include weekly, monthly, and annual activities.

###### 1. Weekly Programs

Weekly programs are activities carried out routinely every week. These include regular dance training sessions held every Sunday. In addition, weekly activities involve the maintenance of costumes and gamelan instruments to preserve their quality, evaluation of students' abilities, monitoring instructor performance, and checking studio administration.

2. Monthly Programs

Monthly programs include studio cleaning activities conducted once a month to maintain cleanliness and comfort within the studio environment.

3. Annual Programs

a. New Member Recruitment

The recruitment of new members is a collective responsibility of all organizational members, as it is essential for the continuity of the studio. This activity is conducted once a year at the beginning of the year, specifically in January, targeting participants aged 9–17 years.

b. Annual Performance

The annual performance is held in October and serves as an evaluation platform for students, assessing their mastery of dance materials that have been taught over one semester.

4. Coaching System

In the coaching process, members are grouped into classes according to age range to ensure balanced skill development and avoid disparities in ability levels. Regular training sessions are conducted every Sunday at 09:00 a.m. Dance instruction is delivered gradually, starting from basic to advanced levels, and is facilitated by instructors appointed within the organizational system. The dance materials provided include *Tari Ekle k*, *Tari Jaran Kore*, *Tari Songkrek*, *Tari Bedutan*, *Tari Jaranan Sapi*, *Tari Jonjang*, *Tari Angklek Sayuk*, among others. In addition to dance training, students also receive supplementary lessons in singing and drawing as part of creative enrichment activities.



Figure 1. Weekly Training Session



Figure 2. Pelem Festival Event Performance

**d) Controlling**

Controlling is defined as the process of examining and supervising activities to ensure that tasks are carried out properly and in accordance with established regulations or individual work principles (Anton, 2010: 113–114). In organizational management, control plays a vital role, as it is closely related to the planning stage and ensures that predetermined goals are achieved.

The supervision process at Sanggar Pradapa Loka Bhakti is conducted at three levels.

a) Divisional Supervision, This level of control is led by the head of each division to assess the extent to which the division performs its assigned duties and responsibilities.

b) Studio Leadership Supervision The second level of supervision is conducted by the head of the studio and includes monitoring student development, evaluating instructor performance, and reviewing studio administration. This supervision takes place every Sunday during regular training sessions.

c) Senior Advisor Supervision

Founded in 1980 by Mr. Sukarman, Sanggar Pradapa Loka Bhakti continues to receive oversight from the studio's senior advisor. Although leadership has transitioned to the second generation, the senior advisor conducts monthly supervision sessions outside regular training schedules to monitor progress, identify challenges, and address issues that arise within the organization.

Supervision conducted by division heads, studio leaders, and senior advisors is carried out continuously and routinely, with the aim of identifying progress and obstacles within the studio's management system and determining appropriate solutions.

As part of the controlling process, regular evaluations are conducted for both students and organizational members. Evaluation is defined as the process of assessing all activities to identify indicators of success or failure in achieving objectives, which can then be used as a basis for future improvement (Anton, 2010: 115).

According to one of the instructors, Anang Setiawan, evaluations are divided into two types: evaluations for organizational members and evaluations for students. Evaluations for organizational members are conducted through weekly and monthly meetings, while student evaluations are held annually during a performance event known as *Pentas Bulan Ndadari*. During this event, students undergo a class promotion assessment to measure their mastery of the dance materials taught. Additionally, *Pentas Bulan Ndadari* functions as an evaluation forum for organizational performance, as reflected in both the management of the performance and the students' stage presentations.



Figure 3. The Laku Ndadari Dance Performance

#### 4. CONCLUSION

Based on the results of the study, Sanggar Pradapa Loka Bhakti has been able to maintain its existence for more than forty years, supported by a well-structured and effectively implemented management system. The studio is managed by individuals who possess strong expertise in dance arts and is supported by systematic work programs, including weekly, monthly, and annual programs.

In addition, Sanggar Pradapa Loka Bhakti actively participates in various national and international events, such as the International Arts Event *Bedog Arts Festival*, workshops and performances at Moonah Art Center in Hobart and Annexe Art Center at the University of Tasmania in Launceston, as well as *Opera Diponegoro* by Sardono W. Kusumo in 2008 and 2012. Through continuous participation in such events, the studio has been able to sustain and strengthen its existence to the present day.

Planning serves as the initial stage in organizational management and represents the most essential component, as it forms the foundation of all managerial processes. Organizing at Sanggar Pradapa Loka Bhakti is reflected in a clear organizational structure, consisting of Johan Adiyatma Bakhtiar, M.Sn. as the head of the studio; Umi Royani as secretary; Anik Puji Rahayu, S.Pd. as treasurer; Ariesta

Maharani, S.Pd. as head of the education division; Yuliani Tri Kusuma Ningsih as head of student affairs and public relations; Fitria Dania Juliani in charge of program and development; Adif Jamil Pradana responsible for facilities and infrastructure; and Anang Setiawan, S.Sn., Yasinta Wenda Mulasari, S.Pi., Bayu Permata Sari, Intan Permata Sari, Anes Ayu Pratiwik, and Dian Setyonugroho, S.Pd. as instructors. A well-organized structure contributes to the effective implementation of programs, enabling Sanggar Pradapa Loka Bhakti to remain an active and sustainable dance studio.

Implementation is carried out through several structured programs. Weekly programs consist of regular training sessions held every Sunday, as well as routine maintenance of costumes and gamelan instruments. Monthly programs include studio cleaning activities conducted once a month. Annual programs consist of new member recruitment, annual performances such as *Pentas Bulan Ndadari*, and participation in the Pelem Festival.

Supervision is conducted through three levels of control. First, divisional supervision is carried out by the head of each division to monitor the execution of assigned duties. Second, supervision by the head of the studio is conducted as a follow-up to divisional supervision. Third, supervision by the senior advisor continues to be carried out by the founder, Mr. Sukarman, who established the studio in 1980 and remains actively involved in monitoring the studio's development to this day.

## AUTHOR CONTRIBUTIONS

The author was directly involved in all stages of the research process, including planning, observation, field data collection, and data analysis, in order to obtain in-depth data related to the management of Sanggar Pradapa Loka Bhakti in maintaining the existence of the arts in Pacitan Regency. The author also bears full responsibility for the collection and analysis of data concerning the management of Sanggar Pradapa Loka Bhakti in sustaining the existence of the arts in Pacitan Regency.

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