

Strategy For Enhancing The Economic Values of Dance Art Based on Creative Industries

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ABSTRACT

The negative stigma regarding the low sales value and uncertain career projection has diminished the image of dance art as a profession in Indonesia. Because of this phenomenon, a comprehensive strategy is required to increase the sales value of creative industry-based dance art. The objective of this research is to identify the standard quality and the strategy to increase sales value through multi-perspectives examination: artists, education, organizers, and audiences. Implementing the descriptive-qualitative approach, the data was collected through semi-structured interviews and observation on informants who are actively involved in the dance art ecosystem. The result of this research shows that the increase in sales value depends on the balance between the artistic idealism and market demand, supported by managerial skill and professionalism. In conclusion, dance art requires an integrated system based on innovation, professionalism, discipline, and business skills. The roles of the government and academics are extremely crucial in formulating policies that address the issues of fee standardization and strategic promotion. Therefore, dance art can be a competitive profession that is sustainable economically.

Keywords: Dance Art; Creative Industries; Economic Values; Multi-perspectives; Quality Standard

INTRODUCTION

Indonesia is a country rich in art and culture. One of the arts growing in Indonesia is dance art. According to Dwi Anggraini (2016), dance art has developed through eras, from the primitive, feudal, to the modern. This development is supported by internal factors (creativity of communities, motivation for prosperity) and external factors (tourism, cultural industry, government's policies) (Ekawati, et al., 2024). However, the development of dance over time has not always been accompanied by increased appreciation and welfare for its practitioners. In the current era, dance is instead confronted with various social challenges and negative stigmas that shape public perceptions of the sustainability of a career in this field.

In the current era, people have different views toward art. Despite its strong cultural value, art dance is in fact attached to various negative stigmas, such as an uncertain career future and unpromising economic value. Such stigmas create significant hurdles to career development in the field of dance, lowering the interest of the young generation to be involved in the field, and even jeopardizing the cultural preservation of traditional dances (Lusia, et al., 2024). In fact, questions are recently circulating on social media about the future of dance artists and the downgrading of many dance artists to dance buskers. Performances are also often served as "sambatan", which in Javanese refers to shows with very small or no fee at all.

The most recent phenomenon is that dancers are provided a space in the corner of Bandara Yogyakarta International Airport with a container to put coins prepared for travelers who would like to make voluntary donations. Such a phenomenon certainly affects the image of dance art. It makes parents reluctant to enroll their kids in dance universities because of the unpromising financial gain. Learning dance art is only considered a hobby and a leisure activity, instead of a promising career. This in turn worsens the public's stigma regarding the low sales value of dance art. According to Simatupang (2018), this happens because of the minimum fighting spirit to compete in the creative industry field. The dance performance as part of the creative industry sector

is required to adjust to market needs, following current development and being innovative. Therefore, a more comprehensive understanding is needed through the examination of every perspective in dance performances, such as the perspectives of artists, audiences, art organizers, and the education sector. Kuswarsantyo et al., (2013) highlight this matter by stating that a contextual understanding of dance art shows “a complexity of problems related to social, culture, anthropology, politics, and global issues”. It demonstrates the significance of involving various perspectives in dance performances. An identification of the quality standard for dance art, as well as the strategy from various perspectives, is necessary to create a high sales value for dance art as part of the creative industry. The development of the creative industry can fight the negative stigma on dance art. According to Sustiwati (2011), the creative industry presents leverageable opportunities to develop quality works, expand networking, as well as master managerial and marketing capabilities.

That is the objective of this paper. By conducting multi-perspectives examination, the dance performance quality standard can be initiated, as well as the strategy to drive sales value can be identified as the solution for the urgency. It is beneficial to open and increase the economic opportunity and potential for artists, which has been neglected in dance performances. From the urgency, strategies from various perspectives will be explored to reach the quality standard for dance performances based on the creative industry, ultimately setting a high sales value for dance art.

THEORETICAL FRAMEWORK

1. Development and Transformation of Dance Art

Dance in Indonesia is perceived as a dynamic entity that has evolved from primitive, feudal periods to the modern era. This development is influenced not only by internal community creativity but also by external factors such as government policies and the cultural industry (Anggraini & Hasnawati, 2016). However, amid this transformation, challenges have emerged in the form of negative stigma toward the profession of dancers—particularly male dancers—who are often constrained by gender stereotypes and uncertainties regarding career prospects (Lusia et al., 2024). The development of dance art shows complex dynamics between historical process, policy, and culture industry. It continues to face social challenges in form of stigma and gender stereotypes that have the potential to hinder the sustainability and professionalization of dancers’ careers.

2. Performing Art in the Creative Industry Ecosystem

The creative industry in the performing arts requires practitioners to focus not only on aesthetics but also on economic value and innovation. Indonesia’s cultural diversity serves as a key asset and a primary source of inspiration for creative industry innovation (Antara & Yogantari, 2018). In this context, dance must be managed through a creative economy approach that enables the expansion of professional networks and the development of managerial and marketing capabilities, in order to produce works that are both artistically refined and competitive in the market (Sustiwati, 2011). Therefore, the sustainability and competitiveness of dance within the creative industry depend on the integration of artistic quality with economic value, innovation, and effective managerial and marketing strategies that leverage Indonesia’s rich cultural diversity.

3. Multiperspective Approach of Arts Ecosystem

The successful integration of dance into the creative industry requires synergy among multiperspective approaches:

- a. Perspective of Artist: Emphasizes professionalism and branding.
- b. Perspective of Art Education: Educational institutions play a crucial role in shaping graduates’ character and competencies to prepare them for the realities of the industry

(Kuswarsantyo, 2012). Education must bridge traditional curricula with market-oriented and marketable demands.

- c. Perspective of Art Organizer and Audience: Highlights the importance of curation standards and the quality of spatial and experiential offerings provided to audiences.

4. Strategies for Enhancing Market Value

Market value in dance is influenced by both artistic quality and managerial professionalism. Low market value is often caused by a lack of resilience and competitiveness within the creative industry ecosystem (Simatupang, 2008). Therefore, comprehensive strategies are required, including formal legal recognition, price standardization to prevent underpricing practices, and adaptation to digital technologies to expand audience reach.

METHOD

This research implements the descriptive qualitative approach. The approach is used to thoroughly and holistically illustrate and describe social phenomena, focusing on the understanding of meaning and process from the perspective of research subjects (Mawuru, 2014). The data collection technique includes interviews, observation, and literature review. This research uses the triangulation technique as the effort to increase data validation. Bachri (2010) emphasizes that triangulation is a method of data synthesis for its truth, using other data collection methods or various triangulation paradigms. Data that is deemed valid by triangulation provides researchers with conviction on data validity, boosting their confidence in making a research conclusion.

The descriptive qualitative approach is directly used from interviews until observation, to examine the strategy, experience, mindset, and innovation from each perspective. Yogyakarta, as a city of culture, is chosen as the research location. Informants selected are those who are intensely involved, have long experience, or play an active role in the creative industry field.

There are four categories of informants, i.e. artists, art organizers, art education, and art audiences.

Table 1. Categories of Informant

| No. | Category | Informant |
|-----|---------------|---|
| 1. | Artist | Choreographer |
| | | Music Director |
| | | Make-Up Artist |
| | | Costume Designer |
| | | Artistic Director |
| | | Lighting Designer |
| | | Street Dancer |
| | | Professional Dancer |
| 2. | Art Organizer | Event Organizer |
| | | Routine Performance Manager in Tourist Location |
| 3. | Art Education | Performance Art Lecturer |
| 4. | Audience | Audience of Dance Performance Art |

The interview being conducted is semi-structured. The question-and-answer session was done flexibly, but still in accordance with the existing instrument. The results of the interviews are presented in transcription, which is processed in data triangulation before the final conclusion is drawn.

RESULT AND DISCUSSION

Result

The stigma existing in public affects the positive image of dance art. The low sales value of dance art is an urgent matter to address. Artists have to reach the quality standard for dance performance and understand strategies from various perspectives to drive the sales value. These perspectives include the perspectives of artists, audiences, art organizers, and art education.

1. The Perspective of Artists

The quality of dance work is decided by the synergy of its supporting elements. Career sustainability in art depends on the ability in building and maintaining relations. Artists agree that the core strategy in creating networking is through “*getok tular*”, or words of mouth, resulted from the quality of work and accountability. In addition, in this digital era, social media is the strongest weapon in developing dance art. The main branding strategy is documenting the dance work, because requests from high-profile clients can impact and increase values. The key to branding is stability and consistency when applying certain techniques. For costume design, quality does not only mean premium material, but also means design, material, and make-up suitability for a dance to preserve its essence. The whole look (make-up and costume) is the main attraction for audiences even before the dance starts. The phenomenon of “*latah*” or following trends from beauty vloggers that do not fit the concept of the dance, is an alarming matter. It is even done by the academics. On the artistic aspect, success is seen from the relevance of the property to the performance’s concept. Therefore, creative innovation and maneuvers on budget limitation is necessary in creating the property.

Artists’ motivations for entering the creative world are varied, often accidentally or influenced by the environment. Some of them begin their journey without a plan, defaulting to follow activities related to performances and courses in the college. Interest appears from the understanding that artistic supports the creation process from behind the scenes. The motivation to survive and develop in the industry also stems from practical needs. For example, initiated by the difficulty in finding suitable costumes, a business of professional costume design is developed. Opportunities may be found in the existing limitations.

Finance is the most obvious challenge for artists. Didik Nini Thowok is a dance maestro in Yogyakarta who receives payment in millions for a short performance. His confidence to set the amount of payment is supported by the full commitment and the best quality of his performance. The phenomenon of setting the price too low or lowering the price is the paper’s main critique. Didik Nini Thowok states that artists should not compete by lowering their price. If it continues, the sales value of the art will keep reducing.

For a big-scale project, especially one involving the ministry or bona fide private sectors, the legal and administrative requirement completeness are deemed very important. The completeness of legal requirements is almost weaponized in the competition within the creative industry. With a complete legal requirement, artists are seen as professionals, and can reach wider and higher connections. Hence, the art world is experiencing a significant transformative phase.

2. The Perspective of Art Education

In the context of art education, the crucial intersection lies in the idealism within the curriculum focusing on the richness of tradition, and the pragmatic demand from the fast-paced creative industry. Art institutions are now presented with double tasks of generating technical-savvy artists and graduates who are ready, mentally and managerially, to fight in the competitive market. The art curriculum is explicitly designed to be integrated with the creative industry’s needs, with the main purpose of bringing graduates who are ready for the

professional world. This integration is manifested in the creation of practical and applicable courses, such as entrepreneurship, production management, and choreography.

Courses focusing on the creation of art based on the creative industry's needs to be discussed seriously by the university's curriculum team. The foundation is the essential difference between creations for festivals and for the commercial. Creations for festivals have a special market; the audiences tend not to come from the public, and the purpose is not to entertain, but to invite the audience to think while watching the presentation. Commercial works are different. They tend to fulfill the general market needs. Art education sets a comprehensive quality standard for its graduates, encompassing not only the pure artistic aspect, but also the idealism that art has to be able to interact with the market needs.

The decision on the performance fee depends highly on the work concept. Consideration has to be made for the fee difference for an existing work or a new work involving a complex production budget (property, costume, crew, and practice time). To address this challenge, the recommended solution is for artists to learn to observe the market and create works with sales value that attracts the interest of the public. In this case, sustainability hinges on the promotion strategy and networking.

3. The Perspective of Art Organizers

Art organizers have an important role in executing art performances. One of the biggest art organizers in Yogyakarta is Taman Wisata Candi Prambanan (TWC). The Ramayana Ballet, as one of the biggest legacy performances held regularly in Yogyakarta, demonstrates the complexity of organizing art in the institutional scale. The show has been performed since 1961 and has been managed by TWC since 1989, causing it to have a higher number of audiences compared to the other regular performances in the area. In deciding the price of the ticket, it considers not only the importance of Ramayana Ballet for foreign tourists, but also the high Basic Production Cost (HPP) or the operational cost that needs to be covered. This is the foundation for the strategic decision to set the market segment that is adjusted to the determined HPP. Market data shows the audience segmentation dominated by the local market for 70%, while 30% is filled by foreign tourists. Historically, the production cost of Ramayana has been extremely high, and the show has only been able to self-fund since around 2000. Previously, the show depended on the subsidy from the income of Borobudur and Prambanan. The recent increase in audience numbers and market interest has been attributed to changes in the company governance and management. Amidst the dynamic of the global market, the market target of Ramayana follows the Company's Long Term Strategic Plan (SJPP) of TWC. Post-pandemic, this strategy focuses on the recovery of the local market, before shifting the focus to the regional market, especially in Southeast Asia. This model emphasizes that sustainability for large-scale traditional art depends largely on strategic management, efficient operations, and the ability to quickly adapt to market shifts.

Other than regular dance performance managers, there is also the momentous art organizer. For momentous shows, an event organizer usually takes charge of the management as they offer different perspectives on the function of dance art. Dance art is placed as an important element of the gimmick in the opening of the show. The main function is to open, attracting audiences' attention and focus through the visuals of the property or lighting.

The production budget is adjusted according to the show's requirements, but the challenge lies in the downgraded value of the performance art. This downgrade of value happens often because of the interest of the organizer who does not understand or recognize the true value of art. To overcome this challenge, art organizers utilize a strict curatorial system. The main criterion for choosing artists is the suitability for the event's needs. The sales value of an artist highly depends on the choreographer's ability to maintain quality, discipline, and commitment while working. On the financial aspect, art organizers are responsible for providing price value for the artist, based on mutual agreement.

4. The Perspective of Dance Art's Audiences

The perspective of audiences, comprising travel agents, professional domestic tourists, and college students, provides a rich illustration of the main attraction, presentation quality, and critique related to the whole watching experience. The art performance is recognized for its high quality and deep impression. One of the elements being appreciated is the fine quality of dancers in playing a role, supported by a professional organizer. A professional organizer is considered to leave a deep impression and potentially to turn a performance into an attractive icon to be rewatched.

The essential attraction of the performance is its ability to arouse the spirit and preserve history. The performance as a whole is deemed to be running smoothly, having excellent quality, and free from certain disturbing perceived messages. Another strong point for the interesting aspect being highlighted by audiences is the location of the show. For example, in Ramayana Ballet, the audiences are being offered the scenery of Prambanan Temple in an outdoor setting. A world heritage as a background offers an unmatched dimension for experience, as well as a key attractive point for tourists.

The perspective of audiences emphasizes the status of a large-scale traditional art performance as a premium product of culture that successfully attracts smart and independent audiences from international and domestic markets. This success is supported by the combination of the dancers' artistic edges, professionalism in management, and iconic location as an asset. In the digital era, shows need to utilize social media, such as Tik-Tok and Instagram for effective marketing. However, to achieve sustainability and maintain relevance, art organizers need to continuously review and respond to the critiques, especially ones that related to content variation to avoid fatigue, as well as handle commercial hitches by offering a fairer commission scheme for travel agents.

Discussion

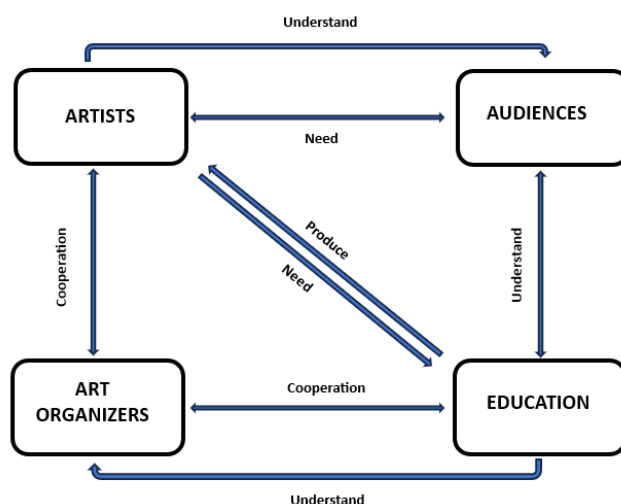
A deep analysis of artists' experiences, from dancers, choreographers, music directors, lighting designers, costume designers, make-up artists, and art directors, reveals an interconnected art ecosystem in fulfilling the demands of the creative industry. Artists have consistently faced a challenge in balancing the personal artistic vision and market demand. Artists need to be able to reach a balance between idealism and market needs by determining a priority scale. Even when creating art for the industry, "a strong argument" or a solid concept is necessary, instead of just entertainment.

Art as a profession in the creative industry demands not only technical mastery and creativity, but also managerial skills, marketing strategies, and abilities to adapt to a constantly changing market. As artists, we must maintain our personal quality by keeping learning, honing our skills, and avoiding egotism or complacency. For example, dancers should not simply be "dancers," but rather be intelligent, mastering other related skills, such as makeup and fashion to support their future economy. Thus, this presents a challenge for artists. They must be able to continuously reflect and innovate. Innovations made by artists often do not receive standard appreciation and artistic self-esteem from the public.

The lack of awareness to maintain standards and pride while doing art often hinders the establishment of fair standardization. Therefore, the weight to increase sales value not only belongs to professional and strategic organizers, but also to the combination of work ethic and commitment from artists, to ensure quality, discipline, and artistic integrity in the midst of commercial demands. This shows that the success in organizing art hinges on three aspects: the strategic management that is capable of observing and adapting to the market, the strict curation to maintain quality and avoid the downgrading of commercial value, and the intervention in policies to create a financial ecosystem that shows proper recognition toward art.

It emphasizes that the success of a show is not only supported by its artistic quality, but also by its effective digital marketing strategy in utilizing the popularity of social media to reach young

and independent audiences. In the future, the success of traditional art shows may depend on the balance between the preservation of sacred value (history) and pragmatic adjustment to modern market expectations.



Graphic 1. Relationship between Artist, Organizer, Education, and Audiences
(Source: Author’s Analysis)

Graphic 1 shows the results of analysis of the relationship between artists, art organizers, education, and audiences. Artists are the product of the art education, as shown in the chart, where artists “need” art education to further hone their artistry and artist legality, while art education produces artists. Artists need art organizers as a forum for their artistic activities, while art organizers need artists to fulfill the demands of clients who want an art performance, thus creating a collaborative relationship between artists and art organizers. On the other hand, art organizers also collaborate with the art education that produces artists. The art education answers the needs of art organizers by implementing the needs of work (originating from art organizers) in the art education curriculum, thus forming an “understand” relationship between art education and art organizers. In addition to answering the needs of art organizers, art education also considers the needs of the audiences in determining the curriculum taught in education in shaping the artists desired by the audiences. Artists also need to understand the needs of the audiences, in this case the artist needs to think about the performance as desired by the audiences. Artists and audiences have a mutually dependent relationship, where artists need audiences to show up their work and the audiences need the work of the artist as entertainment.

CONCLUSION

There is a big gap between artists who are able to position themselves as professional brands with high sales value, and artists who are grappling with welfare issues and low appreciation. The key to future existence is innovation without dismissing essence, professional attitude, and discipline. The role of government and academics is necessary to create programs and policies that build an environment supporting artists’ financial demand, as well as capable of overcoming issues of price standardization and intellectual property rights (HKI). Artists have shown that the spirit of creation and personal integrity are still the foundation, but support is needed in the form of business capability and adaptive management, so that art can truly be a respected career that is economically sustainable.

Meanwhile, the perspective of art education emphasizes the crucial role of the government to polish the image of dance art for the lack of interest in it. As such, the art education sustainability will not only depend on the adjustment of curriculum and the quality improvement of graduates, but also on the macro-policies of the government in providing equal appreciation and support for

strategic promotion. There is a significant difference in the business model of institutions based on long historical heritage, and art organizers that lean on the needs of event organizers. However, both converge in one important point, which is the need for price standardization and proper sales value considering the professionalism of the artists.

In actualizing market demands, the creative industry-based dance art cannot sustain itself. Artists, education, art organizers, and audiences are interconnected, supporting and relating to each other. This is what is being referred to as the performance art ecosystem.

LIMITATIONS

This study focuses on the Yogyakarta region. Yogyakarta is a center of art and culture, which may limit the generalizability of the findings to other regions that do not have a strong cultural foundation. In Yogyakarta, dance is highly developed and many stakeholders require its presence in various activities; however, this is not matched by the public's understanding of the value and meaning of dance. This condition makes Yogyakarta a suitable location for this study, as it allows the researcher to analyze the interaction between the development of dance and public understanding in depth.

SUGGESTION

This study involved categories of art practitioners, art education, and consumers, but did not include the government sector as part of the research objects. Meanwhile, the government plays a key role in enhancing the economic value of performing arts within the creative industry. Therefore, future research is recommended to include the government sector as a research subject, considering their crucial role in increasing the economic value of performing arts and developing the creative industry.

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