

## **The Role of the Sun Flower Dance Company Studio in the Development of Ballet in Tulungagung Regency**

*Alvina Shofia Dewi*  
Universitas Negeri Surabaya  
[alvina.18073@mhs.unesa.ac.id](mailto:alvina.18073@mhs.unesa.ac.id)

*Eko Wahyuni Rahayu*  
Universitas Negeri Surabaya  
[ekowahyuni@unesa.ac.id](mailto:ekowahyuni@unesa.ac.id)

### ***Abstract***

Sun Flower Dance Company studio is one of the dance studios that manages and develops ballet in Tulungagung Regency. This study aims to determine the role of the Sun Flower Dance Company art studio in developing ballet in the Tulungagung area. The theory used is the Role Theory according to Danton Sihombing. The research was conducted using qualitative research methods with data collection techniques through observation, interviews, documentation, and literature study. Test the validity or validity of the data using the triangulation method. Data analysis was carried out through the stages of data reduction, data presentation, and drawing conclusions. The results showed that the role of the Sun Flower Dance Company studio included: (1) as a developer of the world of dance, especially ballet in Tulungagung Regency (2) as a facilitator for children who wanted to channel their talents and interests in ballet dance (3) as a motivator by arouse students' interest and attract the public's interest in studying ballet at the Sun Flower Dance Company studio (4) as a collaborative partner between internal and external parties in terms of building good relationships (5) as a livelihood in supporting their children because the income earned from managing the Sun Flower Dance Company can be used as a means of subsistence.

**Keywords: Peran, Sun Flower Dance Company, pengembangan, Ballet, Tulungagung.**

### **INTRODUCTION**

Modern Indonesian ballet theater is a classical dance style that first appeared in Europe, namely from Russia in 1581, but in its development spread to France and America as well (Sachs, 1969:57). Now Ballet has gone global all over the world, including in Indonesia, even in the East Java region, especially in the small town of Tulungagung. Historically, ballet in Indonesia was first introduced by a dancer named Anna Pavlova who performed on March 8, 1929 in Batavia. Furthermore, Pavlova also performed in Bandung, Semarang and Surabaya. Then in 1934 followed by the Dandr -Levitoff Russian Ballet group performing in four major Indonesian cities, namely Batavia, Bandung, Semarang and Surabaya. After that, the development of Ballet was widely taught and pioneered by Dutch people who lived in Indonesia. There were three teachers named Lastdrager, Ludwig Werner, and Puck Meyer who taught ballet to Indonesian Ballet pioneers. In the early 1950s, the Indonesian Ballet pioneers

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established two ballet schools namely Namarina by Nanny Lubis in Jakarta and Marlupi Dance Academy by Marlupi Sijangga in Surabaya. In 1959, ballet dancers began to emerge who were influential for ballet schools in Indonesia. This can happen because basically the Indonesian nation is a nation that respects culture (Sedyawati, 1986:161), including the people of Tulungagung Regency.

Tulungagung is a district in East Java Province, Indonesia, which has a variety of traditional performing arts products. Typical traditional performing arts in Tulungagung include Reog Dhodhog (Reog Kendhang) which is an icon of Tulungagung Regency. Besides that, there are also traditional performances of Jaranan, Ketoprak, Tiban, and Tayub. Even though in Tulungagung Regency there are various traditional performing arts that are very unique, the people have a good appreciation for performing arts products from outside the Indonesian region (foreign countries), one of which is ballet. Evidently, the presence of ballet performances is often found in various social events in the Tulungagung Regency area and its surroundings, such as in Kediri, Trenggalek, Blitar and other surrounding cities. This can happen, because it cannot be separated from the important role of a dance studio called Sun Flower Dance Company.

The Sun Flower Dance Company art studio is located at Jl. Adi Sucipto No. 25 Kenayan, Tulungagung City. Sun Flower Dance Company was founded by Inge Halim Soewito since 2001, until now Sun Flower Dance Company has reached the age of more than twenty years (two decades). With all the ups and downs of its existence, it turns out that the Sun Flower Dance Company has been able to survive and is focused and consistent on developing the art of ballet dance until now. This is an extraordinary effort, because the Sun Flower Dance Company is still able to maintain its existence in the midst of competition with traditional dance art forms that are more popular in the Tulungagung Regency area. On the other hand, even though Tulungagung Regency has very unique traditional dance products, it does not affect the existence of the ballet in the Sun Flower Dance Company studio to survive. In other words, Ballet, which was previously unknown in the Tulungagung Regency area, can now coexist and develop, and get good appreciation from the people in Tulungagung Regency, thanks to the existence of the Sun Flower Dance Company studio.

Rizka Nuraini Arief (2014), in her article which discusses learning ballet at Marlupi Dance Academy, argues that, Marlupi Dance Academy, which was founded by Marlupi Sijangga in Surabaya, is a ballet school whose existence really exists and is known worldwide. The dancers of the Marlupi Dance Academy Ballet have made achievements in world-class competitions. In its management, implementing the ballet learning process through the Pre-Ballet level (beginner class) is divided into 3 categories. The division is based on age levels, namely for ages 2.5 years to 8 years including: Pre School, Pre Primary, and Primary. Materials taught in the beginner class include teaching basic training, introduction to supporting music, and the ability to listen to rhythms, dance coordination training, and developing muscle strength. The strategy used by Marlupi Dance Academy is to train and educate outstanding ballet dancers and to set dance training standards nationally and internationally by applying high discipline. According to Arief, learning ballet at Marlupi Dance Academy plays an active role and has a positive influence on a child's development, especially in shaping his character. Apart from that, ballet also has benefits for the health of the body, especially for children who are physically weak.

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In addition to Arief's article, a study on ballet was written by Aurima (2018), who provided information about the organizational management strategy of the Cicilia Ballet School in West Jakarta. The Cicilia Ballet School management strategy goes through the stages, namely first, by carrying out strategic planning practices, then starting the process of internal and external analysis, turning strategic priorities into goals and work plans, organizing to carry out plans. According to Aurima, Ballet learning at Cicilia Ballet School uses the Australian Teaching of Dancing (ATOD) curriculum, which is a learning system used by teachers with an introduction to body anatomy approach. The system is intended to describe the form of motion with the aim that it can be imagined by the dancers, as well as Vaganova which is a theoretical learning system about a Ballet performance.

Departing from the information about the life of ballet dance in Indonesia through the explanation above, the researcher is interested in raising the topic of research on ballet life in Tulungagung. From the search results that have been carried out, no research has been found that discusses the life of ballet in Tulungagung. Therefore, this study raises a research problem, what is the role of the Sun Flower Dance Company studio in developing ballet in Tulungagung Regency? In order to be able to discuss the problems of this research, references to role theory are used.

Regarding the concept of role theory related to organizational roles, in a book written by Sihombing entitled *Organizational Principles*, it is explained that organizational roles are carried out by members in order to organize and strengthen community-based implementation, namely: (1) as a developer, is trying to improve organizational effectiveness by supporting the activities of other organizations and participation (involving people who have potential in organizational activities); (2) as a facilitator, namely as a process guide who always has an open, inclusive and fair process so that each individual participates in a balanced way and builds a comfortable situation for the organization; (3) as an organizational motivator clarifying the goals to be achieved, arousing member interest, creating a pleasant atmosphere, praising members' success; (4) as a cooperation partner, a means that plays a role in fostering and developing organizational potential in collaboration with other organizations and the community in an effort to realize goals (Sihombing, 2001:172).

The theoretical concept regarding the role revealed by Sihombing above will be referred to to discuss research problems, but of course there are adjustments to the phenomena that occur with the Sun Flower Dance Company.

## **METHOD**

In carrying out this research using qualitative research methods, is a research method that produces descriptive data in the form of words either written or spoken from people who provide information (informants) related to the object of research (Basrowi, 2008:23). Research by raising material objects about the Sun Flower Dance Company as the only art studio that developed ballet in Tulungagung. The research location is in Tulungagung Regency, to be exact at the Sun Flower Dance Company studio which is located at Jl. Adi Sucipto No. 25 Kenayan, Tulungagung.

The data sources used in this research are place, person, and paper. Place is a place that presents data in the form of a state of rest or movement. In this study using data sources of places or locations in Tulungagung Regency. In Tulungagung Regency, the researcher visited several places that became the source of data, namely the practice

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places at the Sun Flower Dance Company studio, ballet performance venues in the Tulungagung Regency area and its surroundings. Then is the person, namely the data source in the form of oral data obtained through interviews with persons or sources. The interview was equipped with a voice recorder which was recorded using a cellphone, then transferred or written by the researcher. Paper, namely, data sources in the form of articles, books, and personal documents. These data sources can be used to reinforce the research data obtained.

Data collection techniques through observation, interviews, documentation, and literature study. Observations were made directly, namely by observing the activities of the Sun Flower Dance Company studio, both during rehearsals and during ballet performances. At the time of observation, it requires assistance in the form of a mobile phone that is used to record and photograph activities. Thus, researchers will get relevant data. Interviews were conducted by researchers, namely semi-structured interviews. Semi-structured interviews can be carried out by preparing several lists of questions before conducting interviews with interviewees, as well as interviews without preparing a set of questions. The sources referred to include: the manager or owner of the Sun Flower Dance Company studio named Inge Halim Soewito, ballet dancers at the Sun Flower Dance Company studio, as well as several informants who know the activities at the Sun Flower Dance Company studio. The structured interview aims to allow researchers to obtain answers according to the questions made by researchers. An unstructured interview is an interview that does not require a list of questions, because this unstructured interview is used to obtain clearer data, if the questions asked during the structured interview are deemed unclear and poorly understood by the researcher.

Data collection through documentation studies, namely searching, collecting, and processing data in the form of photos, videos, and writing. Documentation study is a data collection technique that is no less important so that a study can obtain more detailed data. In this research, using visual documentation and audio-visual documentation. Visual documentation is in the form of photos during Ballet rehearsals and performances by the Sun Flower Dance Company, while audio-visual documentation is in the form of videos of rehearsals and performances, as well as audio recordings from the speakers.

To obtain valid data, a data validity or validity test was carried out using the triangulation method, namely data validity testing techniques carried out by combining data collection techniques (observation, interviews, documentation, and literature) with existing data sources, namely observations made at the Sun Flower Dance Company studio in Tulungagung Regency, then the researchers conducted interviews with the studio manager named Inge Halim Soewito, trainers named Melany Wahyuningsih and Nathania Yulianto, parents named Hetyana, and the surrounding community. Using the triangulation technique in collecting data means at the same time testing the credibility of the data (Sugiyono, 2010: 125). In testing the credibility of this data, there are source triangulation, method triangulation, and time triangulation. Source triangulation is carried out by checking the information or data obtained through interviews with informants, then the data is asked to other informants who are still related to each other. Triangulation of the method was carried out by collecting data through observation and observing video performances, which were then observed for the results. This was done to obtain correct, accurate information and a complete picture of ballet at the Sun Flower Dance Company studio. Time triangulation was carried out by asking informants at different dates or times but with the same questions, during interviews at

different times the same answers were obtained, meaning that the information obtained was valid.

Analysis of research data is the process of compiling data from interviews in a systematic way, so that the conclusions obtained will be easy to understand. The data analysis was carried out using qualitative data analysis techniques. The data that has been collected will be used as qualitative data, by following 3 stages from Miles & Huberman (1994), namely data reduction, data presentation, and drawing conclusions. During the reduction of the interview data it was recorded and recorded using a mobile phone, then in the presentation of the data it was changed from audio to verbal which was then rearranged and sorted according to the needs of the discussion, and when drawing conclusions the data was summarized and then made a conclusion.

## **DISCUSSION**

### **The role of the Sun Flower Dance Company Studio**

In the role theory according to Sihombing in a book entitled Organizational Principles, the role of the organization is carried out by members to organize and strengthen community-based implementation, namely acting as a developer, as a facilitator, as a motivator, and as a cooperation partner. Based on this theoretical concept, it will become a reference in discussing research regarding the role of the Sun Flower Dance Company studio by adjusting to the phenomena that exist in the field.

#### **As a Developer**

The Sun Flower Dance Company studio plays an active role in developing the world of dance, especially in developing ballet in Tulungagung Regency. Ballet dance, as we know, is a foreign dance originating from Europe, namely from Russia, but can go global all over the world, including Indonesia, and can even enter Tulungagung Regency. The existence of Ballet in Tulungagung was originally developed by a dancer named Inge Halim Soewito with her nickname Inge. Her ability to dance ballet was obtained from studying in Surabaya, namely at the Marlupi Dance Academy Ballet School in 1982. Inge studied ballet from the age of 7 years. The distance between the City of Tulungagung and the City of Surabaya, which is about 160 km away, does not dampen her enthusiasm to continue studying Ballet once a week, on every Saturday. After studying ballet at Marlupi Dance Academy for about 5 years, Inge was able to skillfully master ballet techniques and also has ballet performance experience.

However, because Inge had to focus on going to junior high school, she was forced to stop studying ballet in Surabaya. Despite this, Inge continued to study ballet independently under the supervision of her mother. Occasionally, Inge tries to show off her ballet dancing skills at school functions and other social events, such as at a wedding reception for her mother's friends. He lived it until he graduated from high school. The ballet performance she did was encouraged by her mother, and it was her mother who really liked ballet and wanted Inge to continue to be a ballet dancer. Even when Inge was married, she did not leave ballet, she continued to study independently. Then, in mid-2001, Inge founded the Sun Flower Dance Company. In establishing the Sun Flower Dance Company studio, Inge Halim Soewito has a very strong passion and motivation. The initial motivation in setting up the studio was to channel his hobby of art and his admiration for ballet. In this case, Inge has confidence in reading opportunities, that in Tulungagung there is no studio that teaches ballet yet.

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Figure 1. Sun Flower Dance Company Studio (Photo: Alvina, 2020)

In developing ballet in Tulungagung, Inge realized the goal of establishing the Sun Flower Dance Company studio, with the vision, is to develop human resources (HR), especially children, so that they become qualified individuals with talent in the art of ballet dance, while the mission is, ( 1) to improve the quality of students in the Sun Flower Dance Company studio in ballet dancing; (2) creating a forum for art for children who want to channel their talents; (3) building children's creativity by learning to do art together; and (4) strengthening brotherhood ties that can foster a sense of unity and oneness.

The existence of the Sun Flower Dance Company studio since its inception until now is still focused and consistent in developing Ballet. At its inception, the number of Ballet members in the Sun Flower Dance Company was only 4 children who were recruited from the children of Inge's friends. The majority of ballet members in the Sun Flower Dance Company are children of Chinese descent. After the 4 children practiced for 6 months, finally in February 2002 they were able to perform their first stage to celebrate Chinese New Year. In this first performance, the dancers were not paid, but were given a gift. It was a pleasant initial experience and of course because of the positive response and appreciation from the community, Inge as the manager of the Sun Flower Dance Company did not give up, remained enthusiastic and optimistic to continue to strive to improve and increase the productivity of dance forms and themes that were considered suitable for the community. Tulungagung. The ballet at the Sun Flower Dance Company studio began to be known by the people of Tulungagung, namely after approximately 2 years of existence, namely around 2004. The development of ballet at the Sun Flower Dance Company studio looks very significant, starting from the increasing number of members, as well as the training ground which has facilities more complete, more dance works, more flexible children in practicing dance, better management of the studio, and improvement of other facilities.

During the early days of Sun Flower Dance Company's establishment in 2001, communication technology was not yet sophisticated, and the media used for promotion were too minimal and simple. However, gradually Ballet began to gain popularity in Tulungagung Regency. Inge Halim Soewito continues to strive to maintain and develop the Ballet in her studio. Therefore, the Sun Flower Dance Company can continue to live and exist in Tulungagung even though it has to compete with very popular traditional dance studios.

### As Facilitator

The existence of the Sun Flower Dance Company studio in Tulungagung Regency is certainly able to provide facilities for children who want to learn dance, especially ballet, this refers to when ballet learning takes place. Teachers must be able to guide the learning process by being professional towards students. They try to be good guides, therefore they teach the students the following: First, is body flexibility, namely in Ballet body flexibility and balance exercises are needed, because this aims to increase endurance so that the child's body becomes flexible and easy to move in dancing. In addition, flexibility exercises can also increase sensitivity to movement and music, because all the movements in ballet are useful for building coordination of the mind and body. Second, is discipline, in Ballet it aims to stimulate the mindset and positive mental attitude of children by requiring process, effort, and perseverance. Discipline is one of the most important skills in ballet dancing, such as punctuality in practice, consistency in movement, how to dress, and attitude when dancing. By teaching discipline in training, the child can make movements well, in other words the technique he has is strong so that the child can move freely and not cause injury. Third, imagination, namely in ballet dancing, children are required to imagine, namely by describing a story or story accompanied by the child's imagination. For example, when harvesting mangoes, children are given properties in the form of baskets and then invited to imagine by picking up mangoes which are then put in the fruit basket. Children are required to reach the fruit that is on the tree, thus children can do it on their tiptoes and hands up.



Figure 2. During Ballet lessons, students follow the trainer's directions (Photo: Alvina, 2021)

In establishing the Sun Flower Dance Company, Inge was greatly supported by her parents, especially her mother and also her relatives. The initial capital to set up a studio was savings and assistance from her mother (Inge, interview, 6 February 2022). This capital is used as well as possible to buy studio equipment and facilities such as mirrors, sound systems, and window displays. The ballet practice place was originally located in Rukun Sejati, a shop owned by her mother's brother who happened to have a quite large yard. The shop yard that was used as the training ground was not far from Inge's house. However, as time went on and the Sun Flower Dance Company became more and more existent, the ballet practice moved to a location behind the house which

had been renovated to become a practice studio. It is intended that during learning, the students can feel comfortable practicing in the Sun Flower Dance Company studio.

When learning ballet, of course it will be more comfortable if students can enjoy the facilities in the studio. Therefore, the Sun Flower Dance Company studio provides facilities and infrastructure, including: (1) a practice studio with a large mirror in front so that you can see and correct the movements made by students; (2) a useful sound system so that the music sounded is clear; (3) properties used for dancing such as ribbons, cork boxes, and others; (4) Ballet costume accessories that can be rented or purchased, such as shirts, tutu skirts, hair buns or bandanas, shoes and stockings; (5) the locker room used to change the clothes of the dancers; (6) a bathroom that can be used to relieve oneself; (7) the waiting room used by parents to wait for their children who are studying ballet.

Apart from facilitating normal children in general, the Sun Flower Dance Company studio also provides Ballet learning facilities for ABK (children with special needs). As stated by Hetyana, the parents of the students revealed that “The Sun Flower Dance Company studio also accepts children with special needs who want to study ballet at the studio. In this class, it is one of the classes whose students are children with special needs. In this ballet class, there are benefits that can be used as therapy for children with special needs with Down syndrome. These children experience delays in their motor movements. Therefore, it is very suitable if they take part in therapy by dancing ballet which has benefits for children's motor movements.



Figure 3. Students with special needs are invited to be creative and imaginative  
(Photo: Alvina, 2021)

Ballet at the Sun Flower Dance Company studio has many benefits, such as improving poor posture, increasing physical and muscle strength, increasing body flexibility, increasing self-confidence, reducing stress, increasing discipline, and developing social skills. The ballet at the studio also has special benefits, especially for children with special needs, which can help them make friends and socialize with other normal children. Apart from having benefits for children with special needs, it is also beneficial for normal children, namely being able to develop empathy or tolerance for these children with special needs (Inge, interview, 6 February 2022).



### **As a Motivator**

Ballet learning at the Sun Flower Dance Company studio certainly has a goal, which is to educate and train students/dancers by applying very strong discipline in rehearsals and during performances, so that these students have good habits in their daily lives. Therefore, teachers are expected to create a pleasant atmosphere in learning. This is of course intended so that students can apply and capture learning material well, and there is no feeling of boredom when practicing ballet. In creating a pleasant atmosphere, of course, it requires students who have an interest in learning ballet, therefore it can be started by recruiting members.

How to recruit members of the Sun Flower Dance Company studio, by distributing flyers once a year to colleagues, namely friends, relatives. Apart from that, he also asked for help from the parents of students to participate in spreading it to the surrounding community and their colleagues when entering school or tutoring. Furthermore, if parents want to register their children, they can register online via (whatsapp, Instagram, Facebook) or offline by coming directly to the Sun Flower Dance Company studio. After registering, you will be given an SPP card for payment every month. The requirement to become a ballet member at the Sun Flower Dance Company is that a child is at least 2.5 years old to 10 years old. Therefore, after the parents register their children, then these children will be grouped and put into classes based on their age.

Apart from that, the thing that continues to be pursued is to carry out promotions continuously, so that the Ballet members continue to increase, and reach not only children of Chinese descent, as well as expanding the reach of the performing area which is not limited to Tulungagung Regency. This shows that the people of Tulungagung Regency and its surroundings also have an appreciation for foreign dance products. The Tulungagung people's view of the existence of ballet in the Sun Flower Dance Company studio is very good, as evidenced by the family members (dancers) also participating in promoting the existence of the Sun Flower Dance Company Ballet studio.

Apart from managing the art of ballet dance, the studio is also trying to develop other businesses, namely by opening fashion modeling and hip-hop dance courses. It turned out that this also received a lot of appreciation, so that the children and parents of students were very interested and interested in registering their children to join the Sun Flower Dance Company studio (Hetyana, interview, 10 February 2022). According to him, learning ballet dance is rich in benefits, and these children also want to learn fashion modeling. Children also enjoy participating in competitions and being invited to perform or perform at various events. In this way, the popularity of the Sun Flower Dance Company is increasingly skyrocketing and growing rapidly.

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Figure 4. Fashion Show appearance at the grand opening of the Dapur Kencana Resto (Doc: Orisya, 2021)

As time goes by, the demand for ballet dance at the Sun Flower Dance Company studio is increasing rapidly. Inge is able to motivate the community, especially parents, that ballet has many benefits, especially in shaping children's character and personality. Children's character can be formed in various ways, one of which is by doing positive activities to channel children's talents in ballet dancing. By studying and practicing ballet dance, it can provide social intelligence which indirectly teaches children to socialize, work together, and in groups. In addition, children's character can also be formed by learning to think creatively, and be able to find solutions and solve problems on their own.

In addition, in the course of its existence, the Sun Flower Dance Company art studio has been able to color the diversity of dance products in Tulungagung Regency. As previously explained, the cultural products of dance performance which are popular and superior in the Tulungagung Regency area are the traditional Reog Dhodhog and Jaranan dances. With the presence of the Sun Flower Dance Company art studio which specifically develops ballet in Tulungagung Regency, its existence can enrich or add to the diversity of dance genres that live in the Tulungagung Regency area. According to Inge, the range of ballet performances by the Sun Flower Dance Company is not only in Tulungagung Regency, but also in cities around Tulungagung such as Kediri and Blitar. From 2014 to 2019, the Sun Flower Dance Company Ballet dance is always present at the anniversary celebrations of Gudang Garam, City of Kediri. Apart from that, the Sun Flower Dance Company Ballet also performs at social celebration events, especially for Chinese citizens.

From the explanation above, these things can arouse the interest of the studio members to remain consistent and be more enthusiastic in learning ballet, and can motivate the community, especially parents of students, to register their children for ballet courses at the Sun Flower Dance Company studio. With the existence of the Sun Flower Dance Company studio, it can add an interesting impression and can be an attraction for the public to study arts originating from abroad such as ballet.

### **As Cooperation Partner**

In managing the Sun Flower Dance Company Studio, Inge is assisted by 2 dance trainers who have received training from the Sun Flower Dance Company. The trainers are Melany Wahyuningsih and Nathania Yulianto. Along with the development of the Sun Flower Dance Company studio, it is thus able to build cooperation between

various parties. Without cooperation, the management of the Sun Flower Dance Company cannot run smoothly. The collaboration includes between internal and external parties.

Cooperation built with internal parties, namely when Inge produces her own dance clothes to be rented out, Inge cooperates with student guardians who have sewing and marketing skills. Thus, these dance clothes can be unique because they are the result of their own production and are certainly different from the clothes/costumes that are traded in online shops. Then the guardians of other students will help in terms of promoting the dance dress. The clothing/dance costumes are not for sale, but only for rent. By cooperating with the student guardians, the kinship between the Sun Flower Dance Company and the student guardians will be even closer. Thus, the Sun Flower Dance Company studio can develop creative industry commodities.

Meanwhile, the collaboration with external parties includes, among other things, holding an annual event, namely competitions in which children participate, such as: fashion modeling, coloring, singing, and poetry reading contests. In holding this event, of course, cooperation between parties outside the Sun Flower Dance Company studio cannot be separated. Apart from the competition event, Inge also always works closely with external parties to help provide a place when holding Ballet graduations. The reason Inge chose the graduation place outside the Sun Flower Dance Company studio was so that the children could express themselves more and explore new places. In addition, Inge also wants to build relationships with parties who have suitable places for the events she is holding.



Figure 5. At the children's competition event which took place at Rocabana Tulungagung (Photo: Alvina, 2021)



Figure 6. Ballet graduation ceremony at Rumah Putih Coffee House (Doc: Inge, 2021)

On the other hand, even though Inge already has her own ballet studio and exists, the relationship with the Ballet Marlupi Dance Academy has not been interrupted until now, and the collaborative relationship has actually increased institutionally or inter-institutional relations. These forms of cooperation include helping each other in making ballet choreography. On the other hand, the Ballet Marlupi Dance Academy has always supported the existence and development of the Sun Flower Dance Company in Tulungagung Regency (Inge, interview, 6 February 2022).

### **As a Livelihood**

The Sun Flower Dance Company studio, which was founded in mid-2001, is the only studio in Tulungagung Regency that has survived and been consistent in teaching ballet from an early age. Inge, as the owner of the studio, always tries to maintain the existence of her studio, because the income earned from managing the Sun Flower Dance Company can be used as a living support and can support her children.

The owner of the studio named Inge also saw a business opportunity from the studio, namely by renting out modern dance clothes/costumes (ballet, hip-hop dance, salsa dance) as well as fashion modeling costumes. Besides that, it also sells and buys dance equipment, starting from dance clothes and other stage equipment. Ballet stage equipment, such as shoes and clothing ordered from Jakarta, can be used as an additional business by taking advantage of the Jakarta online shop. In the course of its existence, the Ballet at the Sun Flower Dance Company Tulungagung, in managing its studio, will certainly experience ups and downs. Therefore, Inge had to think creatively in order to have a way to maintain it.

Sun Flower Dance Company already exists in Tulungagung Regency, but it also experienced problems, namely the vacuum of training activities, namely during the early days of the Covid-19 pandemic in mid-2020. We all know this, in Indonesia the Large-Scale Social Restrictions (PSBB) regulation was implemented. so that the Sun Flower Dance Company studio also experienced a vacuum. There was no practice temporarily suspended for 2 weeks because there were many positive cases in Tulungagung and it was very impossible to do offline practice. In that early period, after 2 weeks of being temporarily suspended, training was resumed, but online. The online training conditions were considered ineffective because the children could not see in detail the actual ballet movements. Then after one month, the studio owner had the courage to open the practice offline. However, the capacity of training students which was originally 100% was limited to a maximum of 50% of the number of students. During a pandemic, all activities are limited, so the most important thing is that students must continue to take part in online and offline training provided they comply with health protocols. This is done so that Ballet learning continues, so that Inge and the other teachers also get income to fulfill their daily lives.



Figure 7. Ballet learning atmosphere during the covid-19 pandemic with only 50% student capacity (Photo: Alvina, 2021)

## CONCLUSION

In this study it was concluded that the Sun Flower Dance Company studio is the only studio that develops ballet in Tulungagung Regency, has roles including: (1) as a developer in the world of dance, especially ballet in Tulungagung Regency (2) as a facilitator for early childhood who wants to channel his talent and interest in ballet dance (3) as a motivator by arousing the interest of studio members and attracting public interest to learn ballet at the Sun Flower Dance Company studio (4) as a collaborative partner with internal and external parties in terms of building relationships (5) as a livelihood to support their children because the income from managing the Sun Flower Dance Company studio can be used as a living support.

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