



Laskar Muda Organizational Management of Wayang Orang Ngesti Pandawa Performance in Semarang

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Abstract

Organizational management is formed to achieve common goals. Management is necessary in the artistic journey process. Laskar Muda is a forum for young people who are members of Ngesti Pandawa, the activities of Laskar Muda in Ngesti Pandawa are in the field of and become the wheels of Wayang Orang Ngesti Pandawa activities. The research aims to analyze how the Laskar Muda organization is managed and the obstacles that exist in the Ngesti Pandawa puppet show. The research method used is a qualitative method with a phenomenological approach. A phenomenological approach was used by researchers to observe phenomena related to the Management of the Young Warriors Organization in the Semarang Ngesti Pandawa Orang Puppet Performance. Data collection techniques use observation, interviews, and documentation techniques. Data validity techniques use data reduction, data presentation, and conclusions. The results of the research show that the management of the organization formed and supported by the Ngesti Pandawa leadership is mutually cooperative which can help the development of the wayang arts of the Ngesti Pandawa people. Work programs that support the pandemic era are still running even though conditions are difficult. Suggestions for the Laskar Muda organization are that organizational management is formed in a definite manner so that, in the process of managing mutual understanding, it is recommended that the Laskar Muda work program be more formatted in a regular period. Systematic management of the organization will run smoothly. The hope is that Laskar Muda will always be active in the Ngesti Pandawa organization.

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INTRODUCTION

Organizational management is established to achieve a common goal, and it is crucial in the process of any artistic journey. The general term used to describe the managerial work process in the arts is "Performing Arts Organization Management," although other terms may also be used. Performing arts organization management can be defined as a group of people working together to achieve a common goal, which is to produce a high-quality performance that has undergone specific processes (Rofi'ul Fajar et al., 2021).

In Indonesia, dance forms include creation dance, traditional dance, and popular dance. Additionally, there are other types of dances such as ballet and wayang orang. Sendratari and Wayang orang are dance forms that tell legendary stories, but they differ in certain aspects. Sendratari is a theatrical dance performance similar to Wayang Wong, but in Sendratari, there is no dialog between performers. It typically includes an introduction to the story or a storyline developed by a puppeteer. *Wayang Orang*, or *Wayang Wong*, is a dance drama that includes dialog between performers, following a concept similar to *wayang kulit*.

Wayang Orang has been in decline with the modernization of society, leading to fewer enthusiasts and preservers of the tradition. Wayang Orang Ngesti Pandawa is a cultural group known for preserving the *Wayang Wong* culture. The group's members range from young to old and are based in Semarang. Ngesti Pandawa was founded in 1937 by Sastrosabdo, with financial support from a Chinese businessman (Puguh & Utama, 2018, p. 78).

Wayang Orang, a cultural art form, continues to maintain a significant presence, particularly through the efforts of a group of artists named Wayang Orang Ngesti Pandawa. Ngesti Pandawa

experienced its heyday from the 1950s to the 1970s, becoming an iconic cultural institution in Semarang. However, its popularity appears to wane, as evidenced by the fluctuating audience numbers for each performance. This decline in attendance has led to insufficient revenue to cover the costs of their performance.

Wayang Orang Ngesti Pandawa was created by an individual in Madiun and was introduced to Semarang in 1945. The group formed a foundation in 1996, and in 2001, it was provided with a performance venue at the TBRS (*Taman Budaya Raden Saleh*) Semarang. Initially, the *Ngesti Pandawa Foundation* operated under a cooperation management system. In its early years, Ngesti Pandawa enjoyed widespread public popularity and a large following.

Despite the current challenges, there remains a strong sense of optimism among the younger members of *Ngesti Pandawa*, who are committed to preserving the art of *Wayang Orang*. A subgroup, known as Laskar Muda Ngesti Pandawa, reflects this enthusiasm among the youth. This initiative aims to foster the art of *Wayang Orang*, which is at risk of being lost to time. The younger generation within the Wayang Wong Ngesti Pandawa community has taken proactive steps to ensure the continuation and preservation of this traditional art form by creating new works and establishing a distinct community within Ngesti Pandawa, known as *Laskar Muda Ngesti Pandawa*. This initiative seeks to maintain the heritage and values embedded in the *wayang orang* tradition of Ngesti Pandawa.

Laskar Muda is a platform for young members of Ngesti Pandawa, providing them with the freedom to express their creative ideas and thoughts, enabling them to continue producing artistic work. The members of Laskar Muda are

essentially the next generation, succeeding their predecessors. They actively participate in puppet performances outside the traditional framework, using *Ngesti Pandawa's* attributes. These activities are undertaken by the younger generation to preserve the art of Wayang Wong Ngesti Pandawa.

What makes the Laskar Muda organization unique is its ability to innovate and present the traditional show freshly and engagingly. This includes revamping the storyline, featuring young performers, updating costumes, choosing diverse performance locations beyond the traditional Performance Hall, and collaborating with student dancers and wayang orang players from other cities. These elements are designed to attract the attention of the younger generation.

The research referenced by the current study is titled "*The Existence of Wayang Orang Ngesti Pandawa in Economic Change*" (Lanjari, 2019) which discusses the marginalization process of traditional arts that threatens the existence of Wayang Orang Ngesti Pandawa in Semarang. That study focuses on the Wayang Orang Ngesti Pandawa group and related stakeholders in navigating development and changes in their environment. In contrast, the current study focuses on the management of the Laskar Muda organization within the Ngesti Pandawa performance.

Another relevant study, titled "*The Role of the Government in the Development of Wayang Orang Panggung*" by (Respati Puguh & Pudji Utama, 2018) The study discusses the government support in the development of Ngesti Pandawa that has been given in relation to the life of the organization and performance organizers, funding assistance, provision of buildings for performances, and agreements to perform performances. This is also the focus of this research, which also discusses the

organization that revived the existence of Wayang Orang Ngesti Pandawa (Laskar Muda Organization), funding assistance from outside parties and agreements made by Laskar Muda in every performance. What is different is that this study discusses the supporting and inhibiting factors in organizing Wayang Orang Ngesti Pandawa performances.

Seeing the uniqueness of management and the conditions experienced by Ngesti Pandawa in management, researchers are interested in researching the Management of the Laskar Muda Organization and what are the supporting and inhibiting factors in the Wayang Orang Ngesti Pandawa performance in Semarang.

RESEARCH METHOD

The research utilizes a qualitative approach. According to (Moleong, 2017) qualitative research is a method aimed at understanding and analyzing phenomena experienced by research subjects, where the data collected consists of words, images, and not numbers. By employing a qualitative approach, the researchers aim to describe the phenomena occurring within the Laskar Muda organization related to the Wayang Orang Ngesti Pandawa performances, focusing on management aspects such as planning, organizing, acting, and controlling.

The specific approach used in this study is phenomenological. This approach allows researchers to gain close and detailed explanations and understandings from individuals about their experiences. A phenomenon is understood as something that exists and becomes apparent in the researcher's consciousness through specific methods, which help clarify and make real the process of understanding (Sutiyono, 2015).

The research was conducted at the Ki Narto Sabdo art building within the

Raden Saleh Cultural Park complex, located at Jl. Sriwijaya No.29, Tegalsari, Candisari Sub-district, Semarang City, Central Java. This location was chosen because the Ki Narto Sabdo art building serves as the headquarters, training ground, and regular performance venue for Wayang Orang Ngesti Pandawa. The proximity of the Ki Narto Sabdo building facilitates the researchers in conducting the study on the organizational management of Laskar Muda in the Wayang Orang Ngesti Pandawa performances in Semarang.

The data collection techniques employed include observation, interviews, and document study. Observation involves meticulously observing the situation, environment, individuals, and groups, and recording observations accurately and systematically (Rohidi, 2011). The researchers directly observed the activities of the Laskar Muda organization during the Wayang Orang Ngesti Pandawa performances, recording relevant aspects, and engaging with informants. Additionally, supplementary data was gathered, and specific informants were selected for interviews related to organizational management.

After conducting observations, the researchers proceeded with interviews. Interviews are used to gather information from informants about events that cannot be directly observed by researchers, either due to their occurrence in the past or because the researchers were not granted permission to witness the event (Rohidi, 2011). Structured interview techniques were employed to collect field data. In structured interviews, the researchers use a prepared set of questions as a guide (Sugiyono, 2011). Interviews were conducted with Mr. Djoko Mulyono, the leader of Wayang Orang Ngesti Pandawa; Bagas, the head of the Laskar Muda organization; Nia, the treasurer of Laskar

Muda; and Mega, the coordinator of female performers in Laskar Muda. The interviews were properly documented using tools such as notebooks, stationery, and mobile phones to record events and conversations regarding the management of the Laskar Muda Organization in the Wayang Orang Ngesti Pandawa performances in Semarang.

A document study was also conducted to explore documentation related to organizational activities, literature, video recordings, photographs, and other relevant sources. According to (Rohidi, 2011) documentation involves collecting information from secondary sources, such as official or private records of individuals or organizations. The data obtained included photo documents, records related to the management of the Laskar Muda organization, and the Wayang Orang Ngesti Pandawa performances. This also included important records such as organizational profiles, history, member lists, organizational structure, details on facilities and infrastructure at the Ki Narto Sabdo art building, and relevant articles or previous research findings accessed online.

To ensure the validity and reliability of the research, triangulation techniques were used (Moleong, 2017). Specifically, source triangulation was applied, meaning that data reliability was verified by cross-checking information from multiple sources.

Data analysis was conducted using qualitative methods, specifically the Miles & Huberman model, which includes data reduction, data presentation, and verification (Sugiyono, 2015). The primary data collected through various techniques were analyzed in line with the research questions. Data were grouped according to categories, such as planning, organizing, supervising, and evaluating, and were

described based on the actual occurrences in the field.

RESULTS AND DISCUSSION

The following sections outline the results and discussion of the research conducted:

History of the Laskar Muda Organization in Ngesti Pandawa

The formation of the Laskar Muda Organization began with the initiative of the younger generation within Ngesti Pandawa. Recognizing the need for regeneration as the older members experienced a decline in energy, these young members sought to manage and revitalize the wayang orang performances, making them more appealing. The Laskar Muda Ngesti Pandawa officially launched during the World Puppet Day Event at the Radjawali Semarang Cultural Center in 2019.

Following their establishment, Laskar Muda explored their potential and talents, continuously innovating to introduce new elements to the puppet shows. The collective effort and collaboration among members facilitated effective management, essential for achieving their performance goals. Management, in this context, refers to the process of organizing activities to meet specific objectives. Laskar Muda consistently implements performance management strategies to ensure that each *wayang orang* performance at Ngesti Pandawa runs smoothly and offers something fresh and unique compared to past performances.

Performance Organization Management by Laskar Muda

Performing arts organization management involves a group of people

working together to achieve a shared goal, typically producing high-quality performances through structured processes (Permas, 2010). Effective management is challenging, especially since it requires coordinating numerous individuals with diverse ideas and perspectives. The primary function of management is to organize organizations systematically and efficiently (Amniaty, 2018).

In the current environment, performing arts organizations must be more effective, creative, and responsive to audience needs while regularly improving quality. This requires optimizing management practices and enhancing human resources to increase knowledge and skills. Integrated planning that aligns with contemporary trends is also crucial (Hartono, 2001). Consequently, WO Ngesti Pandawa has adapted its performances to appeal to millennial audiences.

The performing arts management at Laskar Muda Ngesti Pandawa is led by Mas Bagas Surya, under the authority of the Ngesti Pandawa Chairman. Mas Bagas, an art activist from Kendal, has followed in his father's footsteps in the world of puppetry. He studied in the art department from vocational high school through graduate school at the Surakarta Institute of Arts. Mas Bagas noted, "I am trusted as the coordinator of Laskar Muda because I often communicate with seniors" (interview: Bagas, Sabtu on 14 January 2023).

The Laskar Muda organization is organized by a chief coordinator, all young performers are involved in performing arts management established by mutual agreement and with the permission of the Ngesti Pandawa chairman, performance management includes artistic staff, costume staff, and dance staff. The artistic staff includes the production section, which means production, namely bringing up

ideas that are poured into an object or work such as stage decorations and dance movements, the costume section that arranges clothes according to the puppet character needed, in addition to arranging the costume section must also be able to combine motifs to the color of the clothes so that the puppet character is visible. The dance section is in charge of giving directions to the dancers regarding movements when to leave and enter the stage, and ensuring that the dancers are ready.

Laskar Muda of Ngesti Pandawa has a work program that is carried out regularly on Saturdays, which is a routine wayang orang performance. Once a week, Laskar Muda always takes the time to gather, discuss, and talk about the things that make up their work program. Laskar Muda wants to further enhance Ngesti Pandawa's existence, so they create a wayang orang show that involves or collaborates with several artists from other communities, such as Tirang, and Sobokarti.

Now Wayang Orang Ngesti Pandawa collaborates with the Semarang City Culture and Tourism Office to introduce the art of *wayang orang* and uphold the arts in the city of Semarang. That way the interest in *wayang orang* or art in the city of Semarang is increasing, and many spectators watch when the art performance is held, because of the work program built by the younger generation by making promotional materials to perform Wayang Orang Ngesti Pandawa. The promotional media used by Laskar Muda are social media Instagram and YouTube channels which share information and videos of wayang orang performances at Ngesti Pandawa, displayed online which makes it easier for the audience to watch *wayang orang* performances.



Figure 1. Wayang Orang performance poster made by Laskar Muda (Source: Laskar Muda documentation, 2019).

Figure 1 above is a promotional poster for the Laskar Muda Ngesti Pandawa performance where the cast and management are all managed by members of Laskar Muda. The performance was held during the New Normal era with many economic limitations and declining audience interest, Laskar Muda revived by making a performance with the theme *BRANDAL SALDJA* directed and chaired by Mas Bagas Surya.

After Corona stopped or entered the new normal period, Wayang Orang Ngesti Pandawa began to actively perform live performances in front of the audience, performances that were carried out in collaboration with artist communities throughout Semarang City. Performances that have been carried out during the new normal period include *Wayang* on the Street in Kota Lama every Friday of the 2nd week in collaboration with the Tirang community which attracted many audiences.

Wayang Orang Ngesti Pandawa also received an invitation to fill an event such as the one that has been carried out, namely the opening performance for the PSIS Semarang New Player Launching event at Gor Jatidiri in collaboration with the Tirang Community and the son of Mr. Yoyok Sukawi who played the Abhimanyu which was held at GOR Jatidiri, the performance performed was a colossal dance by presenting the play "Sang Bima" which tells the story of the figure of Satria

Pinilih whose journey is full of obstacles to find his identity as in figure 2 below.



Figure 2. Performance at GOR Jatidiri Semarang (Source : Documentation PSIS Semarang, June 2023)

Despite Laskar Muda's success in organizing a performance, there are certainly inhibiting and supporting factors. These inhibiting and supporting factors are obtained in performing arts management from internal and external factors of Laskar Muda.

Supporting Factors for Laskar Muda's Organizational Management

Supporting factors are factors that support success (Lestari, 2018). Supporting factors are things that become encouragement that is supportive in an activity. Supporting factors certainly have a greater influence on every activity. In this study, the supporting factors for Laskar Muda's organizational management in the Wayang Orang Ngesti Pandawa show that the researchers have observed are 1) Material and immaterial support from several parties in Semarang and surrounding areas. Material support is a type of need that is related to the body or physical, such as needs in the form of objects, for example, bags, clothes, and even food. While immaterial support is the type of need that is not tangible, for example, mandates, advice, explanations, and entertainment.

Material support received by Laskar Muda for Wayang Orang Ngesti Pandawa performances is financial

assistance from *Sidomuncul* and *BCA Bank* as donors or sponsors of performances and improvements to the infrastructure at TBRS. Then the immaterial support received is the advice given by seniors to junior members of Laskar Muda to achieve the goals and smooth running of the show, as well as the support or enthusiasm of the audience who are enthusiastic about watching the *wayang orang* show until now.



Figure 3. Support from the surrounding community to watch the Wayang Orang performance (Source: Laskar Muda documentation, January 2023)

The support from the relevant agencies in Semarang City has led to many public *wayang orang* events, such as *Wayang on the Street* and the *National Wayang Festival* which was held in October 2023 and invited many regular and VIP guests to TBRS. *Wayang Orang* performances are also supported by Unnes dancers who are willing to collaborate with Ngesti Pandawa performers. 2) Publication through social media is a very effective publication or promotional tool to convey information or messages to the wider community through social media, either in the form of media (visual) or multimedia (audio and visual).

Promotional media is the main media in increasing the number of enthusiasts and audiences. Promotional media has evolved with the times. Now, publications through social media are often used by traders, event organizers, service providers, and communities to

promote the products or services they offer. Social media that are often used are Instagram, YouTube, Facebook, Twitter, and WhatsApp, where people are now very active in playing social media, which makes it very easy for promotions to be shared and accepted by the wider community. Publications made by Laskar Muda through social media are posts on Instagram about performance information or stories that will be performed at upcoming performances.

Moreover, Laskar Muda also uploads videos of the performances to its YouTube channel, which has no less audience than those who come to TBRS, as well as promoting that *Wayang Orang* has now kept up with the times, such as the storylines and performers who are millennials. In addition, *Wayang Orang Ngesti Pandawa* also often collaborates with several related parties such as Kominfo and the Semarang City Education and Culture Office to convey information to the wider community through wayang orang performances.

There was also an increase in the audience after the promotion through social media, especially the audience who belonged to the millennial generation. 3) Funds from related agencies also help deal with production problems such as lack of funds in stage management. In addition to funds, linkages by agencies increase the number of spectators with strategies to bring in honored guests who have the potential to invite many spectators, such as bringing in public figures who are used as plays in puppet shows. 4) The existence of students who are digging up information related to their final project at Ngesti Pandawa, is a field of support that leads to an increase in Ngesti Pandawa performance because then Ngesti Pandawa will be more widely known by the public.



Figure 4. Visit of elementary school students to TBRS Semarang (Source: Disbudpar Instagram, November 2022)

In addition, the results of research written by fellow students which will later be written into a book or uploaded to the internet will provide information to readers about what wayang orang is and what a Wayang Orang Ngesti Pandawa performance is like. In addition to research from students related to Wayang Orang Ngesti Pandawa, there are also visits from school students to TBRS who want to see the Wayang Orang performance building in Semarang and watch live Wayang Orang performances.

Inhibiting Factors of Laskar Muda's Organizational Management

Besides the supporting factors, of course in an activity, there are inhibiting factors that hinder the implementation of an activity. Inhibiting factors are things that hinder an activity so that the activity runs longer than it should. The inhibiting factors are divided into two, which are internal and external inhibiting factors (Siregar et al., 2010). In this study, internal inhibiting factors can be seen from the Laskar Muda organization, while external inhibiting factors can be seen from the response of the surrounding community.

Some of the factors inhibiting the management of the Laskar Muda organization are also influenced by several factors, such as: 1) Ngesti Pandawa's income only comes from agency or individual sponsors while the entrance

ticket set by the management makes the audience object to paying it. While *Wayang Orang* performances at Ngesti Pandawa certainly involve many people such as actors and also musical accompanists or *pengrawit*, the management must provide decent pay for the players and *pengrawit*. In addition, the rehearsal process also involves time from one person to another who does not necessarily have free time at the same time to rehearse, especially when collaborating with government agencies that are used as a play.

Apart from income that only comes from agency or individual sponsors, 2) The unequal distribution of tasks sometimes makes the performance assistant personnel such as the artistic sie feel overwhelmed to prepare for the performance stage. This unequal distribution of tasks is also due to the lack of performance assistant personnel because even though a team has been formed to help run the show smoothly, each person certainly has different interests, which affects the presence of personnel who are sometimes incomplete.

The lack of artistic staff is very important in Ngesti Pandawa performances, but the implementation has obstacles. Daily, the artistic staff is also performed by the puppet performers. Therefore, each person who has been assigned a task will focus on the task he or she is doing, for example, the costume sie will focus on his or her work preparing costumes and putting on costumes to the players, unable to help the work of the artistic sie or others. This kind of situation can be said to be a lack of solidarity, which is a sense of solidarity or cohesiveness between individuals in the group because each team member should help each other's needs so that the work can be completed together.

The surrounding community does provide support and watch the puppet shows that are now often organized by Disbudpar, but this enthusiastic audience only occurs when the show is held outside TBRS or shows that are free of charge. 3) The lack of interest in Ngesti Pandawa's performances is an obstacle, as seen from the high and low tides of the audience, which makes it difficult to close the incoming funds. The operational funds required by Ngesti Pandawa greatly affect the implementation of the wayang orang performance.

The TBRS performance hall has 100 seats for the audience, every performance that is held is at least around 30% of the number of seats filled by the audience, and the rest of the seats that have been provided are empty. This is related to the entrance fee or ticket to enter the performance building which at each performance the ticket price is IDR 30,000 for regular tickets and IDR 40,000 for VIP tickets. A ticket price of that size is a reasonable price to watch a performance staged by the actors and accompanied by live music.

CONCLUSION

The organizational management established and supported by the Ngesti Pandawa chairman is cooperation which can help the development of Wayang Orang art in Ngesti Pandawa. The cooperation management is continued and applied by Laskar Muda to strengthen the relationship between seniors and juniors who are members of the Ngesti Pandawa Foundation Community in Semarang.

The management applied makes the younger generation ready to continue the preservation of the Wayang Orang Ngesti Pandawa art, especially in Semarang City. Management is processed together according to their job

responsibilities. There are supporting factors such as sponsorship funds from agencies that increase the quality of performances and inhibiting factors such as the small number of spectators, which factors are evaluated by Laskar Muda members to improve the work program that has been designed, with the result that the Wayang Orang Ngesti Pandawa performance in Semarang is widespread.

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