# Non-Formal Education Management at Pendopo Agung Ronggo Hadinegoro Studio to Develop Creative Industry in Blitar - East Java

Warih Handayaningrum[1], Raden Roro Maha Kalyana Mitta Anggoro[1],

Eko Wahyuni Rahayu[1]

[1] Faculty of Languages and Arts, State University of Surabaya, Surabaya, Indonesia
warihhandayaningrum@unesa.ac.id

**Abstract.** These research objectives are (1) to find the management model and components of the "Pendopo" studio education and (2) to analyze the studio management model that is relevant to the Community Service course. The urgency of this research is to identify patterns of management of non-formal studio education to find an effective management model for arts education, encourage the preservation of the arts, and develop regional tourism to drive the economic sector of the performing arts creative industry. The research was conducted using a qualitative approach, the formal object of studio education management, and the material object of the Pendopo Agung Ronggo Hadinegoro studio in Blitar Regency, East Java. The management model found in the "Pendopo" studio is to use a strategic plan, or long-term plan, to empower human and natural resources, which emphasizes the artistic and cultural aspects as the hallmark of Blitar Regency—community economic empowerment through artist training, cultural promotion, Panji festival, and art preservation. The model for developing such areas is the Community Service theme program, which builds villages, so this can be adopted for transfer to Universitas Negeri Surabaya Community Service students.

**Keywords:** Education Management Model, Art Studio, Art Tourism Village.

## 1    Introduction

As a human being in Society 5.0, collaboration describes the nature of being social beings who cooperate. The world of education is no exception. They also have to collaborate with various parties to achieve the goals. In line with the Main Higher Education Performance Indicators Number 68375/A5/HK/2020 dated 6 August 2020, requires students are required to gain off-campus experience of 20 Semester Credit Systems. Students not only receive material from lecturers but also need to be given "freedom" to study, forge reason, and develop skills. This is also to improve the

quality of higher education by facilitating innovation and the spirit of the campus academic community in Indonesia, responding to developments in science and technology, as well as the dynamics of people's lives. As academics at Surabaya State University (UNESA), in pushing towards the implementation of academic tasks: (1) identify the dominant arts in art galleries to be developed, (2) selected arts are developed/articulated according to the demands of social development, so that they are easily adapt; (3) encouraging the dynamics of art galleries to develop regional tourism and creative industries. The idea raised was the development of human resources through non-formal institutions (studios) in Blitar, East Java. (3) encouraging the dynamics of art galleries to develop regional tourism and creative industries. The idea raised was the development of human resources through non-formal institutions (studios) in Blitar, East Java. (3) encouraging the dynamics of art galleries to develop regional tourism and creative industries. The idea raised was the development of human resources through non-formal institutions (studios) in Blitar, East Java.
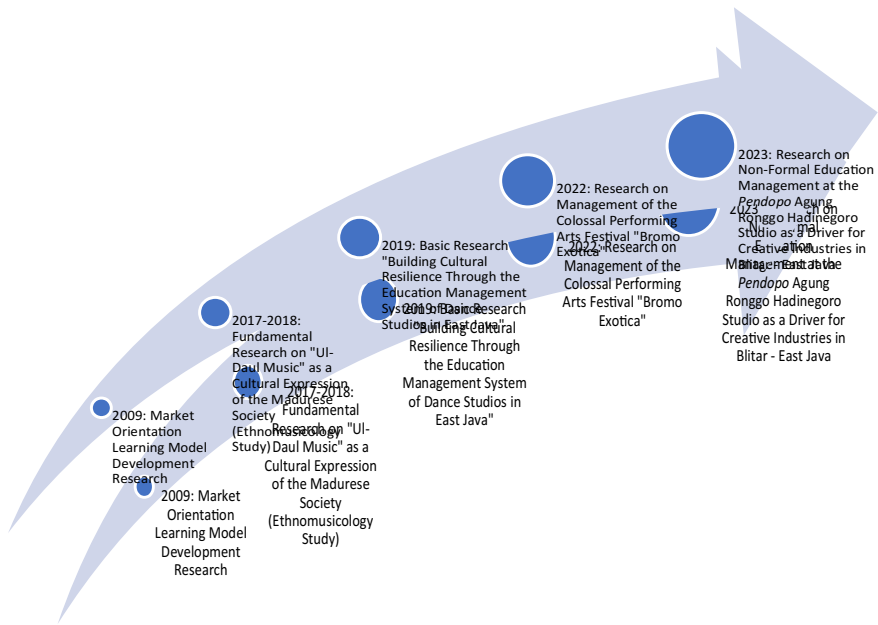
*Pendopo* Agung Ronggo Hadinegoro Studio is an art studio in Blitar Regency that departed for Los Angeles on May 2, 2018, to promote Cultural Tourism in the film "Amazing Blitar." This government-funded studio has an educational management model that produces superior human resources in the arts. The field of performing arts is well managed by the "Pendopo" studio, which is a driving force for the creative industries of the surrounding community, including stage clothing, staging equipment, stage props, sound systems, and other supporting elements for the development of traditional arts. Human resources in the arts, namely dancers, musicians, puppeteers, and singers, are trained to be confident in getting jobs from these activities. Performing arts transform themselves as shared property and pride (local and national). Blitar Regency realizes that art plays a role in increasing cultural resilience, becoming a national identity, as a tourism potential that provides foreign exchange inputs. Artists must approach building performing arts by inviting the younger generation to construct cultural arts. The objectives of this study are (1) To find the management model and educational components of the "Pendopo" studio and (2) to analyze the studio management model that is relevant to the Community Service course. Blitar Regency realizes that art plays a role in increasing cultural resilience, becoming a national identity, as a tourism potential that provides foreign exchange inputs.

The urgency of research, the need to identify patterns of non-formal education management studios to find an effective management model of arts education, encourage the preservation of the arts, and the development of regional tourism to drive the economic sector and the performing arts creative industry. This research has positive synergy with the UNESA Research and Community Service Institute Strategic Plan for 2021-2025 (in the Arts-Culture theme group), namely arts supporting the creative industries, with the research goal of increasing the quantity and quality of research for the mastery of science, technology, and art. The art studio education management model also seeks to support the implementation of the

Community Service course on Building a Tourism Village as a supporting vehicle for the UNESA *Merdeka Belajar – Kampus Merdeka* curriculum.

This research is related to art education management. The results of several studies on non-formal studio education by Purnama [1], Mindawati [2], and Taib, Simatupang, Soedarsono, and Kusmayati [3] concluded that non-formal art studio education is a place for several cultural arts; as a medium of education and training; as a medium of entertainment for the public and art enthusiasts; as a place to organize strategies around art; as a place to gather and discuss. The studio has a creative process in creation, revitalization, teaching-learning process, cultural transformation, and cultural center. The role of studios for art preservation is to maintain the noble values of community traditions as a form of cultural resilience. The educational management pattern of each studio in preserving the performing arts is very varied. This is what is interesting to study. So far, non-formal studio education has rarely received attention. Many studios are managed by artists independently. However, the "Pendopo" studio is managed and funded by the government to develop and produce superior artistic resources and advance the creative performing arts industry, which absorbs the workforce. State-of-the-art research on artist empowerment has been conducted by Tyas [4], showing that artist empowerment is carried out through training, promotion, and cultural arts activities. Yulianingsih, Jacky, and Nugroho [5] found the inheritance of cultural values through education at the Sapu Jagad Banyuwangi studio through cultural inculturation and socialization. Inculturation and internalization are carried out by instilling values, attitudes, and doctrines continuously through words, actions, natural behavior, and examples in everyday life to serve the greatness and glory of culture; socialization through introducing and training young people and children as early as possible to get to know the arts, culture, customs of the Osing Kemiren tribe. Media socialization includes family, playmates, and school. The research conducted is different from previous research; there are differences in focus on studio management as non-formal performing arts education in society, which supports *Merdeka Belajar – Kampus Merdeka*, giving students the freedom of the UNESA *Sendratasik* Education Study Program to build a tourist village as an implementation of Community Service course. The Roadmap related to this research is as follows:

**Fig. 1.** The Roadmap of this Research

2009: Market Orientation Learning Model Development Research

2017-2018: Fundamental Research on "Ul-Daul Music" as a Cultural Expression of the Madurese Society (Ethnomusicology Study)

2019: Basic Research "Building Cultural Resilience Through the Education Management System of Dance Studios in East Java"

2022: Research on Management of the Colossal Performing Arts Festival "Bromo Exotica"

2023: Research on Non-Formal Education Management at the *Pendopo* Agung Ronggo Hadinegoro Studio as a Driver for Creative Industries in Blitar - East Java

In 2009, research was carried out to develop market orientation learning models with networking buildings to increase the competitiveness of graduate students from the *Sendratasik* Education Study Program, Faculty of Languages and Arts, UNESA. In 2017-2018, Fundamental Research "Ul-Daul Music as a Cultural Expression of the Madurese Society (Ethnomusicology Studies) was carried out, resulting in the book "Ul-Daul Music for Ethnomusicology Courses." In 2019, it conducted Basic Research entitled "Building Cultural Resilience Through the Dance Studio Education Management System in East Java." Research in 2022, Management of Colossal Performing Arts in the Bromo Exotic Festival. For 2023, programmed Basic Research entitled "Management of Non-Formal Education at the *Pendopo* Agung Ronggo Hadinegoro Studio as a Trigger for Creative Industries in Blitar - East Java," which supports the development of the *Merdeka Belajar* Curriculum for the UNESA *Sendratasik* Education Study Program, especially the Community Service course on Building Tourism Villages. Then, to continue in 2024, the topic will be presented regarding managing tourist villages in East Java.

## 1.1    Community Empowerment

Etymologically, empowerment comes from the word "power," which means ability. Empowerment is an effort to empower it by motivating and raising awareness of its potential and trying to develop it [6]. Empowerment is carried out continuously and comprehensively to achieve a dynamic balance between the government and all segments governed, so a community empowerment strategy needs to be carried out because it can see the problems that occur in certain areas by involving community participation in overcoming issues in the surrounding area. Community empowerment aims to increase students' knowledge, attitudes, and skills in accordance with the profession and each individual so that they can work and try to be independent in improving their quality of life. Empowerment is defined as strengthening the weak without destroying the strong [6]. The hope of empowerment for the long term is to increase living standards and reduce unemployment rates. Personal abilities also drive a person's journey towards a better standard of living by developing the potential according to the mastered field.

Community needs and potential are the primary considerations in empowerment activities. Empowered community potential consists of individual, group, and natural, social, and cultural potential around their area of residence [7]. In exploring the region's potential, it is necessary to consider the local wisdom possessed by the local community. Thus, empowerment is easier to do and can be accepted by the community. The development of regional potential, especially community skills, can become a potential resource for generating income creating jobs, and can condition the attitudes and behavior of a dynamic community to develop. In addition, there are also human resources. Community development can be carried out using an approach in the service sector [7], so both the central and regional governments are required to support and create investment opportunities in their area. The key to developing the

service sector is the development of competitive human resources. This can be done in stages through training, mentoring, and various possible sources.

## 1.2    Studio as Non-formal Education

Education is a process of changing human behavior toward maturity. One indicator of an adult human is having a superior and resilient culture, which means having knowledge, skills, norms, and values in their life [8]. Education is enculturation, namely the process of making people cultured and behave according to society's culture, including non-formal education. Non-formal education for art usually takes the form of studios, courses, or hermitages. A studio is a community facility for artistic activities such as dance, painting, crafts, or acting. Activities in the studio are in the form of learning activities about art, including learning, creation, and production. All processes are mainly carried out in the studio. According to Rusliana [8], "A studio is a place for activities to help and support success and mastery in the field of knowledge and skills." Art studios are a place for humans to learn art that aims to maintain its sustainability in society. In art studios, various dances, music, vocals, theatre, sculpture, painting, and others can be studied [10].

A dance studio is a place to carry out various dance activities with its members, including dance teaching and learning activities, creating art, and exchanging ideas on all matters related to dance works. The existence of a dance studio is one way to maintain traditional and classical dances and develop forms of modern dance, contemporary dance, and new dance creations. Dance studios tend to be a preparation for professional activities, so there is a staging target in their activities. A dance studio is an arts organization as a forum or place for dance practice activities for the community [11]. Each system is maintained in society due to the artist's character or the popularity of educational institutions in society.

## 2    Method

### 2.1    Research Approach

This research uses a qualitative approach, expressing a reality in society. Researchers are seen as capable of studying objects without influencing or being influenced [13]. Empirical reality relates to the ways ethnic groups maintain traditional dance arts so far carried out by the community through education, training, enculturation, socialization, reconstruction, re-actualization, and revitalization, relating to the preservation of traditional artistic values by building non-formal art studios. A qualitative approach is suitable for research that explains the management of non-formal art studios [14]. The formal object is non-formal education management, while the material object is the area under the studio, namely the *Pendopo* Agung Ronggo Hadinegoro studio in Blitar, East Java [14].

## 2.2        Data Collection Technique

After the researchers focused on the research objectives, the following data collection techniques were determined: (1) Observation, carried out to obtain data about activities at the *Pendopo* Agung Ronggo Hadinegoro studio in managing education, training and the resulting performing arts, as well as public interest in the existence studio. According to Rohidi [15], in observation, a systematic description of behavioral skills education events (appreciation and creation) revealed arts education tools (medium and technique) at research sites (studios, pavilions, communities, and so on). The observation technique used, the researcher is not involved in an emotional relationship with the actor who is the target of the research [15]; (2) Interviews were conducted on figures, namely particular types of informants who were influential, prominent, and know a lot about the studio organization and the field being researched. Character informants were selected based on their expertise; (3) Documentation was used to obtain second-hand information through various individual and organizational records. The information collected is in the form of descriptions of management of performing arts education that has been carried out, curators, lists of artists and members of organizations, studio curricula, and videos. Document information data can be obtained through transcribing, photocopying, reprinting, and audio recording. Data from documents should not contain bias [15]; and (4) Recording used to assist observation.

## 2.3        Data Analysis Technique

According to Miles and Huberman [16], there are three main streams in analysis: reduction, data presentation, and conclusion. Data reduction is done by selecting, sorting, simplifying, abstracting, and transforming raw data according to the research topic. The reduction was carried out continuously during the research. Data is presented by creating a narrative, combining information, and compiling it into a form that is integrated and easy to understand. Concluding is part of a complete configuration activity done continuously as a cycle of analysis activities.

## 3        Results and Discussion

The Ronggo Hadinegoro Agung studio, located north of the Blitar, is one of the cultural heritage sites in the Blitar Regency. As is known, the layout of the government center building in the past always faced south, which was marked by the north side of the *pendopo* (government center), on the front yard of the main square, the east side of the prison, and the west side of the place of worship. Therefore, everywhere around the worship area is called the village of Kauman. The pavilion which built in 1875 by the Regent of Blitar, KPH. Warsoekoesomo is now the official residence of the Regent of Blitar from time to time. Students and people of various professions are expected to know the history of the pavilion so that the pavilion can become a center for cultural studies.

The existence of Ronggo Hadinegoro Agung studio must be connected to the history of the government of Blitar Regency during the Dutch era. Before 1848, the administrative center of Blitar Regency was on the banks of the Pakunden River. Then, the first Blitar Regent, RM Aryo Ronggo Hadinegoro, moved him to the current Blitar City area because the previous government center was affected by the lava eruption of Mount Kelud. The construction of this pavilion coincided with the construction of the main square in 1875. At that time, the Regent of Blitar was held by KPH. Warsoekoesomo. The pavilion building consists of the main building (with *Indische* Empire Style), which currently functions as the official residence of the Regent of Blitar. The main room is also called *Pringgitan Njero*. On the *Pringgitan* pillar, there are achievement inscriptions that have been carved by the community and the Blitar Regency Government. The Regent's office is to the east and west, where the heirlooms are kept. It is in this heirloom room where the *Tetungguling Kadipaten* heritage is stored, called *Cemethi Samandiman*. In addition, a unit two building is on the back verandah facing south. In the past, it was used as a place for courtiers and guests of the Regent, while in the third building, on the east and right sides, it was the place for the aides, formerly the place for the personal guard of the Regent's family. In front of the main building, there are 4 *Dwarapala* areas (2 in the form of *Shiva* and 2 in the form of lions) and 1 *Balitar I* inscription, which contains the order of King Jayanegara to award Blitar as a Land of Prisons. In contrast, there is a statue of Sodanco Supriyadi, the PETA hero on the front page. The fourth building is the bunder building. This was the refuge for the Regent and his family when the Mount Kelud lava occurred [17].

### 3.1 Management of the Pendopo Ronggo Hadinegoro Agung Studio in Blitar

**Government Empowerment Strategy.** To realize the vision and mission of the elected Regional Head, where the tourism sector is one of the leading ones as the economic lever for the people of Blitar Regency, the Tourism, Culture, Youth, and Sports Office of Blitar Regency has prepared a strategic plan as well as its changes in an integrated and sustainable manner by the Regional Medium-Term Development Plan 2016-2021 which has been set. The formulation of the Strategic Plan for 2016 - 2021 will serve as a reference for policy planning and implementation of the development of Tourism, Youth Culture, and Sports in Blitar Regency in carrying out the Regional Head's Vision. By the main tasks and functions of the Department of Tourism, Culture, Youth and Sports, in realizing this vision, the focus is on carrying out the 5th mission, namely: "Increasing community empowerment and community economic businesses that have competitiveness through increasing skills and expertise, developing a community-based economy of Cooperatives and Micro, Small and Medium Enterprises, creative economy, entrepreneurial spirit, regional local potential and strengthening the tourism sector as well as utilization of natural resources by pay attention to environmental sustainability." Therefore, the Blitar Regency Government, especially the Department of Tourism, Culture, Youth, and Sports, needs an empowerment strategy by carrying out several activities that support the development of the potential of the artists. Empowerment strategies will be

discussed in the results of the research, namely artist training, promotion of cultural tourism, competitions, and panji festivals.

**Artist Training.** The empowerment strategy carried out by the Blitar district government through artist training is by the three points of the empowerment strategy: Strengthening, Protection, and Support. The training aims to strengthen the knowledge and abilities of the artists, and the Blitar Regency Government has carried out guidance. The government maintains that there is discrimination between weak and strong artists and supports the community to carry out and develop their potential. Artist training in Blitar Regency is carried out by the Regency Governments. The training carried out was in the form of dance and karawitan training. The training participants consisted of artists from all over Blitar Regency. Empowerment training will be more effective if it prioritizes participant participation. The material is presented as reinforcement, while a greater portion is given through discussions, assignments, simulations, and practice. Tasks and practices requested by the facilitator must be fulfilled to achieve empowerment.

The continuation of the artist training program is also carried out in the form of routine training, which is aimed at students in Blitar Regency. After the artists strengthen their potential through training, they will be divided into several regional points. Dance and *karawitan* artist training activities carried out by the agency are divided into three stages:

*Planning.* The Blitar District Government has designed how the training activities can achieve the desired objectives. Training planning is carried out long before implementation and is an ongoing program. So far, the implementation of the training has been divided into general and special training. The general training aims to guide artists who will later prepare them to train in the local area according to their respective fields. Special training is deliberately held to find superior seeds.

*Implementation.* The implementation of training activities is carried out and facilitated by the arts section in the cultural sector. There are two training techniques implemented. First, by inviting Blitar Regency artists to train according to their respective areas of talent. Second, by screening the talents of existing artists, they will be put together in one association and will attend training with selected instructors from the Tourism, Culture, Youth, and Sports Office.

*Evaluation.* The form of evaluation is given in the form of teaching practicums in sub-district studios, according to the respective fields of the artists. At the evaluation stage, the Blitar Regency Government also conducts supervision. Studios, associations/art groups will receive regular monthly supervision to review their progress.

*Cultural Tourism Promotion.* Cultural tourism was promoted overseas through the Regent of Blitar, Rijanto, who was allowed to teach at the University of California-

Los Angeles (UCLA), United States of America. In front of UCLA students, Rijanto also promoted tourism and culture in the area of the Thousand Temples. In America, the Regent and the art team met with the Hollywood director from Blitar, Livi Zheng, who recently released Amazing Blitar. Livi said the traditional arts attractions were held so that audiences in Los Angeles could experience the rituals, aesthetics, and panoramic beauty of Blitar. In every implementation of activities, there are difficulties. Before departure to the United States, there were several difficulties related to visa or staging requirements.

*Dance and Karawitan Competitions.* The next empowerment activity is in the form of participation in dance and karawitan competitions. Empowerment strategy artists are very influential in developing the artist's potential. One way to do this is by sending dance and karawitan contingents outside the region to compete. Artists in regencies/cities in East Java once again demonstrated their best work at a grand event entitled the East Java Dance Works Festival.

*District Panji Festival.* The Panji Festival activity is a form of Enabling and Maintenance where artists can develop their potential through this activity and maintain a balance between various art groups by involving Blitar Regency artists. The Penataran Temple area is used for two activities at once: The Penataran Festival and the International Panji Festival. The Panji Festival was held with the Ministry of Education and Culture and the Provincial Government of East Java. Apart from presenting art activities from Blitar Regency, it also shows dance or art from Panji countries in Asia, namely Cambodia and Thailand. This Panji Festival activity involves artists from the Regency and City of Blitar. Artists play a role in each of their potential fields.

## 4     Conclusion

The management model found in the "Pendopo" studio uses a strategic or long-term plan to empower human and natural resources, emphasizing the artistic and cultural aspects as the hallmark of Blitar Regency—community economic empowerment through artist training, cultural promotion, *Panji* festival, and art preservation. The model for developing such areas is the Community Service theme program, which builds villages, so this can be adopted for transfer to Universitas Negeri Surabaya Community Service students.

## Acknowledgments

## References

1.  Y. Purnama: Peranan Sanggar Dalam Melestarikan Kesenian Tradisional Betawi. Patanjala. Sep;7(3): 461-76 (2015).
2.  N. Mindawati: Tembesu Kayu Raja Andalan Sumatera. Forda Press (2014).
3.  M.F. Taib, G.L. Simatupang, R.M. Soedarsono, A.M. Kusmayati: Non-Formal Education as Culture Transformation Agent Towards Developing Classical Court Dance in Yogyakarta, Indonesia. International Journal of Education and Research.,5(2):43-52 (2014).
4.  N. Tyas: Pemberdayaan Seniman Tari Dan Karawitan Sanggar Pendopo Oleh Pemerintah Kabupaten Di Blitar. Apron Jurnal Pemikiran Seni Pertunjukan. Jul 10, 1(13) (2019).
5.  W. Yulianingsih, M. Jacky, R. Nugroho: Osing Culture-Based Empowerment of the Millennials in Sapu Jagad Studio Banyuwangi Indonesia. Int J Psychosoc Rehab. 24(3):2523-33 (2020).
6.  A. Rasyad: Pendidikan Dan Pelatihan Dalam Pemberdayaan Masyarakat.: Elang Mas, Malang (2014).
7.  O. Anwas: Pemberdayaan Masyarakat Di Era Global. Alfabeta (2013).
8.  Y. Suryana, A. Rusdiana, B.A. Saebani: Pendidikan Multikultural Suatu Upaya Penguatan Jati Diri Bangsa: Konsep-Prinsip-Implementasi. Pustaka Setia, Bandung (2015).
9.  I. Rusliana: Pendidikan Seni Tari. Depdikbud, Jakarta (1990).
10. N. Amelia: Pengelolaan Pembelajaran Tari Rampak Beduk di Sanggar Bale Seni Ciwasiat Pandeglang. UPI, Bandung (2013).
11. R.M. Soedarsono: Seni Pertunjukan dan Pariwisata. Yogyakarta. ISI, Yogyakarta (1999).
12. A.J. Soehardjo: Pendidikan Seni: Balai Kajian Seni dan Desain Jurusan Seni dan Desain Fakultas Sastra Universitas Negeri Malang, Malang (2005).
13. N. Denzin, Y. Lincoln: Introduction: The Discipline and Practice of Qualitative Research (2008).
14. S. Santosa: Membangun Perspektif Catatan Metode Penelitian Seni. Isi Press (2015).
15. T. Rohidi: Metodologi Penelitian Seni. Cipta Prima Nusantara, Semarang, 75:116-21 (2011).
16. M. Miles, A. Huberman: Qualitative Data Analysis: An Expanded Sourcebook. Sage. Jan. 12 (1994).
17. https://www.blitarkab.go.id/pendopo-agung-ronggo-hadinegoro-cagar-budaya-untuk- Masyarakat, last accessed 2016/12/20.
18. A. Tyas: Pemberdayaan Seniman Tari dan Karawitan Sanggar Pendopo oleh Pemerintah Kabupaten di Blitar. APRON Jurnal Pemikiran Seni Pertunjukan, 1, 13 (2019).