

Art Studio as Preservation Engine: Performance Art Conservation Management Strategies in Purworejo Regency

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ABSTRACT

Performing arts, as the highest manifestation of human creative wisdom, reflect the soul and cultural identity of a nation. In Indonesia, performing arts not only mirror diversity but also are deeply rooted in cultural sustainability. However, traditional arts are fragile in the era of modernity, facing challenges of continuity and extinction. Preservation efforts become an eternal call, with art studios becoming loci for cultural preservation and transformation. Research in the Purworejo region emphasizes the importance of preserving traditional arts in both local and global contexts, reinforcing the spirit of unity in cultural diversity. This research employs a qualitative approach using literature review methods. Saripurnomo Art Studio and Prigel Art Studio in Purworejo Regency employ management strategies to preserve traditional arts. Saripurnomo Art Studio recruits the younger generation to uphold Incling art and promote it through activities and social media. Prigel Art Studio modifies Dolalak dance while maintaining traditional values through adaptation, including collaboration with the government to support its continuity.

Keywords: Art studio, management, preservation, Purworejo

INTRODUCTION

Performing arts, as the highest manifestation of human creative wisdom, become sacred grounds that reflect the soul and cultural identity of a nation. In a harmonious balance between tradition and innovation, many countries around the world discover spiritual wealth and wisdom in performing arts that transcend the boundaries of time and space. Bagian Atas Formulir (Handyaningrum, 2023). In Indonesia, a country that serves as home to diverse ethnicities and cultural richness, performing arts are not merely a reflection of diversity but also a foundation deeply rooted in cultural sustainability. The emergence of new genres in performing arts, both preserving local wisdom and bridging encounters with global aesthetics, serves as evidence of a philosophical movement from the past towards the future. In this journey of evolution, art not only develops artistically but also becomes a significant tool in the quest for collective identity and intercultural encounters. (Clammer, 2014).

In the stage of civilization, traditional art holds a firm yet fragile position, threatened by the relentless flow of time's destiny. The era of modernity presents its own challenges to the continuity of traditional art, which seems to be stuck in the aesthetics of the past. Performances showcasing these works are often witnessed by eyes that have seen many seasons, while younger generations tend to distance themselves, feeling alienated by the visual language they perceive as outdated and rigid. This distancing action, it seems, gives rise to a fundamental paradox in collective psychology: the conflict between loyalty to



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tradition and individual agency rights. Amidst the increasing tide of personal freedom, the demands of tradition are often seen as barriers that obstruct personal exploration and creative independence. In this paradigm, conflicts rage between the steadfastness of cultural roots and the desire to construct identity through revolutionary actions and choices deemed more “modern” (Mandala, 2021).

In the battleground between the changing times and cultural heritage, conservation efforts find their eternal calling. Traditional arts, now pressed towards the brink of extinction, demand unwavering protection and care. The lurking threat is the loss of cultural roots from the collective consciousness, giving rise to generations estranged from their own identity. Within this potential darkness lies a profound philosophical reflection on the essence of extinction, not merely as a physical loss but also as a spiritual void that threatens social cohesion and cultural continuity.

According to Tavkheldze (2016) in his study, as seen in Georgia, art event projects often do not receive adequate attention from the public. This phenomenon is influenced by various factors, including unstable economic conditions, the prevalence of internet dependence, and an extremely competitive atmosphere. In the current context, arts managers are faced with the challenging task of integrating art with audience interests. Effective managers are expected to have a deep understanding of the external factors at play and to gather and utilize this information optimally to achieve set goals (Tavkheldze, 2016).

Art activities in district areas continue to experience significant growth and development through the practice of performing arts in various art studios. Performing arts studios serve as loci for the dissemination and transformation of cultural knowledge as well as artistic expression (Burnidge, 2012). In analyzing the practices found in art studios, a profound understanding of efforts to preserve traditional art forms is revealed. Performing arts, in this context, are not just a private domain but become a collective possession for all members of society. Consequently, this stimulates the creation of collective pride and enhances cultural resilience, which in turn contributes to the formation of national identity and economic growth through the potential of proposed tourist attractions. During Indonesia's independence movement, the role of performing arts cannot be underestimated in conveying Indonesia's identity in its mission of global culture. This conclusion further underscores the importance of preserving performing arts in this context. This consistency aligns with previous research findings indicating that the preservation of traditional dances requires active participation from the new generation capable of interacting with such art forms, thus demanding that traditional dances continue to evolve to remain relevant and preserved. In an era of increasingly widespread globalization and urbanization, this becomes a primary concern for society (Gonzales, 2019).

Art studios, in their existence, depict a space that transcends mere physicality; they become a stage for cultural reflection and expression, a realm where knowledge and creativity flourish. Studios serve as the intersection between learning, practice, and creation, bridging the enjoyment and empowerment of society with art. They are homes to profound discussions that extend beyond conventional boundaries, serving as stages for contemplation and enlightening exchanges of ideas (Hawwa & Juwariyah, 2015). Art studios are not just places for creative activities and learning but also manifestations of deep transformative processes within culture. They serve as convergence points for the cultivation, creation, and revitalization of cultural values, while also being arenas for profound knowledge transmission and cultural transformation. These studios, in their diverse roles in society, accommodate the primary aspiration to preserve artistic heritage. Preservation of art, in this context, is not merely an act of conserving artifacts but rather the maintenance of the noble values of tradition as a foundation for the cultural resilience of a society. The various management patterns applied by artists as studio curators reflect the complexity of approaches in preserving the integrity of traditional art. Studying these patterns is crucial as they not only reflect local strategies but can also serve as inspiration for art management in various contexts, both domestically and internationally.

This research originates from the recognition of the importance of preserving cultural heritage in three regions of Purworejo, as represented by the presence of two art studios:

Incling Saripurnomo Art Studio in Kaligesing District, and Prigel Dance Studio in Purworejo District. The aim of this research is not limited to mere documentation efforts but encompasses a search for deeper meanings behind the existence and preservation of cultural arts. The findings of this research will not only contribute to current scholarly literature but also serve as a discourse introducing the richness of Purworejo's performing arts to the global community. In a broader context, this research also serves as a call for all of us to emerge, respect each other, and strengthen the spirit of unity in diversity, reinforcing the foundation of harmony among nations.

METHODS

This research adopts a qualitative approach (Sugiyono, 2007) and employs a literature-based method to investigate specific aspects encompassing Art Studios and Performing Arts Preservation Management Strategies.

Library research, also known as literature review, is a research method involving the collection of data through understanding and studying theories found in various literature relevant to the research being conducted. There are four main stages in conducting library research in the context of a study: preparation of necessary equipment and tools, compilation of bibliographies of works, scheduling and time management, and reading and note-taking activities. The first stage involves preparing the facilities and infrastructure needed to carry out the research, including access to the required literature sources. The second stage relates to compiling a bibliography of works relevant to the chosen research topic. Next, the third stage involves scheduling and time management to ensure that reading and note-taking activities can be carried out efficiently. The final stage, which is the core of the library research process, involves reading and taking notes on relevant information from the prepared literature (Adlini et al., 2022).

The data collection process is carried out through relevant keyword searches, such as "art studios," "performing arts preservation management," and "Purworejo arts," across various available online reference sources. A bilingual approach is applied, utilizing both Indonesian and English languages to broaden the scope of relevant literature. Google Scholar, as one of the primary academic search engines, serves as the most utilized online reference source in the effort to obtain relevant and high-quality literature.

The exclusive literature search includes scholarly journal articles and excludes books (except for guidebooks), newspapers, working papers, and tabloids. However, the online database yields hundreds of relevant results, primarily from scholarly journal articles. When gathering and analyzing sources for this research, strict selection criteria are applied. These criteria include papers published within the last decade, related to cultural topics, relevant to the three specified keywords, and written in either Indonesian or English. Furthermore, the researcher conducts meticulous research on articles that meet these criteria, examining and categorizing them according to the concept and substance of Art Studios and the preservation of arts in Purworejo District.

RESULTS AND DISCUSSION

The Management of Incling Art Preservation at the Saripurnomo Art Studio, Kaligesing Sub-district

In the view of Selo Seoemardjan (1988), the essence of modernization unfolds as a reflection of directed social transformation, structured within the framework of social planning often referred to as social planning. Meanwhile, Piotr Sztompka (2004) suggests that modernity can be understood through two approaches: historical and analytical. The historical approach emphasizes the relationship of modernity with specific places and times, while the analytical approach highlights a profound comparison between traditional and modern societies.



Picture 1. Incling Art
(Source: purworejokab.go.id, 2024)

Traditional societies are often perceived as static and immobile entities. The hallmark of these societies is detailed in social structures that are feudal and rigid. Conversely, modern societies are seen as arenas constantly undergoing dynamic changes. Their characteristics consist of innovation, technological advancement, and sustainable economic development. Modernization, as a process of self-renewal, involves society's efforts to adopt essential features and qualities for modern life. In this context, the realization of modernization depends on the presence of individuals who exhibit attitudes aligned with modern values and principles.

According to Leo Tolstoy (cited in Sumardjo, 2000), art is seen as a manifestation of human activity that brings forth beauty. Beauty here refers to an inherent perfection within itself, capable of providing special pleasure to the recipient. This view is in line with the thoughts of Jazuli (2011), who considers art as a reflection of the creator's beliefs or worldview, including the reasons underlying the process of creating art and the hidden meaning of beauty within it. Meanwhile, Edy Sedyawati (2006) regards art as one of the elements of culture that has existence, function, and significance in society. Incling art, as part of the Somongari art tradition, emphasizes the theme of the Panji story, which narrates the conflicts and wars of the warriors. Claire Holt (2000) reveals that in this context, Panji symbolically represents Arjuna of East Java, who is a brave prince in battle and passionate in love affairs.

In the context of Incling art, the dance depicting the battles of warriors becomes a focal point of attention. Soedarsono (1978) presents a definition that describes dance as the expression of the human soul expressed through rhythmic movements. The process towards these captivating movements requires stages of processing or refinement, where its elements of beauty are arranged in a stylized and distortive manner. Incling art, in the presentation of its war dances, asserts the existence and preservation of cultural values without being trapped in the drive of modernization that influences many aspects of life. In its performance, Incling art still maintains captivating traditional elements, including the presence of magical dances that captivate with their spiritual depth (trance).



Picture 2. Incling Art at the Saripurnomo Art Studio
(Source: inclingsaripurnomo.blogspot.com, 2024)

In the context of Incling art, the trance experience has become an integral part of the tradition. In every performance of this art, the certainty that the performers will fall into a trance state has become part of the inherited legacy inherent in its staging. Ironically, the trance experience not only adds exoticism but also enriches and captivates the audience witnessing it. Performances associated with this mystical dimension continue to fascinate and maintain audience interest to this day, affirming that the presence of spiritual elements still holds a strong allure within the community circle.

Traditional arts often face challenges such as audience crises and a decrease in performance frequency. In such situations, the continuity of traditional art's existence is affected. Although traditional arts are vulnerable to the ever-evolving changes of time, like Incling art, there is a need for breakthrough efforts. These efforts are crucial to revive the interest of the younger generation in exploring, discovering, and ultimately participating in preserving this cultural heritage.

The impact of modernization on Incling art in the Somongari community reveals that the influence of modern times does not penetrate the essence of Incling art in Saripurnomo Art Studio, Somongari village, Kaligesing sub-district, Purworejo district. Saripurnomo Art Studio remains faithful to tradition and teaches Incling art to its next generation without undergoing modification or being influenced by variations stemming from modernization trends. Their steadfastness in preserving Incling art in its original form is seen as a step to preserve and inherit strong cultural values. Although some members of the studio may suggest modifications to Incling art, the elders reject any form of change. They choose to recruit younger generations who still have a high artistic spirit and understand the essence of Incling art without being influenced by the trends of renewal in the current era of modernization. The success of Saripurnomo Art Studio in maintaining Incling art free from modernization influence is considered evidence of its sustainability in the contemporary era. Their loyalty to Incling art continues to attract attention from the community and competes with art influenced by modernization. By maintaining the integrity of the fundamental values of traditional art, the Somongari region can serve as an example for other villages in preserving cultural heritage, with Incling art as its main icon.

In the existence of the Somongari community, the presence and continuity of local culture play a deeply important role, influencing the overall development direction of the community. They choose to actively engage in the preservation and development of traditional arts, a step that has a significant impact on the mindset and social structure of the Somongari community. One of the most important initiatives in this effort is the establishment of Saripurnomo Art Studio, founded in February 1967 as a platform to preserve Incling art, a distinctive cultural heritage of the region. Its members, entirely composed of Somongari residents, immerse themselves in and passionately advocate for the richness of traditional art. Through the presence of this Incling Art Studio, there has been substantial change in the behavioral patterns of the community, particularly among the younger generation, who are beginning to direct their energy towards positive and valuable activities.

The existence of Incling art in the era of modernization is reflected through the lens of Structural Functionalism Theory presented by Talcott Parsons in (Koentjaraningrat, 2002). Parsons depicts culture as the manifestation of human ideas and behaviors rooted in human organizational structures. He asserts that culture cannot be separated from human individuality but is the result of a long process of learning that makes it the property of individuals who shape the society itself. In this journey, the personality or unique characteristics of each individual essentially influence the dynamics of cultural development as a whole. On a broader level, human ideas, behaviors, or actions are regulated, controlled, and reinforced by a system of values and norms that form the structure above them.

Incling art, as a cultural heritage spanning the identity of the Somongari village community beyond the boundaries of Purworejo Regency, signifies invaluable contributions to shaping the local cultural image. However, in the journey of preserving its sustainability, this art form is not exempt from various challenges. Amidst the reality of Somongari village, traditional Incling art is diligently preserved, akin to legacies of past traditions, without alignment with the evolving dynamics of time.

Saripurnomo Art Studio undertakes a transcendental mission to construct a cultural landscape amidst the tide of modernity that threatens to relegate Incling art to the brink of decline. Its initial initiative involves recruiting young individuals from the civilization of Somongari village, understanding that through the preservation of Incling art and the refinement of moral character, an invaluable heritage can be upheld. The art studio not only imparts knowledge but also provides spiritual guidance for future generations. Within their potentiality lies a future extending its hand to the essence of existence, sheltering the traces of history for descendants who will carry on the relay of wisdom.

Secondly, in upholding the essence of Incling art, Saripurnomo Art Studio solidifies an understanding of the cultural roots that inspire the existence of this art, pure from the fundamental lifeblood that underpins it. Essentially, the preservation of authenticity without being exposed to external cultural influences becomes a principle permeating adaptation efforts in the present era. Traditional art forms unable to withstand the whirlwind of modernity, eroded by the gusts of modernization, merely unveil essential voids and tear apart hidden cultural values within them. Conversely, art approaching modernity without losing integrity, wandering ceaselessly, following the eternal flow of changing times. As expressed by Jazuli (2011), art reflects the thoughts and beliefs that ignite it, revealing the justification behind each creation of art and the essence of beauty laid bare in every artwork itself. In Saripurnomo Art Studio, in Somongari Village, Kaligesing District, Purworejo Regency, this spirit continues to burn brightly, preserving the tradition of Incling art since its inception without succumbing to the swift flow of modernization. As a result, the warm reception from the community proves that preservation itself is timeless and still firmly rooted amidst the sea of changing times.

Thirdly, the activities held to advance Incling art emerge as the focal point of Saripurnomo Art Studio in portraying itself as a foundation for community participation. The routine training rituals, serving as moments of reflection every Saturday night from 7:30 PM to 11:00 PM, as well as performances and social efforts that engage the spirit of mutual cooperation, imply the embodiment of invaluable involvement for the collective spirit. These initiatives have garnered sympathy from the Somongari community, comprised of the very performers of the art itself, who often participate in programs designed by local government entities. In every exhibition, maintaining the constitution of the performers becomes an undisputed principle, with a hierarchy that tends to emphasize primary and reserve roles, as follows: one Onclong player, one Pentul player, one Benjer player, eight Warrior players, two Barongan players, three Angklung percussionists, two Kempul percussionists, one Gong Suwuk percussionist, two Bende percussionists, one Kendang percussionist, one Bedug percussionist, and one Krecek player.

The facilities provided by this Art Studio have transformed into a vital axis capable of sheltering the existence of Incling art, portraying an unwavering journey in each of its presentations. Through an examination of true reality and dialogue with sources, it is clear that all forms of facilities offered by Saripurnomo Art Studio are comprehensive, where the fame of the Art Studio has soared as a flag guarding the sanctity of Incling art in the realm of Purworejo. In Somongari, a number of fields are available as venues for performances and training for all types of art stemming from its cultural identity. Not limited to outdoor arenas, training is often also accommodated within the Saripurnomo Art Studio chairman's space. The facilities available within the reach of Saripurnomo Art Studio undoubtedly include various dance equipment and musical instruments, serving as a foundation that reinforces the steps of Incling art in every movement.

The fourth action of advancing Incling art through the digital realm symbolizes an effort of soul exploration that transcends material and temporal boundaries. By creating a blog and uploading Incling art performances on platforms like YouTube, they are building an intangible bridge that implies collaboration between space and time. Through the medium of the internet, they are not only introducing traditional Incling art to the broader community but also opening the gates to an endless world filled with cultural wonders. In this digital realm, the essence embedded in every movement, melody, and harmony of Incling art can resonate with souls thirsty for beauty and truth.

In the journey of Incling art's existence in the modern era, the community of Somongari found a path amidst the vast waves of change, where active participation in every Incling art performance and involvement in Sanggar Seni Saripurnomo formed shadows of reality penetrating the depths of space and time. The younger generation, as the leaders of the new wave, undergo initiation rituals to become part of the art studio, carving indelible traces of existence in the flow of modernity. As articulated by Piotr Sztompka (2004), the construction of modernity can be approached through two foundations: historical reference points and sharp analysis. The historical dimension of modernity guides the view towards limited temporal-spatial focal points, while the analytical dimension contemplates the systematic connections between traditional and modern societies. Sanggar Seni Saripurnomo, rooted in Somongari Village, Kaligesing District, Purworejo Regency, becomes a starting point in the journey of self-reflection for humanity, radiating a transformative light that adorns the corridors of understanding modernity.

The Management of Dolalak Dance Preservation at the Prigel Art Studio, Purworejo Sub-district

The people of Purworejo trace the origin of the word "dolalak" to the phrase "do la la," which is an expression notation in a sequence of diatonic melodies sung by the Dutch troops in their forts, often accompanied by dance movements following the rhythm. The phrase "do la la," which is associated with the 1-6-6 pattern in the song sequence, was later absorbed by the indigenous inhabitants living around the fortresses, metamorphosing into "dolalak" in the context of the Javanese language around the 1940s. This dance, through the evolution of its history, was elaborated by the Indonesian people as a symbol of resistance and religious and political aspirations in facing Dutch hegemony, ultimately symbolizing the profound artistic identity of the people in Purworejo Regency (Santosa, 2013).

The art of Dolalak Dance spans as a pillar dominating the traditional art panorama in the region of Purworejo Regency, solidifying itself as a magnum opus in the cultural repertoire that transcends time. This work, which has carved its mark for almost a century, demonstrates its presence evenly in every corner of the villages in Purworejo Regency, implying the long journey of a tradition that continues to evolve. When it first emerged, Dolalak Dance did not have musical accompaniment but was combined with a series of chants voiced by its companions. The songs created exude a romantic aura, often reaching layers of eroticism (Budiman et al., 2020).

As time passes, the art of Dolalak Dance undergoes a metamorphosis that stirs the soul and weaves its existence with the fabric of time. The elements that pioneered its existence slowly tread towards perfection. Untariningsih, who carved the beginning of the journey of the Prigel dance studio, states that the existence of Dolalak Dance in Purworejo inspires remarkable progress notes, especially in terms of duration, transitioning from a slow crawling journey to exhibitions that can be witnessed briefly, without the need for prolonged time exploration (Rachmawati, 2020). Furthermore, in the realm of accompaniment, variations in rhythm and tempo offer captivating harmony, presenting a wealth of melodies in diverse percussive play. And in terms of costumes, there is an interesting development with the use of colors that highlight beauty, as well as in facial makeup, a transformation from simplicity to playing with colors depicting enthusiastic changes (Dewi & Lestari, 2019).

From the period starting in 1915 until 1970, Dolalak Dance was performed by male dancers. However, entering the 1970s, the spotlight of change illuminated the stage of artistry, where female dancers began to perform on stage. This transition marked a new gateway in the journey of aesthetics, a paradigm shift inspired by the local government's push to promote cultural heritage as a tourism asset, placing Dolalak Dance as a symbol of warm welcome and garnering support and guidance from governmental entities. Meanwhile, the initiative of Bupati Soepanto in 1975, advocating for the active role of women in performing arts, brought a breath of fresh air to the emergence of female dancers, perceived as captivating magnets with remarkable allure in marketing. Positive responses from the community echoed, solidifying the transition from male to female dancers as a significant milestone in the history of the arts. Since then until now, the majority of Dolalak Dance art

groups in Purworejo Regency have been enlivened by the presence of female dancers, marking a metamorphosis that respects diversity and inclusion in the realm of art.

Regional art is an integral element of cultural heritage that needs to be seriously preserved. The preservation of regional art is a necessity to maintain its unique existence and prevent claims from other cultural entities. Preservation efforts demonstrate significant variations among individuals within a community. Individual views on cultural preservation may vary, however, the ultimate goal is consistent: to ensure that culture remains alive and to maintain the unique identity of a region.

The preservation of art in the cultural context is an effort that goes beyond mere formal recognition, but also requires continuous development and improvement in its field. Dolalak Dance art in Purworejo Regency has achieved various impressive milestones. Its existence is still maintained within the community, with dedicated groups preserving this tradition in an ever-changing era (Marwah et al., 2020). According to Untarisingih, the founder of Sanggar Tari Prigel, preservation efforts are carried out through the creation of Dolalak choreography. One of the art groups contributing to preservation is the Dolalak Dance Group Budi Santoso, which specifically maintains the traditional male Dolalak standards, while the female Dolalak allows for some flexibility but still adheres to artistic aesthetics. The group emphasizes the values of preservation, with the primary focus on maintaining the integrity of traditional standards. Commercial success is not the main priority; the most important aspect is ensuring the continuity of the tradition (Setyawan, 2018).



Picture 3. The Prigel Art Studio
(Source: Researcher Document, 2024)

In the management of Dolalak Dance preservation at Sanggar Tari Prigel, modification serves as the initial step. This initiative involves deep reflection on presentation, musicality, movements, and costumes, without losing sight of cultural roots. The goal of modification is to facilitate children's participation in preservation while attracting modern enthusiasts. The presentation is packaged into a concise format, easily adopted by the general public and formal educational environments. Musical transitions involve the use of both modern and traditional musical instruments, reflecting harmony between the past and present. Similarly, in costumes, the black base is adorned with bright motifs, exploring aesthetic evolution without compromising traditional values.



Picture 3. The Dolalak Dance at the Prigel Dance Studio
(Source: purworejokab.go.id, 2024)

Secondly, to endure, Sanggar Tari Prigel reinterprets resilience through a brilliant adaptation strategy: presenting choreographed dances with shorter durations while

preserving the essence of tradition in various versions. Thus, Sanggar Tari Prigel solidifies the existence of Dolalak art in the contemporary field while still providing a stage for enthusiasts longing for the authenticity of tradition.

The Purworejo Regency Government has implemented several strategies to ensure the continuity and preservation of this art. One of them is to designate Dolalak Dance as a form of welcoming dance for guests from outside, replacing the role of Gambyong Dance. Additionally, other strategies include incorporating this art into various events or festivals such as parades, national jamborees, the 2013 Special Event Package (PAK) at TMII, and cultural exhibitions at PRPP Semarang. Furthermore, efforts are made by organizing art performances at various tourist attractions in Purworejo Regency and art venues, as well as holding Dolalak Dance competitions, including incorporating Dolalak Dance as a subject in the Student Competition Festival (FLS). Moreover, the government also sends four supervisors to provide guidance and coaching, as well as providing assistance to groups in need through the council's aspiration process (Putri, 2017).

CONCLUSION

The management strategies for preserving performing arts in Purworejo Regency as an effort to maintain the continuity of traditional arts are carried out by several art studios in the area, including Saripurnomo Art Studio with a focus on Incling art, and Prigel Art Studio emphasizing Dolalak Dance art. Saripurnomo Art Studio initiates the first step by recruiting the younger generation from Somongari Village, understanding that by preserving Incling art and enriching moral values, valuable cultural heritage can be maintained. Furthermore, Saripurnomo Art Studio emphasizes an understanding of the cultural roots that inspire the art, which stems from everyday life, especially in Incling art. Subsequently, activities held to promote Incling art become the main focus of Saripurnomo Art Studio's efforts to build community participation. Moreover, promotional efforts are also carried out through social media platforms such as Instagram and YouTube.

In the context of managing the preservation of Dolalak Dance art at Prigel Dance Studio, modification serves as the initial step. This approach involves deep reflection on presentation aspects, musicality, movements, and costumes, while still maintaining the underlying cultural values of the art. Secondly, to ensure sustainability, Prigel Dance Studio adopts smart adaptation strategies, such as presenting dance versions with shorter durations while still preserving the essence of tradition in various variations. Thirdly, cooperation with the government becomes an important part of securing support and resources for the sustainability of this art.

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